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VOL. XXIX.

LONDON & NEW YORK
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541.	Sing praises unto the Lord	W. A. C. Cruickshank.
542.	It shall come to pass	Berthold Tours.
545.	I will lay me down in peace	A. H. Mann.
547.	O come, let us sing to the Lord	Berthold Tours.
550.	The hallowed day hath shined upon u	J. Stainer.

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540.	The Lover's Plaint	F. Corder.
543.	April	Charles Salaman.
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544.	The Sun has arisen	Wilfred Bendall.
546.	Row gently here	Edmondstoune Duncan.
548.	The Treasures of the Deep	Alfred R. Gaul.
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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 539.—Vol. 29. JANUARY 1, 1888. *Price 4d.; Post-free, 5d.*

Registered for transmission abroad. *Annual Subscription, Postage-free, 5s.*

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ROYAL ALBERT HALL CHORAL SOCIETY.

Patron: HER MAJESTY THE QUEEN.
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Handel's MESSIAH, on MONDAY, January 2, at 8. Artists: Madame ALBANI, Madame BELLE COLE, Mr. EDWARD LLOYD, and Signor FOLI. Organist: Dr. STAINER. Prices: 10s. 6d., 7s. 6d., 5s., 4s.; and Gallery Promenade, 1s.

Berlioz's FAUST, on THURSDAY, January 19, at 8. Artists: Madame NORDICA, Mr. C. BANKS, Mr. HENRY PYATT, and Mr. HENSCHEL. Prices: 7s. 6d., 5s., 4s., 3s.; and Gallery Promenade, 1s.

COLLEGE OF ORGANISTS.

Tuesday, January 3, 1888, Candidates' names for Examination are to be sent in on or before this date. Saturday, January 7, Council Meeting. Tuesday, January 10, at 10 a.m., Examination for Fellowship; Paper work. Wednesday and Thursday, January 11 and 12, at 10, Examination for Fellowship; Organ Playing. Friday, January 13, at 11, Diploma Distribution. Tuesday, January 17, at 10, Examination for Associateship; Paper work. Wednesday and Thursday, January 18 and 19, at 10, Examination for Associateship; Organ Playing. Friday, January 20, at 11; Diploma Distribution. Tuesday, January 24, at 8, a Paper will be read by A. Trickett, Esq., F.C.O., on "The Church Cantata." E. H. TURPIN, Hon. Sec.

95, Great Russell Street, W.C.

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The Gold Medal (value Ten Guineas) was last year awarded to Miss Victoria E. Hunter, of Plymouth.

Local Theoretical Examination, May 31, 1888. Fees 3s. 6d. and 5s. per Candidate.

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Fellowship Examination, January 23 and 24, 1888.

Candidates must send in their names before December 31, 1887.

Prospectus and further information from the Hon. Sec., Dr. J. H. Lewis, Staines.

THE CAPTIVES of BABYLON, new Oratorio, by GEO. SHINN, Mus. Bac., will be performed, under the direction of the Composer, at Christ Church, Westminster Bridge Road, on MONDAY, January 9, at 8 p.m. Vocalists: Miss Meredyth Elliott, Madame Lita Jarrett, Mr. E. Smith, and Mr. R. Poole; Grand Piano, Mr. F. G. Shinn, A.C.O.; Organ, Mr. J. R. Griffiths Area Tickets, 6d. and 1s., of the Verger

NOVELLO'S ORATORIO CONCERTS,

ST. JAMES'S HALL,

WEDNESDAY, FEBRUARY 22.

THE

GOLDEN LEGEND

BY

ARTHUR SULLIVAN.

MADAME NORDICA
MADAME PATEY
MR. LLOYD
MR. WATKIN MILLS.

LEADER OF THE ORCHESTRA ... MR. CARRODUS.
ORGANIST ... ... MR. OLIVER KING.

Doors open at Seven; commence at Eight.

Stalls, 10s. 6d.; Balcony (Unreserved), 5s.; Admission, 2s. 6d. To be obtained of NOVELLO, EWER and Co., 1, Berners Street, W., and 80 & 81, Queen Street, E.C.; the usual Agents; and AUSTIN'S Ticket Office, St. James's Hall.

MEMORIAL TO THE LATE MR. J. T. FRYE.

At a Meeting held at Saffron Walden, on the 5th ult., it was resolved that a MEMORIAL WINDOW to the late Mr. J. T. FRYE should be placed in the Parish Church, where for the long period of sixty-four years he officiated as Organist.

Subscriptions are solicited, and may either be sent to the Honorary Secretaries, or, by permission of Messrs. Gibson, Tuke and Gibson, paid into "The Frye Memorial" account at their Bank.

It is proposed to entrust the work to Messrs. Clayton and Bell, of 311, Regent Street, London, and it is estimated that about £250 will be required to carry it out satisfactorily.

W. S. HOSLEY, F. E. EMSON, } Hon. Secs

Saffron Walden, December 9.

DR. JACOB BRADFORD'S "JUDITH," with the permission and under the Patronage of Admiral His Royal Highness the Duke of Edinburgh, K.G., President, and the Council of the Royal Naval School, a grand performance of Dr. JACOB BRADFORD'S Oratorio, JUDITH, will be given at St. James's Hall, in aid of the CHAPEL and ORGAN FUND of the ROYAL NAVAL SCHOOL, on TUESDAY EVENING, February 28, to commence at 8 o'clock. Miss Anna Williams, Miss Hope Glenn, Mr. Charles Banks and Mr. Arthur Thompson, Mr. Frederic King and Mr. Brereton. Full Band and Chorus of 300 Performers. Principal Violin, Mr. A. Burnett; Organ, Mr. E. H. Turpin. Conductor, Dr. Jacob Bradford. Stalls, 15s. and 10s. 6d.; Balcony, 5s.; Area, 2s. 6d. Stanley Lucas, Weber and Co., 84, New Bond Street; usual Agents; at Austin's Ticket Office, St. James's Hall; and of the Honorary Secretaries, 50, Lewisham High Road, New Cross, S.E.

THE BERESFORD HOPE PRIMROSE LEAGUE CHOIR.

(By Special Appointment to the Grand Council.)

CONDUCTOR.—MR. HENRY A. HUGHES.

The Choir has been formed to assist at Primrose League Concerts. Ladies and Gentlemen wishing to become members are requested to communicate with the Hon. Sec., Miss Beresford Hope, 1, Connaught Place, Hyde Park, W. There are vacancies for Soloists (Vocal and Instrumental). No subscription for active members. The Rehearsals of the Choir will re-commence on January 5, and take place every subsequent Thursday, at 8 p.m., at the St. George's Schools, South Street, Park Lane.

MR. BARTON McGUCKIN.

AMERICAN NATIONAL OPERA COMPANY.

All business communications to be addressed to Mr. Alfred Moul, 26, Old Bond Street, London, W.

PROFESSIONAL NOTICES.

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Concerts, Oratorios, Matinées, Soirées, &c., 59, Victoria Road, Tuebrook, near Liverpool.

MADAME BAILEY (Soprano).
For Ballads, &c., 26, North Street, Peterboro'.

MRS. BARTER (Soprano).
For Oratorios, Ballad Concerts, &c., address, Westbury Road, Wood Green, N.; or Messrs. Novello, Ewer and Co., 1, Berners Street, W.

MISS MARIAN BATES (Soprano).
For Concerts, Oratorios, &c., address, Mr. Brook Sampson, Mus. Bac., Beethoven House, Northampton.

MADAME CARRIE BLACKWELL (Soprano)
(Pupil of the late Madame Sainton-Dolby).
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MISS CONWAY (Soprano).
For Concerts, Oratorios, Cantatas, &c., address, 53, Robert Street, Chorlton-on-Medlock, Manchester.

MISS ELLA DALY (Soprano).
For Oratorios, Cantatas, Ballad Concerts, &c., address, Mr. F. W. Holder, Music Warehouse, Hull.

MISS MARJORIE EATON (Soprano).
For Oratorios, Concerts, Recitals, &c., 237, Katherine Street, Ashton-under-Lyne; or Messrs. Hime and Addison, Manchester.

MISS FUSSELLE (Soprano).
Pupil of Madame Sainton-Dolby, formerly her Assistant Professor; Licentiate (Artist) of the Royal Academy of Music.
For Concerts, Oratorios, &c., address, 37, Harrington Square, N.W.

MISS MARIE GANE (Soprano), Cert. R.A.M.,
48, Stanford Road, Kensington, W., and Montpelier, Bristol.

MISS MAY GOODE (Soprano).
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For Concerts, Oratorios, &c., address, 96, Tollington Park, London, N.

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For Oratorios, Concerts, &c., address, Radcliffe, Manchester.

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For Oratorios, Concerts, &c., address, 122, Price Street, Smethwick, Birmingham.

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MR. GEORGE WADSWORTH (Tenor).
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For Oratorios, Concerts, &c., address, 235, Lydgate Hill, Pudsey, near Leeds.

MISS SARA BERNSTEIN (Soprano), Medalist, R.A.M., can accept Engagements for Oratorios, Ballad Concerts, At Homes, &c. 13, Tavistock Crescent, Westbourne Park.

MISS MAUD LESLIE (Soprano). Engaged: December 30, Brixton; 31, Nunhead; January 2, Peckham; 9, Belgravia; 17, Battersea; 19, Forest Gate; 21, Forest Hill; 26, Hammersmith. Address, 41, Crystal Palace Road, Dulwich.

MISS VINNIE BEAUMONT (Soprano). Engaged: December 5, Pudsey ("St. Paul"); 7, Penarth, South Wales ("Hear my prayer"); 8, Gloucester (Sacred); 13, Elland ("St. Paul"); 14, Clay Cross ("May Queen"); 26, Blyth ("Judas"); 28, Brighouse ("St. Paul"); 29, Market Rasen ("Creation"); 31, Lincoln (Miscellaneous); January 2, Grasby (Miscellaneous); 5, Ripon ("Messiah"); 11, Crowle (Miscellaneous); 14, Oldham (Miscellaneous); May 29 and 30, Pembrokeshire and Haverfordwest Eisteddfod. Address, Point House, Brigg, Lincolnshire, and Novello, Ewer and Co., 1, Berners Street, W.

MISS ANNIE MARRIOTT begs to say that she has REMOVED from 8, Coleherne Road, to Oaklands, Parsons Green, S.W.

MISS AGNES LARKCOM (Soprano) has REMOVED to 158, Portsdown Road, W.

MADAME LAURA SMART (Soprano) requests that all communications respecting Oratorio, Operatic Recital, or Ballad Concerts be addressed, 44, Alexandra Road, London, N.W., or, 50, Church Street, Liverpool.

MADAME DE SILVA (Mezzo-Soprano, certificated) is open to Engagements for Concerts and At Homes. Address, Madame de Silva, care of Mr. Alphonse Cary, Newbury.

MADAME NELMES (Contralto) requests that all communications respecting Oratorios, Concerts, &c., may be addressed to her at Derby Villa, Clifton Wood, Clifton, Bristol.

MISS S. RILEY and Mr. D. SUTTON SHEPLEY, Gentleman of Her Majesty's Chapels Royal (Contralto and Bass), have Engagements for Lancashire and Yorkshire in January and February, and request communications respecting *en route* dates to be addressed, 87, Malvern Road, London, N.W.

MRS. and MR. WALLIS A. WALLIS (Contralto Mezzo-Soprano and Bass). For Oratorios, &c. Concert Party has vacant dates from February 1 to 11 in Cornwall and West (second tour). Vacancy for Lady with good voice to train and introduce as Vocalist. Good home. Address, Willow Grove Lodge, Leeds.

MR. LAWFORD HUXTABLE (Baritone), Pupil of Signor Alberto Randegger, is open to accept Concert and Oratorio Engagements. Address, Clarence House, 47, Haverstock Hill; or N. Vert, 6, Cork Street, W.

MR. VERNEY BINNS (Tenor), 65, King's Cross Street, Halifax, respectfully begs to intimate his complete recovery from loss of voice (through serious indisposition), and is prepared to accept ENGAGEMENTS from this date.

MR. LAWRENCE FREYER (Tenor, St. Paul's Cathedral). For Oratorios, Concerts, &c., address, 233, Friern Road, Lordship Lane, S.E.; or The Cathedral.

MR. JAMES GAWTHROP (Tenor), Gentleman of Her Majesty's Chapel Royal, St. James's, begs that all communications be addressed to 34, Priory Park Road, Kilburn, N.W.

MR. RALPH DAWES (Tenor), Engaged: Colchester ("Acis and Galatea"); Staines (Ballads); Putney (Ballads); Southampton (Ballads); Richmond ("Stabat Mater" and "The Last Judgment"); City (Ballads); Kensington (Ballads); Llanelly ("Saul"); Cheltenham ("Rose Maiden," &c.); Ealing (Ballads). Address, 99, Elgin Avenue, W.

MR. HOLBERRY HAGYARD (Tenor) requests that all communications respecting Engagements for Oratorios, Ballad Concerts, Masonic Meetings, &c., be addressed to Trinity College, Cambridge.

MR. JOSEPH HEALD (Tenor) requests that in future all communications respecting Oratorios, Concerts, &c., be addressed to his residence, 33, Endlesham Road, Balham, S.W.

MR. RICHARD LLOYD JAMES (Tenor). Engaged: December 8, Walsall, Ballads; 13, Buxton, "Samson"; 16, Moseley, "The Building of the Ship"; 15, Perry Barr, "The Crusaders"; 19, Oldbury, "Last Judgment." For Oratorios, Ballads, &c. For Terms and Press Notices, address, "The Poplars," Smethwick; or Clef Club, Birmingham. Reference is kindly permitted to A. R. Gaul, Esq., Birmingham.

MR. ALFRED KENNINGHAM (Tenor), of St. Paul's Cathedral, begs to state that he is booking Engagements in London and Provinces for Oratorio and Ballad Concerts, and that he has a few vacant dates for this month. Address, St. Paul's Cathedral, E.C., or Grovedale, Parsons Green, S.W.

MR. RICHARD R. WILSON (Tenor) is open to receive ENGAGEMENTS for Oratorio, Ballad, and other Concerts. For terms, &c., address, Grange Road, West Hartlepool.

MR. BROUGHTON BLACK (Baritone), St. Paul's Cathedral, is open to Engagements for Oratorios, Concerts, At Homes, Organ Recitals, &c. Address, 71, Reighton Road, Upper Clapton; or The Cathedral.

MR. HENRY A. HUGHES (Baritone), Conductor of Beresford Hope Primrose League Choir, Pearl Assurance Musical Society, Chelsea Musical Society (Choir), and Ivy Male Voice Society, &c., is making arrangements for the Season. Engagements as Conductor, Choirmaster, or Vocalist. Lessons in Singing given in the City, and at his address, 16, Burlington Road, Bayswater, W.

MR. ROBERT GRICE (Baritone, St. Paul's Cathedral Choir) requests that all communications respecting engagements for Oratorios, Concerts, &c., be addressed to 8, Ringcroft Street, Holloway, N., or St. Paul's Cathedral, E.C. Engagements now booked at Chester ("Messiah"); Dundee ("Judas"); Huddersfield ("Messiah"); Darwen ("Messiah"); Sheffield ("Messiah"); Rotherham ("Messiah"); Newbury ("Erl-King's Daughter" and "Hero and Leander"); Banbury (Ballads); Peckham (Ballads); Highbury (Miscellaneous); Wrexham ("Jephtha"); Newcastle-on-Tyne (Berlioz's "Faust"); Sunderland ("Faust"); Kentish Town (Ballads); High Wycombe (Sacred Selection); Birmingham ("Spectre's Bride"); City (Selection); Walsall ("St. Paul"); Highbury Philharmonic ("Paradise and Peri" and Selection from "Carmen"), &c.

MR. GILBERT STANFORD (Baritone and Elocutionist), an excellent Singer of Moore's Melodies and modern Ballads and a perfect Reciter.—*Vide* English Press. Elocution Lessons for Singers. Care of Bureau, 46, Leicester Square. Few dates vacant. Engaged: October 11, 12, 13, 18, 19, 20, 25, 26, 27; November 1, 3, 9, 10, 15, 16, 17, 23, 29, 30, and December 6, 7, 8, 9.

MR. WATKIN MILLS requests that in future all communications respecting Concerts, &c., be addressed to his residence, Huntcliffe, Bexley, Kent.

MR. W. H. BURGON, late Principal Bass of the Carl Rosa Opera Company, and also of the Royal Albert Hall Choral Society, Sacred Harmonic Society, &c., begs to give notice that he is now at liberty for Oratorios and Concerts. All communications to 21, Westbourne Park Crescent, W.

MR. E. JACKSON (Bass) is booking Engagements for the coming season. For terms and vacant dates, address, Principal Bass, New College, Oxford.

MR. THOS. KEMPTON (Bass) begs to announce his REMOVAL to 67, Petherton Road, Highbury New Park, N., where all communications respecting Oratorio and Ballad Concerts, Masonic Banquets, Church Festivals, &c., should be addressed. Also for Concert Party and Pupils.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
JANUARY 1, 1888.

The Title-page and Index for Vol. XXVIII. (1887) *may be had on application gratis and post-free.*

JOHANNES BRAHMS.*

It is always difficult to write a man's biography in his lifetime. In the first place, his career has not ended, and who can tell how the doings of later years may affect the permanent estimate of his character and worth? In the next place, it is almost impossible to form a correct judgment while the person to be judged is so near, so much mixed up with current affairs, and so intimately concerned in the investigations which must needs be a preliminary process. Strictly speaking, the biographer should deal with the dead, and the dead of ten years ago rather than ten days. Then only can he take the calm and comprehensive view, and act with the unshrinking honesty which are the essentials of his craft. The difficulty to which we have referred is found in a special degree where the subject to be treated has lived an inner rather than an outer life. A moment's consideration will prove to the reader that there is a vast difference among men in this respect. Some are men of thought, others of action; some discharge their mission before the eyes of the world, others do the same in solitude; some mark their course through life by the exercise of personal attributes, others are known only through their works. It is the invisible, almost impersonal, men of thought that give the biographer trouble. They furnish him with no story; and, their task unfinished, their career still incomplete, there is not sufficient data for the discharge of his highest functions. Yet it is needful sometimes—or, at all events, desirable—not to wait for death before satisfying public curiosity concerning eminent men, and the desirableness exists in exact proportion to the measure in which the subject of biography lives apart from the public gaze. Take, for example, the case of Johannes Brahms, regarding whom English amateurs have long felt more or less desire for better acquaintance without being able to gratify it. Apart from short sketches in dictionaries of music, no Brahms literature has existed till very lately; and only within the last few days has the book appeared which is the first to deal with its interesting subject so as to be of use to English readers.

Mr. Fuller-Maitland's preface to the work under review is brief and to the point. It emphasises in a few sentences the difficulties of contemporary biography in a case like that of Brahms:—

"The biographical part of the work is of necessity short, for not one of the giants of music has had so uneventful a career as has fallen to the lot of Brahms, if we except Sebastian Bach, with whom, in this and many other respects, our master may be fitly compared. Since there is no prospect of our seeing the greatest composer of our time in England, we might well have expected a little more information as to his actual outward appearance and manner; but we must thankfully accept what we can get, and not grumble because the author has chosen to emphasise the important features of his compositions, rather than to dwell upon the colour of his hair or the cut of his clothes."

The editor of course sees that the absence of personal details is a result of writing contemporary biography. Particulars of this kind, whether they deal with beauties or defects, are grossly out of place, and would legitimately give cause of offence. Not every man likes the whole world to be told that his hair is red, or his nose a snub, that he takes a spirituous nightcap and only bathes once a month; and that either he dresses like a dandy or a scarecrow. Cromwell commanded his portrait painter to be sure and put the warts on his rugged face, but the Lord Protector had ways of his own which were not those of other men, and in this respect, as in many more, forms an exception to the rule. It was to be expected that Dr. Deiters would withhold information about the appearance, dress, and manners of his friend—information for which we must properly wait till such details become historical. Mr. Fuller-Maitland takes up another part of his Preface with deprecation of comparison between Brahms and Wagner. He might have spared himself the trouble, because no sensible man ever thinks of placing the two composers *vis-à-vis* for such a purpose. Brahms is a classical musician according to the order of the great masters; Wagner was a specialist who invented a "new art" and kept himself strictly to it. We might as well compare Mr. Whistler with Constable or Gainsborough, or Walt Whitman with William Cowper as pit Wagner against Brahms. However, it seems that no books, or even prefaces to books, can be written now without dragging in the name of the Bayreuth master. He is the King Charles's head of innumerable Mr. Dicks.

Dr. Deiters could not, of course, write a life of Brahms without throwing his hero's personality into some sort of relief, and in reading we do really get to know a little about the man himself, though we see rather him in his relation to music than anything else. Here is a passage which will be read with interest:—

"It was in the middle of the fifties—if we are not mistaken, in the summer of 1856—that we first met, in Bonn, a young musician whose whole demeanour at once distinguished him from the rest of his youthful companions. Not that he was remarkable for the external freedom of manner common among artists, which, however, seldom arouses our sympathy. He seemed, on the contrary, unconcerned by (with or about) the world around him, filled with an artistic ideal, absorbed in striving after some conscious aim, yet ready to share freely and amiably with others the treasures of his artistic convictions. A common interest had guided us both to the spot where the great master so heartily honoured by all the young school—Robert Schumann—was then living, overshadowed by his heavy affliction. The young artist was eager to see the master whom he, too, so highly revered. If his natural enthusiastic manner pleased at first sight, much more did one learn to like him on hearing him speak with sincere veneration of the great master's ideas and of their relations towards each other. This young artist was Johannes Brahms. Although at that time he was little known to the general public, those who were truly interested in the history of music had shortly before had their attention drawn to him by the glowing prophetic words with which Schumann himself had introduced him into the ranks of creative artists. These words, gladly acquiesced in by some, called forth criticism and contradiction from others—even from earnest men of artistic culture—who could not at once reconcile themselves to the peculiar style of Brahms's compositions."

* "Johannes Brahms: a Biographical Sketch." By Dr. Hermann Deiters. Translated, with Additions, by Rosa Newmarch. Edited, with a Preface, by J. A. Fuller-Maitland. London: T. Fisher Unwin. 1887.

With the foregoing passage Dr. Deiters opens his book, and it is all with which he favours us as the result of personal intercourse with Brahms. As for the incidents and circumstances of the composer's career, it is astonishing into what a small space Dr. Deiters manages to compress them. The biographer, however, is to be pitied. He had to make bricks without straw—to write a life which, apart from composition, is depressingly uneventful. Take this fact from the following summary, which comprises every incident mentioned by our author:—

Born at Hamburg, May 7, 1833. Belongs to a musical family. Early displayed talent as pianist under Cossel, and made progress in theoretical studies under Marxsen. Appeared in public at the age of fourteen, playing his own Variations on a Volkslied. Accompanied Remenyi on a concert tour (1853) and attracted the attention of Joachim and Liszt—of the first-named by transposing from A to B flat, and from memory, the Kreutzer Sonata. Same year, visited Schumann at Düsseldorf with a letter from Joachim, and played at Leipzig, where Breitkopf and Härtel began the publication of his works. Visited Liszt at Weimar (1854), and became musicmaster to the Prince of Leppe Detmold. Refused a professorship at the Cologne Conservatorium. A few years later went to live in Hamburg, afterwards in Switzerland, and subsequently (1862) in Vienna, where he fixed his abode. Became director (1863) of the Singakademie, but resigned in 1864. Travelled much in Germany and Switzerland (1864-6). Produced his "German Requiem" (1867). Resided at Bonn in summer of 1868, and at Baden-Baden in that of 1869. Directed at Vienna, the concerts of the "Society of the Friends of Music" (1872-5), meantime frequently appearing in various German towns. Conducted (1880) the performance in memory of Robert Schumann at Bonn.

Had ever biographer to deal with a career more destitute of incident and subjects for picturesque description? The whole thing is—we are not now referring to any matter of inner life or artistic achievement—barren in the extreme. Nothing could be more quiet, plodding, uneventful. It is curious that, save for a short residence in Switzerland, and a few visits there, Brahms has never been out of the empires of Austria and Germany, in each of which he has made his home. Bearing in mind the restless wanderings characteristic of our age, this fact is suggestive. The cases of Bach and Beethoven, who remained for life within the same limits, are hardly on all fours with that of Brahms. In their day travelling was a formidable matter, both as regards purse and person; whereas now it is not only safe, easy, and cheap, but almost an obligation upon men of culture and standing. The obstinately stay-at-home spirit of Brahms—he would not come to England even for the honours of an ancient university—must, therefore, be evidence either that he lacks curiosity, and is indifferent to any country but his own, or that his real life, the object of all his sympathies and energies, is that which passes within. In any case, we have here a remarkable indication of character, such as, taken in connection with what is outwardly a common-place existence, cannot be overlooked in any judgment of the man.

Having sketched the career of his hero, Dr. Deiters sums up his present position in an interesting passage:

"Thus giving himself up without hindrance to the joy and freedom of composing, sustained by the enthusiastic admiration, not merely of his close friends and followers, but by that of the general public, received with warmth wherever the production of his works may lead him, Brahms has now reached that sure pinnacle of success which all true artists may well envy. His works, which now exceed one hundred, besides several compositions without *opus* number, include, as the foregoing biographical sketch shows, every sort of composition with the exception of dramatic works. In number the chamber music and songs preponderate, while in substance and importance, the greater choral and orchestral works hold the most important position. It is these latter works which have of late attracted the eyes of the whole musical world towards our artist, and awakened a desire to assign him his place in the development of music. It is now no longer possible to pass over his works as strange and unintelligible, on the contrary, all true lovers of art must feel constrained to range themselves on his side."

Some of our readers may be of opinion that the sentence last quoted goes a little too far, but the author is writing of his hero, and the whole of his opinions upon the works and genius of Brahms must be taken with the reservations which a case of hero worship demands. We may, perhaps, light upon instances in which this is peculiarly needful.

Dr. Deiters distinctly claims Brahms as a national musician. He remarks: "Highly as Brahms honoured Schumann, and well as he knows how to employ the means of expression with which the latter enriched the art of music, he cannot, in our opinion, be classed as a follower of this master. It is to that fountain-head of all melody—national music—that he owes more than to any other example; it has yielded him all that is natural and original, and the truthfulness of his expression is ever being purified in this living stream. The decisive rhythm of his melodies, and his skill in alternating and combining a diversity of rhythmic forms, are parts of his originality. He has the art of adapting music to unusual and antique metres in a surprisingly clever way, of which we have already given several examples." The national character here claimed for Brahms is, of course, better judged by Germans than by Englishmen, but there can hardly exist a doubt, even in the most alien mind, that our author has expressed no more than the truth. Brahms's music, quite apart from considerations of its higher structure and expression, is intensely German, and as national *au fond* as that of his Bohemian contemporary, Dvorák. In this, perhaps, lies one of the secrets of his strength with his own countrymen, who find themselves instinctively—many of them without knowing why—in sympathy with his music. But we cannot go entirely with Dr. Deiters when he speaks thus:—"We must add that while we always find in Brahms's inventive power something peculiar to himself, the ruling principle with him is, after all, a regard for pure musical form, and that never once, from the first moment of conscious power, has he exalted expression at the expense of beauty. In this respect, and especially in clearness, abundance, and beauty of melody, he closely follows Beethoven." Our author's assertion in respect of Brahms's "regard for pure musical form" must receive hearty assent, and it is one of the glories of the German master that, at a time when men who ought to know better are trying to destroy form without being able to put anything in its place, he stands fast by the good old way—the way of masters who were giants, the way worn by the feet of generations. On the other hand, we are unable to concede that Brahms has never "exalted expression at the expense of beauty," and it is possible, on this point, to quote Dr. Deiters against himself. Referring to a movement of the Pianoforte Sonata in C, the biographer remarks:—"Passing on to the working out of the parts, we ask ourselves at times if the combinations are not too daring, if the harsh harmonies and modulations do

not overstep the line of beauty, if the roundness of form is not disturbed by thematic accessories, and science made the first object, to the detriment of a natural fundamental development. We gather a similar impression from the other sonatas, &c." Precisely. Dr. Deiters has answered Dr. Deiters in the neatest manner, and put into few words the objections largely raised against a good deal of Brahms's music, especially the earlier works. That his later compositions are clearer, more moderate, and more beautiful is no doubt due to the fact that Brahms, as his biographer puts it, passed a time "of hard work, of conscientious self-criticism, of unremitting study of the greatest models; henceforth we find him striving after moderation, endeavouring to place himself more in touch with the public, and to conquer all subjectiveness. To arrive at perspicuity and precision of invention, clear design and form, careful elaboration, and accurate balancing of effect, now became with him essential and established principles." The first result of this, according to Dr. Deiters, appears in the D major Serenade (Op. 11), which certainly shows a change sufficiently for the better to warrant the assertion, though it must be said that not a few later compositions, including portions of the latest symphony, indicate a temporary relapse into the intense subjectivity which causes the composer to strive after the expression of ideas and feelings with little regard for absolute beauty.

We must further agree with our author when he says:—"In Brahms we see before us an artist of the most serious nature, filled with the strongest sense of the dignity of his art. Since Beethoven, we hardly find anyone so totally free from all that we may call trite and commonplace in music as Brahms, and no artist possesses in so great a degree the virtue of self-restraint, or is so averse to all that fascinates by merely external or transient attractions. Those who expect, in a work of art, anything beyond art itself, must look elsewhere. They will never understand Brahms. This artistic severity shows itself, not only in all that has been said about the treatment of *technique*, but also in the constant struggle after truth, and a profoundly human expression, and, though it is not easy to establish any rule here, we may call it the characteristic and tenour of his nature that great and serious feelings have the strongest attraction for him, and that he is wonderfully successful in expressing them. Hence his predilection for religious subjects, and hence, also, the profound impressiveness of the 'Requiem,' and similar works. But everything he touches is ennobled by the truthfulness with which he grasps and renders the deepest feelings of the soul, by the rejection of all that is trivial and of merely subjective value, and by the pursuit of all that is simple and grand in humanity. Filled as he is with these deep feelings, he expresses them in the language of music, and thus obtains that *naïveté* and warmth of tone which so profoundly touches every student of Brahms's work." This is well stated and, on the whole, profoundly true. To the musicians of a later time Brahms will appear as a strong and solid figure in an age of self-seeking and vacillation. The great temptation of the present time is to strive after personal success, and, in doing so, to make any sacrifice of conscientiousness and conviction. Men feel that they must keep themselves before the world; they have need to be constantly in evidence, and to minister to the public in just the way which the public seem to like. This is the case, not in music alone, but generally. It runs through all departments of human activity, and hence we are becoming more and more out of touch with the brave and silent souls of the past, whose work was "not for an age," but, as far as they could make it, "for all time," and who had less thought for immediate public reward than for the grandeur of their vocation and the measure of their responsibility. Such a man, preeminently, was Sebastian Bach, and such a man is Johannes Brahms. It is well that one of these lives in our day, to remind us of a high ideal, and to set before us an example of the supreme devotion that recks not of present consequences, but goes steadily on in the path of duty and leaves results to fate.

The closing paragraph of Dr. Deiter's little book is not less deserving of attention than those already noticed. It follows naturally upon the one last quoted, and is not less true: "In the present day, we often hear the complaint that ideal aims and sentiments are dying out alike in life and art. In consequence, we have of late frequently and justly remarked the necessity of taking strong measures to re-awaken a taste for art, and have endeavoured, by exaggerated realism and unnatural refinement of artistic means, to force a sentiment which can no longer be excited by the calm, peaceful influence of beauty. Unfortunately, we see art, especially musical art, appealing to the basest and most superficial feelings, and, by exciting the senses, completely deadening the comprehension of the beautiful. At such a time, we should be glad and thankful that we in Germany possess one artist of genius and inventive power, of profound education, full of enthusiasm for the true aims of art, and who, deriving his inspiration from nature herself, despises everything petty and false, and earnestly seeks after the beautiful, the true, and the deeply human." To every word of our author in his sketch of the prevalent state of music we subscribe. Some amongst us have never wearied in preaching the fact in season and out of season, that "exaggerated realism" is destroying amongst us the power of feeling the "calm, peaceful, influence of beauty." The public are becoming more and more affected by the gross materialism of big orchestras, loud noises, and claptrap effects, while more and more do they fall into the mistake of supposing that they are responsive to music when their physical senses are excited by merely physical means. This state of things tends, it is true, to check itself. There must be a limit beyond which vulgarly sensational art cannot go, and then will set in a formidable reaction. While awaiting that happy moment it is something to have amongst us a great composer who never yet "bowed the knee to Baal," or turned aside after any other false god. Such men as Brahms are the salt of our art, and keep it from utter degeneracy.

THE MATERIAL OF MUSIC.

I.

MUSIC has been defined as the art of reproducing emotions by means of sound. It is not difficult to understand how that men in the earliest ages, when they found themselves influenced by musical sounds, and perceived that others were equally moved by their repetition, should make the effort to commit whole passages to memory; and as a help towards the accurate revival of their ideas, or for the purposes of transmitting them to posterity, should adopt a series of signs which should recall their musical inventions or memories.

The Egyptians, like the Assyrians, had no notation proper, but made use of the letters of their alphabet with certain added signs when they wished to represent musical sounds. The Hebrews, who derived their knowledge of the arts from the "learning of the

Egyptians," did the same; the Greeks and the Romans employed their letters and parts of their letters for a like purpose. The amount of our present knowledge of the notations or even of the music of these early nations is limited. The instruments of music by means of which some ideas of tonality and the relative proportions of the notes of the scale could be ascertained, have all become useless, even where they exist; and unfortunately we have not yet arrived at that pitch of deductive perfection which would enable us to construct a complete musical system out of the pictures and forms of instruments provided in the frescoes and statuary of ancient nations.

There are no known examples of Assyrian or Egyptian notations, there are no early Latin compositions in existence, and only one or two fragments of ancient Greek music which have survived the wreck of time.

The word μουσική (music) was applied to all the arts and sciences over which the muses presided. When the Greeks adopted the octave system in music, through Pythagoras, who brought it from Egypt, where it had been in use for more than a thousand years before his visit to that land, harmonia (ἁρμονία) meant what we now call melody, that is to say, a succession of single sounds; while μέλος, or melody, meant a series of musical sounds as opposed to noises—in effect, harmony. The poets and others who write about music and its effects, without being in themselves practical musicians, often confuse the terms. The word μέλος has not lost all its ancient signification, for it is no uncommon thing to hear the music of Wagner's operas described as the infinite μέλος, meaning thereby the combinations of continuous sounds for the purposes of dramatic effect, as against the use, in other composers, of a formal melody lightly accompanied.

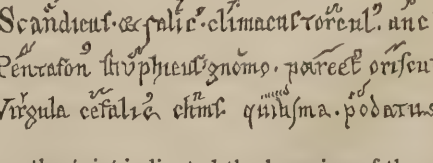
Changes in the meaning of musical terms, and ambiguities in the forms of expression, mark the history of the art from the most remote periods, as far as can be traced. They also exist in the present day. There is, in fact, no art or science in which so great a latitude of nomenclature is allowed as in music. The student of music will find little help from the sister sciences of philology, etymology, or any branch of grammar. Mathematical researches exhibit some very curious and interesting *phenomena* in connection with music, but mathematical theories and musical practice are not always coincident. In short, it will be perceived that the material of music is subject only to rules and observances of special import, which have been adopted out of expediency as much as from or by deliberate design. "The language of its own," which music is said to possess, is subject to few of the rules which guide the greater part of other sciences. These rules are perfectly understood in connection with music, but for the most part they will be found to be illogical if they are examined according to their general and not according to their particular application.

Anomalies may seem to exist, but they have a clear and accurate application when restricted to their use in music.

It is not proposed to trace the origin of music back to those remote periods where imagination may run riot without challenge, or to repeat those pleasant fables as to the discovery of instrumental music which are to be found in every well-padded and untrustworthy history of the art, since the days when printing made every man a potential author. It does not matter much to us now whether our splendid grand pianofortes can be traced to that primitive stringed instrument which was said to have been suggested to the primæval man who kicked music out of the dried turtle on the sea shore, or whether our wind instruments are derived from the keen Eastern breeze striking the edges of the reeds as they swayed and moaned in the blast, as human beings sway and moan under the like terrible influence in the present time. All these are fables, pretty enough in poetry, and not altogether inconsistent with the principles upon which musical terms have, in the course of time, been formulated; but they are outside the present purpose. It is proposed to deal chiefly with facts, and although it will be necessary to go back to the past to institute the first enquiries, it will be to "that tangible antiquity, whose relics show the powers then, and even now, at work." It was mentioned, in referring to ancient Greek music, that the letters of the alphabet were used for notation in music. They were written direct, turned upside-down, or backwards, and even cut in halves, or placed slantwise. These letters show the notes only. The association of the notes with the words determined the accent. It is, therefore, certain that this notation was, to a great extent, unavailable, if not inapplicable to the needs of instrumental music. The limits of the scale then employed reduced the ambiguity as to which note was required to be produced by the voice. But as the same characters had a totally different meaning when used for instrumental music, the deduction is inevitable that the Greek system of notation was based upon illogical principles. When the value of musical combinations came to be understood, the necessity for extending the amount of the material employed was recognised. After the Lombards and Goths were established in Italy they introduced other signs, by means of which they could represent not only single sounds but combinations. The first who suggested such combinations is said to have been John of Damascus, who died about the year 750. It is quite possible, however, that his claim to the invention may be as mythical as the stories which are related of him. It is evident, however, that the influence of the Northern races effected some changes in the methods of writing music.

The Latins had allowed the Greek modes to fall into disuse at the beginning of the second century of the Christian era. In the fourth century Gaudentius speaks of them as belonging to archeological science, Boethius in the sixth century says much the same thing, and Cassiodorus, his contemporary, does not mention them at all.

The neumas (νεῦματα or πνεῦματα) which were originally, as their name implies, marks for the number of sounds which were to be given in a breath, were now submitted to a change. They were the last relics of the alphabetical musical notation which had been derived from ancient Eastern sources, and had been continued, with more or less modification, for nearly five centuries. They were signs or characters placed over the words to help the recitation.

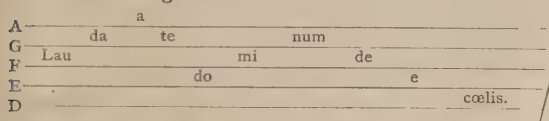


Thus the *point* indicated the lowering of the voice, the *virgula or comma*, the elevation, the *circumflex* showed (according to its position) the elevation and depression or the reverse. This use, or method of intoning, is continued to the present day in certain churches both of the Anglican and Roman Communion, and is known by the name of the *accentus*

ecclesiasticus. The *neumata* in the eleventh century were of the following forms:—

These *neumata* were expanded and extended to provide for every possible shade of rhetorical inflection of the voice, and from them some of the notes and especially the *rests* in present use were derived. Many writers on music have stated that they were first used in the eighth century. This is not correct. They are almost as old as written speech itself. They were, it is true, employed freely from the eighth to the twelfth centuries in European music, but they are not of European origin. They were admitted to be modifications of the *nota Romana*, but this species of notation was acknowledged to be taken from the Greeks, and the Greeks based their musical semeiology on the practice of the Egyptians. Further particulars have been lost. To leave speculation and to deal with certainties we will resume the thread of connection between the *neumes* and the notes and rests.

The first improvement which was made was effected by drawing a line to indicate, in a rough sort of way, the definite pitch of the voice. The *neumata* were placed above or below this line to represent more clearly the extent of the rise and fall of the voice required. This line was soon abandoned, but the *neumes*, soon after the ninth century, began to assume graduated height and position. In this century Hucbald, a monk of St. Amand, in Tournay, in Flanders, employed a ladder of letters, and discarded the *neumes* altogether:—



The syllables of the words to be sung were disconnected and placed in the spaces according to the note required. Instead of using seven letters he employed but four (on the Greek tetrachord system)—namely, D, E, F, G, the semitone being always in the middle. His system was open to many objections. The dislocation of the syllables, the doubling and trebling of the vowels when there were two or more notes required to each syllable, and the inapplicability of known musical laws to his scheme whereby he made B natural F sharp, and C sharp the octaves to B flat, F, and C. His claim to consideration rests in the fact that he invented the *Portée* or Staff. The term "interval" for the distance of one note from another also comes to us through him. His notes were placed "inter valla" between the walls of his *portée*.

It will be seen that he did not restrict himself to the five lines of the grand stave as now employed. He required more in order to make use of the scale known to him, because he had not learned to economise, as it were, his lines and his spaces. It will be also seen that the music he wrote was limited in its *ambitus*, extent, or compass. Music in his time had not freed itself from the trammels of rhetorical accent, but it continued to be little more than the representation of the ordinary inflections of the voice.

It has been stated that the use of the stave, for such we may call it, though Hucbald gave it no such name, was not general until the twelfth century, and that therefore the invention is due to that period. Men were then, as now, slow to rid themselves of the prejudices of their early education or predilection, and even though they may have felt the difficulty and embarrassment caused by the clumsiness and ambiguity of ancient practices, they made their own convenience a secondary consideration in the matter of reform. Moreover, it must be remembered that in those days the facilities for intercommunion were few. The necessity for the universality of notation did not exist, or if it existed was not pressing. So long as the power of transmitting musical knowledge could be confined to the practice of teaching by word of mouth, there was little need for writing. The services of the Church were provided for by the institution of such an office as that of "Informator puerorum," and the instruction given by such an officer could be unconstrained by written documents. Treatises that were preserved by writing were often the emanations of the brain of the author, and not always based upon generally received canons of art or science. This is how the variety and independence in several works of the same date may be accounted for. There are scarcely two that agree in their fundamental principles, or that may be solved by the application of the same test.

The canons of art in those early days were informal and often irreconcilable. The discoveries or suggestions made by men with musical proclivities were either treated coldly or rejected entirely. Each centre of learning, whether it was in the city or the cloister, formed also its own radius and rarely extended its boundary. We talk lightly of the events of a few centuries, and bring the artistic discoveries of a vast number of years within the compass of a thought. To realise the slowness of progress, it is necessary to apply ourselves to the consideration of the great gap which exists in our own lives between the events of only a few months back and those of the present day. So that when it is stated that there is a period of nearly four hundred years, that is to say, a time equal to the distance between the reign of the sixth Henry of England and of Queen Victoria, before the suggestions of Hucbald were more generally adopted in musical notation, the slowness with which progress was made in the material of music may be in some sort mentally realised. The ingenuity and industry of Guido of Arezzo, a Benedictine monk, born at the end of the tenth century (in 990) contributed many valuable things to the material of music. He did not invent the stave as stated by some, but he suggested an improvement in the method of employing it, which was a great step in advance. He reduced the stave from eight to four lines by recommending the insertion of notes upon, as well as between the lines. Others employed coloured lines, yellow and red, as a guide for finding the tone and letter of the monochord to which every note and *neuma* belonged. The *neumas* had been placed above a coloured line for a long time before Guido, and some writers have assumed, therefore, that the term chromatic, which means coloured, had been derived from this practice. It is, however, of earlier origin. Professor Gevaert, in his learned treatise on "La Musique de l'Antiquité," gives examples of Greek notation in which the notes not of the diatonic scales are indicated by coloured letters. It is, therefore, more probable that a Greek term should have been derived from a Greek practice.

In recommending the employment of notes upon, as well as between the lines of the stave, Guido only confirmed a practice which had been already adopted. The famous hymn whence he derived his system of syllables was written both on and between the lines.

In the "Chronique de Corbie" for the year 986, four years before Guido was born, quoted by Gerbert in his work "De Cantu et Musica Sacra," the use of a single line is spoken of as an innovation. As progress was effected, this single line was found to be insufficient, and the addition of a line above and a

line below was made, at the head of which was placed the letter signifying the note intended to be represented on the lines. This was almost identical with Hucbald's plan, though the conclusion was arrived at from different premises.

Hucbald's dots or points were unknown to the transcriber of the hymn, for the notation is a modification of certain of the *neumas*. The union of the two systems ultimately produced the modern notation.

Guido suggested the use of the syllables falling upon the various notes of the Hymn of Paul the Deacon, for use in what was afterwards called Solmisation. The syllable *Ut* is in use in France to this day:—

Ut queant laxis, Resonare fibris,
Mira gestorum, Famuli tuorum,
Solve polluti, Labii reatum
Sancte Johannes.

Some writers have asserted that Guido chose these syllables for the names of his *Scale*. Guido never uses the word scale, he uses the word hexachord always. There are only six notes in the so-called scale. Moreover, Guido speaks of the seven musical degrees, he would therefore hardly be likely to contradict himself upon so important a point. He compares the seven notes to the days of the week which, being ended, recommence in the same manner with the same names. He does not claim to have invented the scale. He suggests to a brother monk the means whereby he can recall to memory the melody sung to the hymn by reproducing the first notes of the hexachord at each line of the first verse.

The lowest note of his hexachordal system was marked with the Greek Gamma, hence the term gamut (γαυμα, *Ut*), a barbarous mixture of tongues as applied to the scale or succession of sounds.

The names of the notes in Guido's hexachord were ut, re, mi, fa, sol, la. The seventh note of our present scale, though known and practised, had no name until five hundred years afterwards, when Ericus Puteanus, a Fleming, suggested the syllable si, the initial letters of the words Sancte Johannes. About the year 1640 John Baptist Doni, of Florence, suggested the substitution of the syllable do for ut which was accepted and adopted. The further suggestion that the second syllable of his name, "ni," should be used for the seventh degree of the scale was not favourably received. The Germans continue to use the letters of the Alphabet, the Italians, French, Spanish and Portuguese use the Guidonian syllables, and the English employ both letters and the syllables suggested by Guido, with Doni's modification.

In this observance of the practice of naming each line of his stave Guido was not original. But in omitting some of the letters at the head, and reserving others, he confirmed if he did not institute a custom which was the origin of the present use. The letters retained were F, C, and G, and these were placed upon any line required to indicate the *key*—hence the term clef or *clavis* as applied to the character which serves to distinguish the pitch of the notes on the stave. In modern music change of tonality is indicated by certain signs which represent the key or pitch, and the *key* means something more than the *clef*, and the *clef* suggests a subordinate idea to the key.

In the days of Guido the chief use of written characters in music was to preserve the purity of the Ecclesiastical Melodies. Four hundred years before Pope Gregory had found how that the simplicity of the Old Church Song had become corrupted by variety of use. His desire to give a standard of purity brought a recognised method of writing music into use. By this means the corruptions instituted by the voice and ear could be corrected by an appeal to the eye. Pope Gregory further enlarged the borders of musical expression by adjusting the number of tones or modes in conformity with that which we now call the natural scale. His seven species of diapason were only scales formed by taking each note of the scale and singing by degrees to the octave, taking care not to change the position of the tones and semitones.

Notwithstanding the existence of a written code for reference, the Gregorian song was in constant danger of corruption, because men preferred to trust to their fancy rather than to adhere to facts, and in their levity and inattention so perverted the purity of the text, that frequent "applications were made to the Court of Rome by the Princes of Europe expressing their fears that the later Gregorians were in danger of being lost, and praying its interposition in order to its restoration" (Hawkins).

The existing manuscripts of these early periods show nothing of uniformity in the methods of writing musical characters. The *neumes* and points were used apparently according to the predilection of the scribe, and not because there was a standard method. Treatises were written and theories propounded. Out of the many proposals a few of the ideas commended themselves and became adopted from expediency. The opinions of musicians began to assume definite forms of expression about the twelfth century. The authoritative views of Guido had their effect in concentrating and formulating musical knowledge, and men began to adopt some degree of uniformity of writing. This uniformity was hampered by the variety of names given to the same thing by people of different localities. They appeared to regard the study of music as a mystery, and to load its simplicity with the terms of occult art.

It was not until the fourteenth century that the advantage of a general system of signs and terms was recognised and practised by musicians. The mystifications which overloaded the definitions of the art, and which even now form stumbling-blocks in the path of intelligibility, were indulged in to a large extent by the writers of the middle ages. They appear to have been influenced by a desire to reduce the practice to a science, instead of recognising the science of the practice. The philosophy of the art had more charms for them than the present effects of its exercise.

Hucbald's lines form the stave, from his points the notes were made, the union of the *neumata* and the points gave the necessary variety of shapes to the notes, and from certain modifications of the *neumata* the signs for silence were derived. The exact period when the *neumes* were changed into notes cannot now be determined. The practice was called "quadrating," that is to say, squaring. The squared notes filled the spaces between the lines at first, and in course of time, in obedience to a process of reasoning similar to that which produced the changes in the use of Hucbald's discoveries, the squared notes were placed *upon* the lines, and thus the form of the stave was restricted.

When two sounds were required to be given to one syllable the *ligature* was employed. This marked an advance in the practice of writing music, and although it was liable to a considerable amount of variable interpretation, the different reading to which it was likely to be subjected would not create a large amount of misunderstanding. It must be remembered that in the far distant days when this form of notation was employed, all music was a sort of barbaric melody, subject to no other rhythmical constraint than that which was necessary to give due emphasis to the words employed. The melodies themselves

were not of the definite character which belongs to tunes written in modern notation, but they were a kind of chant probably delivered in what is colloquially called a "sing-song" tone. The fixed position of a note to the eye gave rise to a fixed method of representing its sound by the voice. The existence of a note with a distinct name, occupying a stated place, did not thereby imply the collateral existence of a fixed pitch. The probability is that each singer chose his own pitch according to his voice, and in writing his melodies he shifted the clef marking the key-note either high or low, according to the compass of the melody.

(*To be continued.*)

THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XXIV.—HÉROLD.

AMONG French musicians there are few more interesting figures than the composer of "Zampa" and "Le Pré aux Clercs." Alike in his successes and his disappointments, Hérold attracts regard and sympathy, and both as artist and man he deserves a place in our now far-extended series of biographical sketches.

Louis Joseph Ferdinand Hérold was born in Paris (30, Rue des Grands Augustins), on January 28, 1791. His family seems to have been of German origin, and possibly not unconnected with the composer Jean Hérold, who flourished in the Fatherland towards the close of the sixteenth century. Genealogical details upon this and other points are not available, but we know that François Hérold, father of Joseph, was the son of an organist, an Alsatian by birth, and a German by education. At an early age he removed to Hamburg, devoted himself to music, and became a favourite pupil of Emmanuel Bach, then a resident in, and a distinguished ornament of, the Free City. In 1781 François settled down in Paris, where his skill as a teacher soon gave him a good position, and where he remained till his death in 1802, when his son, destined to far greater distinction, was eleven years old. The elder Hérold belonged to a somewhat distinguished circle in the French capital. Amongst his friends were Sebastian Erard, of pianoforte fame, and Louis Adam, father of Adolphe of that ilk. Adam became the godfather of Hérold, who thus had the advantage from birth of connections favourable to his advancement in the art for which, as soon appeared, providence had destined him.

Fétis, who became one of young Hérold's masters, states ("Biographie Universelle des Musiciens") that the boy's father opposed his adoption of music as a profession. "His father did not intend him to follow the same profession as himself, and despite the happy disposition he showed towards music, his education was not so carried on as to develop it." A later biographer, Jouvin, contests this, remarking:—"Mr. Fétis, followed by others, is wrong in saying that the father of our composer did not intend him for a musical career. Far from being crossed, the vocation of the child was encouraged." Probably Jouvin is nearer the truth than Fétis, but we cannot wonder at misstatements on this head, since it seems to be generally understood, with regard to musicians, that their fathers try to turn them into another course. When eleven years old Hérold was sent to a school kept by a Mr. Hix, near the Champs Elysées, and reputed to be one of the best in Paris. By a curious chance, Fétis, then a pupil at the Conservatoire, lodged in the same house, and gave Hix's scholars their lessons in solfeggi. The two were thus brought together, and Fétis testifies to the extraordinary gifts of his young friend. Hérold had scarcely to labour at music; he divined it instinctively, and soon acquired the reputation of a brilliant pupil, not in art only, but also in classics and rhetoric.

Young Hérold was passing his holidays at Sévres, in a house belonging to the Erards, when news arrived of his father's death. He was an exceedingly sensitive lad, and so delicate that more than a suspicion existed of his having inherited the malady which killed François Joseph. Friends sought, therefore, to conceal from him the loss he had sustained. But a thoughtless word at table made all known, and then the grief of the boy was terrible to see. Jouvin states that his sufferings were far beyond those usually experienced at so tender an age, and adds, "they so struck and impressed themselves upon the memory of the persons present that, more than half-a-century later, a witness of the child's despair could recount the smallest details to the illustrious composer's son." On the decease of the father it became needful to think seriously about what should be done with the child. Some were for placing him in a Government office, where he was assured of protection and advancement by the then Minister of the Interior. But Hérold shrank from such a career. He felt himself called to music, and the impression was shared by others when, in 1802, a composition from his boyish pen excited notice and admiration at a school *fête*. His mother carried the little work to Grétry, who, with his usual kindness, took the trouble to examine it. "This is full of faults," said the master, "but let him go on; you can reckon upon his future." Hearing this the mother went home happy, with all her doubts resolved. It is interesting to know that Madame Hérold lived to see her son famous, and survived him twenty-seven years, dying in 1860 at the age of ninety.

In 1806, having finished his education under Hix, Hérold entered the Conservatoire, where his godfather, Louis Adam, taught him the piano, Catel being his master in harmony, and Kreutzer for the violin. The lad made rapid progress, which, as regards the pianoforte, can be tested by the distinctions gained. In 1808 he was an *accessit;* in 1809 he took second prize, carrying off the first in 1810 by the performance of a Sonata composed by himself. This, Mr. Jouvin tells us, was sufficiently a rare occurrence to be noticed in the public journals. One writer, curiously enough, complained of Hérold as showing bad taste in testifying possession of a double talent where the Conservatoire expected evidence only of one. This person must have been the very incarnation of red tape. In 1811 the lad became a pupil of Méhul for composition, and entered upon a close friendship with that famous musician, who at once saw the talent he possessed. Hérold, we are told, loved his master as one loves a father, and Fétis declares: "The lessons of that great composer, and still more perhaps his piquant and enlightened conversation, exercised the happiest influence upon the development of his faculties. His progress was that of a man born to be an artist."

One year after placing himself under Méhul, Hérold competed for the Grand Prix de Rome. Nobody, except, perhaps, his dear master, expected that he would get it; all eyes being fixed upon one Cazot, who had carried off the second prize in 1811. Cazot himself looked upon the matter as settled beforehand. He was certain to be the lucky youth, and proceeded to discount his success with much vainglory. Alas, for Cazot! His was the pride that goeth before a fall. One day while the competition was in full progress, Hérold came out of his *loge*. "Have you given up?" was the cry. "No, no," exclaimed the

lad, "but I have finished." He had completed his cantata, "Mdlle. de la Vallière," and that work extinguished Cazot, while making its composer a burning and a shining light among the musical youth of France.

Hérold set out for Rome in due course, studying there for a year and afterwards going on to Naples, where he taught the piano to the daughters of Murat, and found himself in the congenial society of men like Paisiello, Zingarelli, and Mayer. Hérold was still at Naples in 1815, when he produced his first stage work, "La Gioventú d'Enrico Quinto" ("The Youth of Henry V."), founded upon a drama by Alexander Duval, who, in turn, took his materials from Shakespeare. The production of an Italian opera in Naples by a French composer was considered a remarkable event, evidence of which may be found in Hérold's own account of the performance, which we here translate from his journal:—

"At last behold me on the point of appearing before the public. I am astonished to find that appetite does not fail me to-day, especially as for three days I have been able neither to eat nor sleep. I dine very well, since fate so decrees. That function discharged, I dress myself in black (sign of mourning), and am at the theatre two hours before anybody else. What an idea, when darkness comes on and the lamps are lighted, to say 'I shall never again see the sun without being thoroughly content or equally ashamed!' The public arrive, the actors cough and hem, the violins are tuned; I tremble in all my limbs. The signal is given, the overture begins; the thing is done. January 5, 1815. You cannot imagine what a state I am in."

"The overture is greatly applauded, though they are not much accustomed to listen to overtures in Italy. The curtain rises, I fear that an actor will make a false step, that a scene will fall, that an attendant will forget to have a torch ready, and so on. O what moments! The introduction is also much applauded. Then comes *Henry's* air; it is received with three rounds, and I being at the piano am obliged to salute the public. I declare that made amends for much trouble. What other art brings such lively delights!"

"The quintet which followed had obtained the greatest success at rehearsal. The artists of the orchestra foretold that it would go straight to the mark. 'Alle stelle, alle stelle, maestro!' Not at all. The piece was received quite coldly. I have spoken of it to Italians, who tell me that it is not musical enough. I dispute their opinion and explain to those who will listen. The tavern-keeper's air followed and that of *Bettina*—little success; however, at the second performance, the first-named having been 'cut,' it did very well. I even had the pleasure of hearing the theme sung by the audience as they retired. The Lesson duet was much applauded, but certain passages for the second woman, which she sang badly, gave me cruel apprehensions. The *Finale* came, and was well received, although the little chorus at the end went badly."

"The second act began. The second tenor's air passed, as well as the little duet, without exciting opposition. Then came the *prima donna's* air, which was applauded in lively fashion. Then came something else and gave me great pleasure. It was the Court. Oh! how I breathed again! Applause was prohibited—so much the worse; but so was hissing—so much the better. The sestet would, I fancy, have been applauded, but the last *Finale* made everybody smile, and I quite believe that, the Court absent, there would have been loud laughter. With all respect to the Neapolitans, I think them in the wrong. Here is the situation: *Henry*, ashamed of all that had just taken place, says to his companion, 'My friends, retire without noise; let nobody speak of what has happened. Silence! Silence!' In consequence I composed a very short, soft piece. Everyone was astonished, and they said, 'It cannot finish like that!' Then the curtain fell. The next morning I wrote a noisy *Finale*, and the public was satisfied, but not myself. I recognise my faults better than anybody, and I promise you to profit by the advice I have received, but never will I admit that my *Finale* was bad. Let common-sense judge it."

Remarking upon the last paragraph, M. Jouvin indulges a taste for sarcasm. After pointing out that common-sense is no more on the judgment-seat now than in 1815, he proceeds: "A composer eager for applause, still writes and always will write his 'Combattons' and 'Marchons' for choristers who stand quite still in rows, and *Finales* accompanied by the full strength of the orchestra upon 'Silence' and 'Let us withdraw in quiet.' The spectator who does not get a headache at the hearing of an operatic *Finale* never spares, on quitting his seat, the musician who has spared his ears. He returns home well in health but discontented and saying, 'Pooh! very small music.'" We must make another quotation from Hérold's own remarks upon his first opera, because they show the admirable spirit of the young man, and how free he was from the blindness of self-conceit: "The great fault I have committed," he wrote to a friend, "consists in having attempted too much. But I have one great consolation—all the famous masters who have heard my opera give me much encouragement. Mayer, since that time, has had the exceeding goodness to take me into his friendship, and to speak well of me on all hands. Paisiello also found good in the work, but said that it 'smacked too much of the school,' and he is quite right. I shall profit by this first attempt in order to do something remarkable by-and-by." There remains to add, as regards Hérold's Neapolitan opera, that it had several representations, and achieved extraordinary success at a time when Italians professed, and perhaps felt, the greatest contempt for French musicians.

Several letters have been published as written by Hérold to his mother just before and after the performance of the opera, but they are largely taken up with the circumstances detailed above. One or two extracts may, however, throw some light upon the young composer's character. On January 5, 1815, he wrote: "My dear Mother; I am very late in writing to you, but I have good excuses; I desired to wish you a happy New Year in a manner somewhat distinguished, and I send you two things as gifts—the success of my opera and thirteen hundred francs which you will receive at Goupy's. Of this sum, I beg you to take a thousand francs for yourself, and give three hundred to my uncle, wishing him, on my part, *bonne année*." What this thoughful act indicates we all know and appreciate. In another letter we get Hérold's evidence regarding some of the musicians around him: "I have fallen into one error here—that of neglecting M. Paisiello. But I shall repair it, and my excuse is that my music is altogether in the taste of Mozart. Paisiello would have found it bad, or, at least, he would have thought so. Moreover, the first composer of Italy—Mayer—has shown himself altogether in favour of my style, and I could not consult, at the same time, two persons so opposed in taste. But I can say that I study much the music of Paisiello and find it delicious. As for M. Zingarelli, he is the avowed enemy of all that is not catholic, apostolic, and Roman. The 'Creation,' 'Don Juan,' 'Iphigénie en Tauride,' 'La Vestale,' &c., are monstrous in his eyes. Why? Because

he has not written them. So much the worse for little *Pio*, if M. Zingarelli alone has charge of his musical education." These are interesting glimpses of the men who sixty years ago made Naples famous as a musical city.

From under the shadow of Vesuvius, Hérold moved northward, on the whole well satisfied with himself and the measure of fame he had been lucky enough to secure at a first stroke. His destination was Vienna, where he ultimately arrived after many adventures. The year was 1815, the "Corsican tyrant" had broken loose, and Frenchmen were suspected everywhere out of their own country. But Hérold pushed on towards the Austrian capital with the resoluteness of a Napoleon, and at last entered the desired city. Even then his troubles were not over. He was still a Frenchman among enemies and could only obtain peace by persuading old Salieri and, when the Congress opened, Prince Talleyrand, to answer for his being merely a harmless musician.

M. Jouvin, to whom Hérold's diary was confided for the purpose of his biography, has not published it in its entirety, and he seems to think that its unliterary qualities afford a legitimate reason why it should not be printed. But the very evidence which tends to show that Hérold had no notion of making a book is proof of its interest and value. The contents of such a diary, however hastily expressed and badly proportioned, are the writer's own genuine thoughts and feelings hot, so to speak, from his brain and heart. M. Jouvin has, however, given a considerable number of extracts, some of which are worth notice here. In one, for example, we find Hérold's impressions of the Lenten services in Rome—those which Mendelssohn and others have described with so much point and vivacity:—

"At last I go to hear the famous 'Miserere' at the Sistine Chapel—the Miserere for which I have expressly travelled sixty leagues. I am not sorry, as it is a magnificent thing. I had been told that it was a marvel, a miracle, something wholly angelic, of a kind which I could not even imagine. All these fine words had made me smile, but the fact is that the 'Misereres' are very fine. That which they performed this evening is the work of an old master named Allegri. It is music entirely harmonic, with a succession of *retards*. There are two quartets, which sing the strophes alternately. After each strophe, a verse of the 'Miserere' is 'psalmodised,' and at the end the eight voices come together with all their force. There is no accompaniment. I noticed that the pitch dropped at least a tone. . . The music derives a particular character from the fact that it has no measure. It moves slowly, without rhythm, and without determinate cadences. The gathering shades of night, the prostrate priests and people, the profound silence, the grandeur of the chapel, and the obscurity of the place, all contributed to produce an extraordinary effect. The chapel is excellent for voices, being extremely sonorous. The crowd was immense. The great number of strangers who had come from all parts to assist at the ceremony and in hope of seeing the Pope—a rare spectacle—made the scene more impressive. We waited, from moment to moment, the arrival of the Holy Father; but it was in vain. Political affairs were troublesome at the time, and no one knew what to think of the delay. He did not come, and on leaving the chapel we ascertained that he had gone away. This news caused great excitement; everybody went home and made the 'Miserere' a *pièce de circonstance*. . . This moment I have received pleasant news—namely, that the 'Gioventù di Enrico' has been played at the San Carlo, and that it made a good effect. So much the better! I will now go and see whether this information can keep me from sleeping. *Bon soir*."

Hérold left Rome on April 1, 1815, accompanied beyond the walls by his fellow-students of the Villa Medici, and made his way to Florence, whence, after a short stay, he departed for Bologna. There the peaceful musician found himself in the midst of war. Murat had declared for his old chief, Napoleon, at the beginning of the Hundred Days, and his Neapolitans were skirmishing with the Austrians before Bologna and Modena. Hérold immensely admired the courage and *sangfroid* of the crowned cavalryman, and mentions an instance of both: "This morning the king went out to reconnoitre, and some concealed Austrians fired a volley at him. He was only forty paces distant, but they missed him. The king took off his hat to them and rode away at a gallop. Lately, because the soldiers would not work at the intrenchments with balls whistling about their ears, the king sat on the ground before them, and thus shamed them out of their fear." A fortnight in Bologna was quite enough, but in that time he was made a member of the Philharmonic Society, and composed a symphony by way of acknowledgment. The diary shows, too, that he came across Rossini: "I have seen Rossini, a young composer who, at this moment, is making a devil of a reputation in Italy." The entry stops with these few words, but Rossini was destined in after time largely to influence the French master's career.

From Bologna, Hérold went to Milan, where he endured rather than enjoyed life. "If the music is bad," he wrote, "the bread is good," and that was one set-off against the annoyances to which he was subjected both as a musician and as a traveller worried about passports by a suspicious police. The Milan experiences seem to have been the proverbial last straw. At any rate, Hérold's amiability gave way, and he confided to his diary an angry tirade against Italy and the Italians:—

"They boast much about the passion of the Italians for all kind of stage shows. Let us see about this. Is it love of spectacle that makes them receive company and eat and drink in the boxes while the piece is proceeding. Is it enthusiasm for the theatre to have a large *salle* like that of the Seraphin in Paris, and give opera twice a week here, in a city like Bologna? What if I speak of Florence, where one cannot distinguish if the action is in the house or on the stage? I say nothing about Rome; people there are given up to gambling and the *giostre*. But look at the stupidity of men who risk assassination at every mile, and encounter the fatigues of a painful journey in order to say 'I have seen'? What? This beautiful Italy! This Garden of Europe! Yes, this beautiful Italy, where one dies of cold in winter, or is stifled with heat in summer. However, I am going to leave it, this enchanting spot."

In this grumbling frame of mind, Hérold left Milan for Venice, where he heard Rossini's "L'Italiana in Algieri," and also the male soprano, Vellutti, whose powers were then on the wane. What he thought of the first is not stated, but his opinion about the second may be gathered from a single sentence: "The trumpets, trombones, and drums prevented me from hearing the orchestra, and the extremely bad roulades of the great booby, Vellutti, prevented me from hearing the singing." That the composer was much interested by Venice goes without saying; he had, however, to stay there much longer than he desired. It was the old passport trouble again. Day after day he applied to the police for the necessary document and day after day they put him off. Their dull routine-mastered minds could not take in the idea that a Frenchman wished to cross the path of the armies

marching against Napoleon without some nefarious purpose. In vain Hérold represented that he was a peaceful musician anxious to reach the Austrian capital for purposes connected with his art. The functionaries knew better, and, as they had no grounds for absolutely refusing the passport, they fell back upon the policy of delay. "Come again to-morrow" was all that Hérold could get out of them. For a time he bore this with patience, because in Venice a man can generally endure the existence of obstacles to his departure. Our young composer entered into the life of the city, so strange, picturesque, and *sui generis*, but after awhile its attractions waned. Hérold's thoughts went on to the City of the Masters, where he knew not what triumphs awaited him, and he fretted sorely against the bars of his beautiful prison. "Let me go" he cried to the police, who would only answer, "We are investigating your case, come again to-morrow." At last he lost all patience, and took a resolution the gravity of which he could hardly have known. The Austrian police in Italy was not a power to be trifled with. It had ways of its own, and they were very hard ways for offenders. However, Hérold, as he could not travel with a passport, determined to do so without one, and on May 16, 1815, stole out of Venice, the legitimate prey of any functionary who might challenge his right.

(*To be continued.*)

SONGS.

AT this festive season of the year music forms the strong element in social gatherings. Compositions, good, bad, and indifferent, soothe or excite, lull or torment the listening ear. Each one who sings, or who thinks he can, or who is flattered by his friends into the exercise of vocal power, has his song or two, which he "lets off" on every possible occasion. The influence of the moment palliates many an effort of bad taste or thoughtlessness. The kindly help towards whiling away the long hours of the winter evening which is offered by those who "bring their music with them in a friendly way" ought not to be undervalued. But this question suggests itself—Could not something be done towards awakening in the minds of those who have the power and the will, the desire to make their ministrations in the dissolution of dulness of permanent profit in the months to come, when the evenings are not long, and the love for music finds few opportunities for exercise? Would it not be possible to induce amateurs to select pieces which may have something more than a passing effect? It is true that there is a great temptation to indulge in the last new song, as sung by the "great tenor, Mr. Chestnuts," or the "well known baritone, Mr. Leatherlungs," each of whom has guaranteed his living interest in certain songs, and has given them, as it were, a warranty, a *cachet*, by appending his signature to the title-pages. The choice of these things of course saves much trouble, and helps to cover a multitude of sins in the singer. What is wanted, however, is for the intelligent amateur to exercise his own judgment, and to make his vocal repertory a matter of as much consideration as the choice of his coat, or the important duty of looking after his health in the matter of "what to eat, drink, or avoid."

In the matter of music there is much that may be called "levelling upwards." The tastes of amateurs are the guide of the professional. If the songs constantly issued from the press were not as constantly bought there would be an end to the business. Those who are prominently before the public have proved to a certain extent somewhat uncertain in their trustworthiness as musical guides. It is time that, in the matter of songs, for instance, a change should be effected. Why should amateur singers continue to sing songs whose words are more or less an insult to their reasoning powers? Why should not the song be selected for other qualities besides its melody and easy accompaniment? Why should the long winter evening be made an excuse for the perpetuation of weak, flabby, worthless, and often mischievous verses allied to music? Our amateurs and domestic musicians have eaten of the tree of knowledge and can judge between the good and the evil for themselves without prompting. Let them bring common-sense to their aid and not follow an indifferent leader like a flock of sheep. The gain to art would be great out of such an effort. It will be impossible to exclude all that is valueless. The history of art proves the futility of any attempt of the sort. Something should be done towards showing posterity that we are not such fools as we look as far as the majority of the songs of the present day is concerned. Encouragement should be offered to all who are striving to get out of the beaten track, so that we may leave something to show that we are not worse, even if we are not better, than our fathers.

The wits of the song writers of a period run in grooves. No sooner has one discovered, or has fallen upon, a sentiment, an expression, or an idea, than all the rest of the poetasters follow with some variation of the theme. Ingenuity stands in the place of invention, and the one thought which had found approval in popular fancy makes a complete circuit under different guises. The Chloes, the Strephons, the Phillises, and the Corydons, and the sham sentimentality and artificial pastorals which they represented, retarded the progress of popular song for more than a century. When Dibdin's vigorous verse fell upon the wearied ear, the rhymesters were roused to an activity which, however, only spent itself in copying the words selected, without attempting to improve upon them, or to extend the lines in the direction already laid down. Dibdin had all the genius necessary to make a national poet for England, but the fact that he was a musician as well, removes him from the parallel with the Scottish Burns on which he should have been placed as an Englishman. His verses and songs did not influence the manner of contemporary poets so much as might have been expected. They were felt to be inimitable. There was nothing unreal in them, and therefore nothing which could be seized and made a mania of. At the beginning of the present century manliness seems to have been replaced by morbid melancholy. The songs were of madness and disappointed love. These subjects were favourable to artificiality, and so they flourished for awhile, leaving traces of their existence in the influences they exercised over subsequent works, and a high-water stain, as it were, on the literature of their time as a record of the height of the flood of folly. Each successive generation has left a foolish line upon its song literature, and the many marks suggest reflections of a somewhat saddened character.

Time was when the song books contained songs, ballads, verses, and fancies which were "not for an age, but for all time." It cannot be denied that there are many effusions which have been admitted to the pages of those same books which show that the current of popularity has sometimes rolled through the borders of the imbecile and the undesirable and carried some of their soil into sweeter and more wholesome lands. But there has been no age, until the present, which has not left a legacy of beautiful or stirring verse, be it small or great, for the admiration and envy of posterity.

Time was when the best of our poets were not surprised to find one of their readiest methods of appeal to the sympathies of their contemporaries through the song. Delicacy of thought, sweetness and charm of expression are to be found in the lyrics of Shakespeare, of Ben Jonson, whose "Drink to me only" has been pronounced "divinely sweet"; of George Wither, of Herrick, of Shirley, of Carew, of Lovelace, of Chalkhill and his "choicely good" "O the sweet contentment"; of Cowley, and others of their age. Their very names seem to breathe an air of invigorating freshness, and it is no wonder that the musicians of the present day, wearied and worn with the stifling atmosphere of stupidity and artificiality, should turn with a sigh of relief to the older poets and find in their verses the sympathetic chord which vibrates in tune with their own aspirations.

Time was when poets wrote harmonious verses, when the songs themselves were almost their own music; when they could be made to sing, as it were, out of their own melody. The reader of the present day is filled with amazement at the genius of the song writers of the past, and he marvels why it is that wit, fancy, elegance, and power seem to have deserted the pens of those who now supply the musician with the medium of communication between themselves and the public. It is no stretch of the truth to say that the composers of the present can supply as good and as singable music as any of those of the past, whose earlier efforts have been fortunate enough to descend to a later generation on the wings of fame. It is a melancholy fact that while there are songs enough produced to fill many volumes of words alone, there is scarcely the ghost of an elevated thought among the whole number. They are marred in their imagery, their form of expression is childish when it is not irreverent, their sentimentality is a sham.

There are scarcely more than a dozen songs produced in as many years that kindle in the breast of the hearer a feeling higher than contempt, ridicule, or disgust. The lackadaisical ditty dealing with the dead kitten, the roofless house, the farm without the cow, the apotheosis of the shoeblack with its triplet accompaniment on the higher part of the pianoforte keyboard, may fit the fancies of the ultra-sentimental. The severe domestic affl ctions in the shape of Babie, Girlie, Boyie, Nursie, Toffie, Candie, &c., may suit the palates of many, while the imperative demands on the part of the poet to "Lay him on the upper shelf," to "Close the shutters, all sold out," or "Come no more when daylight lingers," "Willie's cut his two front fingers," may appeal with irresistible power to the souls of a certain class of the lovers of ballads as they are called, and may possibly find an echo in the "hollow hearts that wear a mask," but are there any reasonable beings who have ever asked themselves why their fancy has been led captive by that class of song which passes with the world as belonging to the sea? In these the whole of the wit seems to be centred in the mysterious words, 'Yo ho, my boys," occurring more frequently than is required by any known canons of the poetic art. It is not proposed here to ask the pertinent question as to why the vocalists of the day do not disdain to stand up before the public and degrade their art, and their own artistic positions, by blandly declaiming such nonsense with all the power and charm which experience and natural gifts can impart to it. These are matters which probably concern their banking account more than any artistic relations. It may be that artists are at the mercy of the versifiers and their musical coadjutors, and are compelled to "take the goods the gods provide," without entering into the question of art at all. There can be no doubt but that future generations will look with pity, not to say commiseration, upon the present generation, not as a songless race, but as a race content and satisfied with verses having for the most part neither wit, reason, grace, grammar, sentiment, nor common-sense.

THE great and well-merited success of "John Inglesant" has naturally attracted attention to every subsequent effort from the pen of Mr. Shorthouse. The latest of these is, by its title—"A teacher of the Violin"—especially calculated to interest musicians. The scene is laid in Germany, and the reader cannot fail to be at once struck by the extraordinarily slipshod way in which the foreign words are spelt. Such forms as *fraülein* [*passim*], and *Graffinn* or *Graffin*, bespeak either ignorance on the part of the writer or some carelessness on that of the editor of *Macmillan*. The very name of the violin teacher himself, Herr *Veitch*, is an impossible form as a German word. Setting aside the faulty orthography of the story, we find the hero peculiarly susceptible to the sounds of nature, in most of which he discovered some spiritual import. The organ in church failed to touch him, it somehow seemed wanting in that supreme searching power of the forest and the wind. More marked was the impression made on him by some wandering zither players, of whose instruments he says, not too clearly—"They were regulated each at a certain interval of pitch, probably in a few octaves in the middle region of the scale." At last a first-rate violin player revealed to him the possibilities of art. In reply to a query of this artist, we read how the hero remarked that he "had played on no instrument save picking out harmonious thirds on an old harpsichord at the parsonage house." Mr. Shorthouse talks of octaves in a most curious way—*e.g.*, "the high treble octaves of the violin," and again the "shrill clear surging chords of the higher octaves," when he means *notes* or *register*. Later on he describes a trio and says: "The great charm of the piece lay in some perfectly modulated chords of great beauty distributed through all the parts in a sustained broad searching tone on the fourth string." Here again is rather a perplexing account of the state of mind of the princess while listening to a trio of Corelli's: "Should she listen to this siren chord, it might even happen to her to lose that stainless insight which its wild tone had itself evoked; but, in the perfection of a concerted piece, its wild uniqueness was kept by grace of finished art in pitch and vibration true to the dominant concord of pure harmony, an existence and creation as it were in harmonious sound, of which it formed a part." This, however, is quite surpassed by the following sentence: "The wayward music that strayed through the leaves, and the fine clear notes of the nightingales that harmonised in their high shrill octaves (*sic*) with the cold silver light in which valley and river and stone terrace lay in mystic unreality, seemed like a fatal spell to enslave my spirit, a ghostly melody, a pale beckoning hand to entice me on." If Mr. Shorthouse has sought to conceal an ignorance of the elements of music beneath all this fine array of high falutin' verbiage, he may be congratulated upon the success of his efforts.

IT is sometimes said that the *prima donna* fever, to which the public were so liable in past days, is rapidly abating. That its outbreaks have been few of late we must admit, but whether this arises from a better conception of the dignity of art, or from the scarcity of *prime donne* is a question very much open to discussion. At any rate, traces of the disease still linger amongst, and are generally found in the track

of Madame Adelina Patti, whose movements unfailingly cause it to break out. Of late Madame Patti has been the subject of as many reports as the gigantic gooseberry of a dull season. Burglars have tried to get at her jewels, but only succeeded in walking off with articles belonging to Mr. Nicolini. She has made up her mind to sell the Welsh castle where this indignity was perpetrated. She has made up her mind (so states another authority) to do nothing of the kind; the fact being that while absent from England she will sigh for Craig-y-Nos. She went to Paris awhile ago, and spent "two whole days and nights" in trying on costumes which, with other portable property, are now packed away in forty trunks. People who wish to hear her in Brazil will have to pay £3 for a front seat and £1 for a place behind. A Rio Grande speculator, having an address, we should say, at the lunatic asylum, has offered her £5,000 in gold for one performance. Madame Patti has refused the tempting offer. So the stories run—the foregoing are but a sample—and as the appetite for them appears to be unlimited, so, no doubt, is the supply. The conclusion suggests itself that public interest and enthusiasm are as prompt to centre in a *prima donna* as ever. Madame Patti is an old attraction; we have only to see the advent of the new artist who will continue the line of great *prime donne* in order to witness an outbreak of heroine worship which shall be, perhaps, all the more severe for long immunity from provocation.

ACCORDING to a Baltimore contemporary, "'Melocipede' is the name of a musical bicycle, so fashioned that the rider can kick out melodious waltzes and reels as he travels along the road." From time to time we have commented, in the pages of THE MUSICAL TIMES, upon these senseless inventions, and have often wondered whether paragraphs announcing the construction of such machines were not mere *canards*. Perhaps the "wish" may have been "father to the thought"; for, to say nothing of artists, assuredly no sane person would imagine that any pleasure can be given, either to performer or listener, by blowing "tunes" out of a cigar, extracting a series of sounds from pieces of rock, or playing "waltzes and reels" with your feet whilst journeying along the high road. Yet we are informed that instruments for all these purposes are manufactured, although we have never yet met with any person who possessed one. That many, however, do purchase and practise upon eccentric instruments, whilst neglecting those universally recognised, is proved by the fact of amateurs patronising the banjo, the ocarina, the zither, and several others, upon which it need scarcely be said that it is utterly absurd to suppose any composition worth hearing can possibly be performed. The banjo is, we happen to know, cultivated most extensively, and private Concerts are frequently given devoted exclusively to the performance of works written and arranged for this instrument. Of course there can be no reason why persons who imagine that they have discovered qualities in the banjo which are not possessed by better known instruments should not glory in them, and even be proud to display them to their friends; but there is a "fashion" in being singular, and it must be remembered that it is infinitely easier to be a first-rate performer on the banjo than a second-rate performer on any instrument of more general acceptance.

THE success of little Hofmann in the United States (where, according to his manager, he is a bigger "draw" than Patti) is giving rise to all sorts of stories in which he plays the hero. We hope that some of them are not true. Perhaps we should use more confident language, and say that many are no doubt examples of transatlantic inventiveness; but, however this may be, we do trust that the tale reproduced by an evening contemporary has no foundation in fact. Here is the most notable passage: "At the first rehearsal which he had with the musicians at the Metropolitan Opera-house, prior to his first public appearance in New York, the members of the orchestra were perfectly astonished at his playing. They were still more so when he stopped them in the middle of a Beethoven Sonata (*sic*) and directed Mr. Neuendorff to tell the clarinet to play more softly. He also told the well-known Conductor how the time should be beaten as the orchestra were not playing properly. It must have been a revelation to the musicians, who were all soloists, to be reprimanded for their work by a child, however talented, ten years of age." All who know little Hofmann, and are acquainted with his frank, boyish nature, so free from self-consciousness and presumption, will find this tale as hard to credit as we do. Such priggishness and impertinence as are here ascribed to him are entirely foreign to his nature, and it is particularly worthy of notice that, before his first Concert, he had not been long enough in New York to be spoiled by the adulation which an American public knows so well how to lavish upon its favourites. That the clarinet was playing too loudly in a Beethoven *Sonata* is, of course, absurd, and absurd, from our point of view, appears to be the entire tale.

THE music critics attached to some of our important suburban newspapers are often condemned to hide their light under a bushel when it should be set upon a hill. In speaking of a Festival at a church in Paddington, where Mendelssohn's "Hymn of Praise" was given, when we read that "The Symphony was played on the organ throughout with extraordinary interpretative and executive ability"; we pause in silence before a superior presence. "The rendering of the beautiful and pathetic chorus 'All ye that cried unto the Lord' was most touching and impressive. Again the entire scene of the Watchman was most pictorially given, although the tenor was suffering from a cold." Further, when we find that "The *crux* of the whole work is undoubtedly the chorus 'The night is departing,' a dangerous vortex in which many a choir has been hopelessly engulfed, the band and organist alone remaining above water. It was in this case successfully weathered, to the credit of all concerned," we are overwhelmed with the force of his imagery. But when we learn that "The service was not concluded until a quarter-past ten, a drawback which suggests on another occasion the omission of the Symphony, which is not so organically connected with the Cantata as is the instrumental prelude in its prototype, Beethoven's Choral Symphony," we feel that all musical criticism has been wrong hitherto, and that the eminent gentlemen who direct that kind of literature for the daily press have never shown such historical knowledge, such judgment, and such critical acumen as is perforce restrained in its lucubrations to a suburban print.

SACRED HARMONIC SOCIETY.

THOSE worthy folk who questioned the propriety of this Society performing "The Golden Legend," on the ground of its not being a sacred work, should be consistent, and object to Rossini's "Moses in Egypt," in which Biblical personages sing the lightest of dance melodies, and are mingled with imaginary characters who conduct themselves after the manner of operatic villains and heroines. How-

ever, the malcontents must have been in a very small minority, for St. James's Hall was as full on the 8th ult. as it usually is when Sir Arthur Sullivan's popular work is performed. On the whole, the interpretation was satisfactory, the chorus distinguishing itself in the unaccompanied pieces, while Miss Anna Williams, Miss Hope Glenn, and Mr. Lloyd did full justice to their respective parts. Mr. Watkin Mills was prevented by illness from appearing, and Mr. Pierpoint undertook the music of *Lucifer*, acquitting himself very creditably under the circumstances. Previous to the Cantata, the Dead March from "Saul" and the unaccompanied chorus "Remember not, Lord," from Macfarren's "King David," were performed as a tribute of respect to the memory of the deceased composer.

The usual Christmas performance of "The Messiah" took place on the 22nd ult., and there was a large audience, though the stalls were not fully occupied, perhaps because the cast of soloists was not so strong as it might have been. Mdlle. Antoinette Trebelli, however, showed that she is making herself proficient in the oratorio style, and with regard to Madame Trebelli, Mr. Henry Guy (who appeared in place of Mr. Piercy), and Mr. Burgon, it may be said that they did their best, and gave a fair amount of satisfaction.

NOVELLO'S ORATORIO CONCERTS.

AT the second of these Concerts, which took place in St. James's Hall on the 1st ult., Mr. F. H. Cowen's Worcester Oratorio, "Ruth," was introduced, for the first time, to the notice of London amateurs. The work then passed the test of concert-room performance, and appeared under the circumstances which will ordinarily attend it. At Worcester the case was different. It may be that "Ruth" will never again form part of a cathedral service; wherefore the conditions under which it was given at the Festival of the Three Choirs, and the effects resulting therefrom had not the importance of those connected with the occasion under notice. Hence, also, those who heard it in the one place were anxious to hear it in the other. The result of the concert-room performance seemed to us even more satisfactory than that of the cathedral rendering. As a rule, this cannot be said of oratorio, which usually gains by association with the aspect and influences of a great sacred temple. "Ruth," as our readers well know, belongs to the class of oratorio that does not rest upon a purely religious basis. The religious element in it is not fundamental, but rather imposed upon the story, in which respect it may be classed with Handel's "Esther," "Saul," "Samson"; Mackenzie's "Rose of Sharon," and others easy to recall. Obviously, works of this nature are better adapted to the secular character of a concert-room than, say, "The Messiah" or "Last Judgment," and, we doubt not, the fact will be perceived and acted upon in the case of "Ruth." With regard to Mr. Cowen's music, not much can be said in addition to the critical observations which followed the Worcester performance. But it is important to observe that the good impression then made was confirmed and strengthened by a second hearing. There can be no doubt of the fact that Mr. Cowen has scored a success with his first essay in the high art of oratorio, and shown himself worthy to continue the line of its composers. This appears to us most conclusively proved by the very numbers that, according to some judges, are not up to the desired mark. It has been said that the choruses of "Ruth" fall short of the dignity and grandeur of oratorio. The statement is, in our view, so opposed to fact, that we can only ascribe it to the operation of some pre-conceived opinion, founded upon Mr. Cowen's repute as a writer of light and graceful music, and a sort of instinctive idea that if a man does one thing particularly well, he cannot excel in another. We listened carefully to the "Ruth" choruses in St. James's Hall, and are bound to say that in very large measure they satisfied the requirements, and rose to the standard of oratorio. Moreover, we are unable to agree with those who demand the excision of the numbers in which, after the marriage of *Ruth* and *Boaz*, is foretold the blessing which that union will be instrumental in bringing to Israel and the world. Here we have the sole *raison d'être* of the story as a subject for religious contemplation, and the only argument which can be urged for its treatment in oratorio. It may be that, in the case of some minds, interest ceases with the action of the drama, and no sympathy whatever extends to the greater drama in which the story of *Ruth* is but an episode. But neither librettist nor composer could take account of this limitation. It was their business to make the work complete, and they acted up to obligation.

The performance was given under Mr. Cowen's direction, and had many distinguished merits. With one exception, the solo vocalists who took part in it were those who sang at Worcester, where the characters were taken by Madame Albani (*Ruth*), Miss Anna Williams (*Orpah*), Miss Hope Glenn (*Naomi*), Mr. E. Lloyd (*Boaz*), and Mr. Watkin Mills (*Elder*). The change referred to substituted Miss Agnes Larkcom for Miss Anna Williams, and little affected the general result one way or another, owing to the small share taken by *Orpah* in the solo work. For the rest, we need not trouble the reader with details. It will be understood that the artists acquitted themselves much as at the Festival performance, and did justice to the thoughts it became their business to interpret. Mention should be made, however, of the special effect with which Madame Albani sang "Entreat me not to leave thee," and "My Father, thou art the guide of my youth"—an effect quite rivalled by Mr. Lloyd in *Boaz's* song of thanksgiving for an abundant harvest. The orchestra, led as usual by Mr. Carrodus, was in capital form, and the chorus singers greatly distinguished themselves throughout, but above all in the beautiful *Finale* of the Gleaning scene, where the effect of receding voices was shown in an admirable way. This was far better done than at Worcester. The reception of the work by a large and attentive audience appeared to be very favourable, and we have strong grounds for anticipating that "Ruth" will escape the fate of the many things which are heard once or twice, and then thrown aside to be forgotten.

The third Concert of the season, given on the 15th ult., had a mixed programme, comprising three works very far removed from each other in character. Of these, one—Mendelssohn's Psalm 114—has long ranked among the classics of sacred music, and needs no further discussion. Another—J. F. Barnett's "Ancient Mariner"—represents a type of Cantata in the Mendelssohn school, which was much in vogue twenty years ago; while the third—Stanford's "Irish" Symphony—illustrates the present strong tendency towards the utilisation of national melodic forms for purposes of high class music. The Concert, therefore, had no ordinary interest for intelligent amateurs, many of whom attended it. Professor Stanford's Symphony was taken first of the three, and enjoyed the benefit of a good performance under the composer's direction. So much has been said of late in this and other journals regarding the increased attention paid to national characteristics in music, that we shall not now trouble the reader with renewed discussion of that very interesting topic. But we may express gratification that a leading British musician has given a practical proof of the importance it assumes in his view, and that his national Symphony has so far won a frank and undoubted success. By the way, the two best symphonies of the young English school are both based upon local characteristics. We refer, of course, to the "Scandinavian" of Mr. Cowen and that at present under notice. The fact has a significance not to be overlooked or put aside. Professor Stanford was greatly favoured by the decided character and powerful charm of Irish melody. Indeed, he found the most potent of all musical forces ready to his hand, and he cannot be blamed if, in addition to inventing themes, Irish in form and spirit, he adopted two examples that have long been traditional in his native land. These occur in the *Finale*, where amateurs delightedly recognise "Remember the glories of Brian the brave" and the grand strains of "Let Erin remember the days of old." The second movement, or *Scherzo*, is Irish to the core, thanks to the hop-jig tune forming its principal feature; while the slow movement derives its national character from a harp prelude, and the reiteration of a single short phrase known as the "Lament of the sons of Usnach." As for the opening *Allegro*, the scale largely employed

serves, in conjunction with other devices, to make that movement scarcely less national than its companions. Professor Stanford, it is clear from the foregoing, has not carried out his idea in a half-hearted way. The Symphony is distinctly what it pretends to be, and for all its shaping and elaboration according to classic models, cannot be regarded as other than it is. We need scarcely add that it abounds in thematic beauty, or that the composer has worked up his charming materials to excellent purpose, adding to melodic interest that which arises from skilful development and tasteful colouring. We make bold to predict unusual favour for the "Irish" Symphony; encouraged thereto by the enthusiasm it created in St. James's Hall, where all seemed pleased with it.

The "Ancient Mariner," like the Symphony, had the advantage of its composer's direction, and that work also gave much satisfaction for reasons not less obvious than in the former case. As the Cantata is now twenty years old, and has been frequently performed all the country over, there is little need to enter upon a discussion of its merits, which, moreover, lie frankly on the face of it. Mr. Barnett has treated Coleridge's poem in a manner far from abstruse, being content to write music of a lightly descriptive character, following the changing word-pictures with tone-pictures to match. Very melodious, bright, and pleasing they are, and so the audience unquestionably found them; the greatest pleasure being taken in the performance. The solos were sung by Miss Anna Williams, Madame Patey, Mr. Lloyd, and Mr. Santley, whose names guarantee the excellence of their rendering, while both orchestra and chorus did their work with manifest zest and undoubted distinction. The "Ancient Mariner" should be heard again ere long. Mendelssohn's Psalm, conducted by Mr. Randegger, brought the Concert to a dignified and impressive close.

ROYAL ALBERT HALL CHORAL SOCIETY.

THE only performance by this Society which calls for record in our present issue is that of the "Creation," which took place on the 8th ult. Notwithstanding the potent counter-attraction of "The Golden Legend" at St. James's Hall, there was a large attendance, but it will be well to avoid such unnecessary clashing of interests in the future. This season our three leading oratorio associations are all giving their Concerts on Thursday evenings. The Albert Hall Society's performance of Haydn's perennial work was interesting from the fact that Madame Albani made her first appearance in the Oratorio. How she sang "With verdure clad," "On mighty pens," and her part in the duet with *Adam*, it would be mere waste of space to describe in detail. Mr. Charles Wade was fairly satisfactory in the tenor music, and Mr. Bridson's voice told well in the bass airs, particularly in "Now Heaven in fullest glory shone."

MONDAY AND SATURDAY POPULAR CONCERTS.

IT cannot be denied that Anton Rubinstein is a very disappointing composer. Some of his early works are original and charming, but in almost every department his first effort has been his best. The Sonata in Op. 39, for piano and violoncello, which was introduced for the first time at the Concert of Saturday, November 26, is, for example, decidedly inferior in beauty and symmetry to the earlier work in D (Op. 18), which has become a classic. It has four movements and is planned on a larger scale; but the first and slow movements are laboured and unsatisfactory in outline, though the themes themselves are suggestive enough. On the other hand, the *Allegretto*, which does duty as a *Scherzo*, is admirable, and there is a good deal of effective writing in the *Finale*. The pianoforte part throughout is unduly prominent, and Mdlle. Janotha took care to enforce the fact, Signor Piatti's share in the performance being, comparatively speaking, unimportant. The pianist's solo was Chopin's Polonaise in F sharp minor (Op. 44), which she renders with as much poetical feeling as any work in her repertory. Madame Néruda gave the somewhat *rococo Adagio* from Viotti's Violin Concerto in A minor (No. 22), and, like Mdlle. Janotha, was encored. Beethoven's Quartet in F (Op. 18, No. 1), perhaps the finest of the early set, concluded the Concert. Mr. Santley sang Gounod's "The Valley" and Purcell's "Let the dreadful engines," in the way with which the public has become familiar by frequent repetition.

A very quiet programme was presented on the following Monday, and the Concert was chiefly noteworthy for the masterly playing of Miss Agnes Zimmermann in some pieces by Scarlatti. This artist is developing a warmer and more spirited style, and has lost nothing of her purity of touch or neatness in execution. The concerted works on this occasion were Mozart's Quartet in E flat (No. 4) of the set dedicated to Haydn; Grieg's piquant and characteristic Sonata in F (Op. 8), for piano and violin; and Mendelssohn's Trio in C minor (Op. 66). Miss Marguerite Hall rendered Schubert's lovely *Lied*, "Gretchen am Spinnrade," and two of Kjerulf's Swedish songs with so much grace and refinement as to win the unqualified favour of the audience, and Miss Mary Carmichael was an admirable accompanist.

The scheme on Saturday, the 3rd ult., was much stronger, and St. James's Hall was crowded. Mozart's Quartet in D minor (No. 2) is one of the most popular works of its class, thanks in part to its irresistibly piquant Minuet, which, as usual, was encored. Again, Beethoven's Sonata in F minor, generally known as the "Appassionata," is an immense attraction whoever may play it, and although the reading by Mdlle. Janotha on this occasion was not altogether above criticism, it was sufficiently impressive to arouse the enthusiasm of the audience. The unreasonable demands for an encore were at length complied with, the Polish artist giving Schumann's Novellette in F (No. 1). Included in the programme were Beethoven's Trio in C minor (Op. 1, No. 3) and Mendelssohn's *Tema con Variazioni* in D (Op. 17), for piano and violoncello.

The Concert of Monday, the 5th ult., may be dismissed with equal brevity. Spohr's Quartet in A minor (Op. 74, No. 1) is one of those in which the first violin assumes the part of a soloist, and it is almost superfluous to say that the work was exquisitely led by Madame Néruda. The only other concerted work was Beethoven's very fine Sonata in C minor (Op. 30, No. 2). Mdlle. Janotha played the first movement of Schumann's Faschingsschwank in her best manner, but the middle sections were taken much too fast, if the *tempi* adopted by Madame Schumann herself are correct, about which there can be no manner of doubt. The beautiful singing tone which Signor Piatti infused into his rendering of two transcriptions from his own pen of Schubert's songs almost reconciled us to the act itself, though as a matter of principle it should be condemned. Miss Bertha Moore was more acceptable in Taubert's "In a distant land" than in a French song by Goring Thomas.

Grieg's Sonata in F (Op. 8), for piano and violin, and Mozart's Quartet in the same key (No. 8), already heard this season, were repeated on the following Saturday, but they did not constitute the chief attractiveness of the Concert. This honour must be assigned to Beethoven's Serenade Trio in D (Op. 8) and Schumann's Etudes Symphoniques. The former genial work has always been one of the most popular items in the repertory, but Schumann's strangely original composition has only come into favour recently. It was magnificently interpreted by Miss Agnes Zimmermann. Indeed, we may speak of her performance as the best piece of pianoforte playing we have had this season. How Mr. Lloyd sang Beethoven's "Adelaide" and Piatti's "Serenade," the latter encored, it is quite unnecessary to say.

Mendelssohn declared Beethoven's Quartet in F (Op. 59, No. 1) to be one of the most "thoroughly Beethovenish" of all the master's works, but it is less popular with the public than either of its companions, and there was only a small audience on Monday, the 12th. The other concerted items were Haydn's lively Trio in G and Schumann's Sonata in A minor, for piano and violin (Op 105), which is rapidly gaining in popularity, thanks to the exquisite playing of Madame Néruda. Chopin's Fantasia in F minor is among the least inspired of the Polish composer's efforts, and Mdlle Janotha did not succeed in making it interesting, though as usual the audience insisted upon an encore.

Every seat had its occupant and late-comers were sent empty away on the following Saturday, for Beethoven's Kreutzer Sonata, for piano and violin, was down for the first time this season. This masterpiece, which Mr. Chappell

now reserves for his Saturday subscribers, retains all its attractiveness, though it has been performed more frequently than anything else at the Popular Concerts. On this occasion the executants were Madame Néruda and Mr. Charles Hallé, and the most captious critic could not have desired a better performance. Schubert's Quartet in D minor furnished an additional incentive to attend the Concert. Mr. Hallé played three of Chopin's pieces with so much acceptance that he had to give a fourth by way of encore. Mrs. Henschel's versatility as a vocalist is remarkable. On this occasion she revived Bishop's once popular air "Should he upbraid," and sang it so charmingly that the audience were as much pleased as they are invariably with her more classical selections.

The Concert of Monday, the 19th, was the last of the year. In order to make a good ending Schumann's Quintet in E flat (Op. 44) was included in the programme. This was the earliest work of the gifted though unfortunate composer that gained popularity in this country, and it is now one of those which may always be counted upon to increase the attendance. Except that a perfect understanding did not reign at all times between Mdlle. Janotha and her companions, the performance was very commendable. Beethoven's last Quartet in F (Op. 135), a work only recently understood and appreciated; Chopin's Ballade in A flat, and Spohr's pretty and winning Duet for violin and viola, in E minor (Op. 13), completed the instrumental selections. Miss Liza Lehmann rendered songs by Miss Maude White and Schumann in the charming style which has made her such a favourite at these Concerts.

LONDON SYMPHONY CONCERTS.

FEW works have been more talked about recently than Wagner's early Symphony. Mr. Henschel was generally congratulated upon having secured the right of performance in this country, and it was confidently anticipated that the work would prove one of the greatest attractions of the season. The devoted Wagnerians and the Philistines would feel equally curious about it, and St. James's Hall would prove far too small to accommodate all desirous of being present at the initial rendering. Such was the general, and, we may add, reasonable opinion; but the prophets were for once wrong. On the evening of November 29, in place of the expected crowd, there was a beggarly array of empty benches. We shall not waste space in seeking for an explanation of this phenomenon, which, indeed, is almost inexplicable, but pass on to consider the work which was so cavalierly treated alike by the friends and foes of the composer. The somewhat extended history of the Symphony may be compressed into a few lines. Wagner composed it in 1832, when he was nineteen years of age, and greatly under the influence of Beethoven's music. It was first performed at Prague, and shortly afterwards at the Leipzig Gewandhaus Concerts, where it was hailed as betokening great promise. As soon as Mendelssohn was appointed Conductor at Leipzig, Wagner sent him the score in the hope that he would pass an opinion upon it. Mendelssohn did not, however, and Wagner was too proud to ask him. After Mendelssohn's death the score could not be found, and the Symphony was lost to the world, until in 1872 the parts were discovered in a valise left in Dresden when Wagner fled to avoid arrest for his revolutionary opinions. From these parts a fresh score was made, but the work was not heard until December, 1882, when Wagner himself conducted a private performance in honour of his wife's birthday. This was the last time he wielded the *bâton*, and it is curious that his labours in this department should be closed in connection with a form of art which he professed to consider exhausted. The Symphony shows that, even at nineteen, Wagner had plenty of ambition. It is a work of large proportions, taking nearly three-quarters of an hour in performance. The introduction to the first movement in C major is almost as long as that of Beethoven's No. 7, and like the movement itself is chiefly contrapuntal. Indeed, Wagner speaks of the subjects as being "well-fitted for counterpoint, but very little expressive." The reminiscences of the Bonn master are constant, one from the "Leonora" Overture and another from the C minor Symphony being almost ludicrous. The next section, *Andante* in A minor, has, however, a genuine melody of an elegiac character for its principal subject, and the details are certainly more interesting. Though rather too long, it is, on the whole, a fine movement, and plainly shows the dawn of genius. The *Scherzo* in C, again, is particularly bright and animated, and beside bearing a resemblance to Beethoven's *Scherzi* it also has a passage curiously like the corresponding section of Schubert's great Symphony in C, which, of course, Wagner could not have heard at the time. In the last movement his model would seem to have been the colossal *Finale* of Mozart's "Jupiter" Symphony. It is a perfect "contrapuntal orgie"—to use his own expression—though of course it will not compare either in masterly device or clearness of expression with the immortal piece which it resembles. Such is a brief sketch of a remarkable work—a work of some interest on its own account and of unique interest as a juvenile effort of one of the most singular geniuses the world has ever seen. The performance was worthy of high praise, Mr. Henschel's players being evidently impressed with a sense of their special duties and striving to render them justice with an amount of zeal which, as a matter of course, attained its end. The rest of the programme on this occasion must be dismissed with formal record. It included Gluck's Overture to "Iphigénie en Aulide," with Wagner's close; Spohr's Dramatic Concerto for Violin, played by Madame Néruda; and Beethoven's "Leonora" Overture, No. 3.

The scheme of Wednesday afternoon, the 7th ult., contained no novelty, and there was a larger audience. Whether the first-named circumstance had anything to do with the other, as some have declared, it would be idle to discuss. We prefer to attribute the increase to the fact that afternoon audiences are attracted by pianoforte music, and on this occasion Mdlle. Janotha was announced to play Chopin's Concerto in F minor. The young pianist was in better form than she had been on many previous occasions this season, and gave a remarkably delicate and poetical rendering of the slow movement. The Symphony was Beethoven's in F (No. 8), the interpretation of which was spirited but somewhat coarse. The accent was exaggerated and the balance of tone sometimes incorrect. Mr. Henschel's players were heard to great advantage in Greig's lovely melody for strings, "Spring," which was repeated by desire, and in Dvorák's Slavic Dance in A flat. The programme was completed by Mendelssohn's "Ruy Blas" Overture and Berlioz's Rêverie for contralto, "Le Captive," the latter being expressively rendered by Miss Lena Little.

The aspect of the hall at the fifth Concert, on Tuesday evening, the 13th ult., was decidedly encouraging, the reserved portions being fuller than on any previous occasion. The programme consisted entirely of modern music, thus affording some support for the damaging assertion sometimes made that the older masters are no longer attractive to the public. Without further evidence, however, we refuse to believe a statement which would imply a sad condition of popular taste. The central feature of the scheme was Schumann's Symphony in C, a work now generally regarded as its composer's finest effort of the kind. It was, on the whole, well played, the *Finale* receiving the greatest amount of justice; but the fiery *Scherzo* has often been heard to greater advantage at the Crystal Palace and the Philharmonic Concerts, Mr. Henschel's first violins being of second-rate quality. The *Charfreitags* music from "Parsifal" served to show how much the most acceptable portions of Wagner's music-dramas lose when transplanted to the Concert-room. In order that he might sing the part of *Gurnemanz*, Mr. Henschel resigned the *bâton* to Mr. Barnby, and Mr. O. Niemann, a son of the great German artist, Albert Niemann, appeared as *Parsifal*. The new-comer was heard to much greater advantage, however, in *Lieder* by Schubert and Schumann. Brahms's Tragic Overture commenced the Concert, and a pretentious, but somewhat vulgar, Slavic March, by Tschaïkowsky, brought it to a conclusion. Some violoncello solos, played by Signor Piatti, formed one of the most enjoyable features of the evening.

The public has made up its mind not to take any interest in Wagner's Symphony. Of that there can no longer be any doubt, for at the repetition performance, on the afternoon

of the 21st, there was again a very scanty attendance, the shilling parts alone being well occupied. The value of the puff preliminary, in a matter of this kind, is therefore proved to be exactly *nil*, and the moral should be taken to heart by those whom it most concerns. A second hearing of the work confirms what was felt before—namely, that it is far too long for the value of the material employed. This remark applies chiefly to the first two movements; the third and fourth are more compact and symmetrical. A very great impression was made by Mr. Bernhard Stavenhagen in Liszt's Concerto in E flat and Bach's Chromatic Fantasia and Fugue. That works, so opposite in character, should be equally well played proves the versatility of the young artist whose purity of execution and physical power were equally noticeable. The public is so eager to hear first rate pianoforte playing that Mr. Stavenhagen might, with advantage, give some Recitals during his stay in London. Weber's "Der Freischütz" and Brahms's Academic Overtures completed the programme.

THE BACH CHOIR.

THIS institution renders good service to art by putting forward such programmes as that of its first Concert this season, which took place at the Prince's Hall on the 20th ult., at the unusual hour of five o'clock in the afternoon. In the feverish activity of musical work at the present day, and with the constant demand for novelties of all kinds, we are liable to forget the treasures of a past age. Unaccompanied part music is in especial danger of neglect, though it is in this very branch of composition that our own country can best lay claim to equality with the musical nations of the Continent. The Bach Choir programme did not fully enforce this fact, and at other times our glorious composers of the madrigalian age and their modern imitators might be more strongly represented. The examples of English music on the present occasion were the elder Wesley's fine Motett "Omnia Vanitas," Gibbons's Madrigal "Ah! dere heart," and two of Pearsall's best Part-songs. The most important item in the scheme was Palestrina's "Stabat Mater," for eight solo voices and double choir. This composition exhibits in the strongest light the old master's wonderful skill in producing variety of effect with the limited means at his disposal. Some of the passages are intensely expressive, and one cannot but acknowledge, in listening to such a work, Palestrina's right to be termed the father of modern ecclesiastical music. Associated with this masterpiece were a curious setting of the Magnificat by Gabrieli, two effective Psalms by Sweelinck, a piquant Christmas Carol by Prætorius, and pieces by Brahms, performed on previous occasions by the Bach Choir. The singing was fairly good, though the balance of parts was unequal. Dr. Villiers Stanford should take steps to strengthen the tenor department. In order to afford some variety, Miss Emily Shinner played Tartini's Violin Sonata in G with excellent *technique*, and joined the composer in Dr. Hubert Parry's Partita in D minor, a capital imitation of the Suites of Bach and his contemporaries.

CRYSTAL PALACE.

A SPARSE audience assembled on the 3rd ult., when Señor Alberto Geloso made his first appearance at the Crystal Palace Concerts. Señor Geloso is a refined player but wanting in the animation, not to say passion, demanded by the opening *Allegro* of Mendelssohn's Concerto. Altogether there was a lack of *verve* about his rendering which was not compensated for by his generally very pure intonation and the delicacy with which he gave the slow movement. His *pianissimos* were real *pp*. Rietz's Clarinet Concerto is one of those agreeable compositions which involve no intellectual effort on the part of the hearer. It is very melodious, though the melodies are devoid of individuality, and full justice was done to the solo part by Mr. Clinton both in regard to tone and execution. Mdlle. Trebelli contributed Verdi's "Caro nome" with finished execution and considerable vocal charm, but was less successful in Haydn's "With verdure clad." The director of these Concerts, reverting to a habit of former seasons, had on this occasion introduced some madrigals into the programme. These were well sung by the Crystal Palace Choir, but a lack of balance is observable, the altos and basses being far too weak. The Concert, which opened with Haydn's Symphony in E flat, concluded with a performance of the Overture to "Dinorah."

Mr. Bernard Stavenhagen, who appeared at the tenth Saturday Concert, has undoubtedly improved since his last visit, and bids fair to take a very high rank among contemporary pianists. He has a wonderful *technique*, and displays the most remarkable gradations of light and shade in his playing. With such endowments it will be strange if he does not rise higher. His rendering of Beethoven's Concerto in C minor—recently played at these Concerts by little Hofmann—was in all respects masterly. Later on he played, for the first time at Sydenham, Liszt's brilliant Hungarian Rhapsody (No. 13), and received a well merited encore for the triumphant ease with which he surmounted its many difficulties. Another novelty at these Concerts was "Träume"—Wagner's study for orchestra to "Tristan und Isolde," recently introduced to English hearers by Mr. Henschel. Mr. Santley sang Purcell's "Let the dreadful engines," and a tuneful and appropriate song, entitled "Christmas comes but once a year," by Ralph Betterton. The Symphony was Beethoven's (No. 7), in A, a regular *cheval de bataille* of Mr. Manns's, and the programme also included Bach's Concerto for strings in G, and a ballet air from Goldmark's "Königin von Saba." Of the performance of Cowen's Oratorio "Ruth," on the 17th ult., with a cast identical in all respects save one with that which performed it in St. James's Hall, nothing need be said to help to increase its popularity, for here, as elsewhere, it was most favourably received, alike for its own merits as for the excellent way in which it was given. The choir of the Novello Oratorio Concerts, bringing knowledge and experience of the work, sang the choruses most effectively. Miss Anna Williams undertook the soprano music, and sang with the efficiency and conscientiousness for which her name is a guarantee.

THE MUSICAL ASSOCIATION.

AT the meeting, on the 5th ult., Mr. J. F. Rowbotham lectured on "The Differences between Ancient and Modern Art." Premising that by ancient art he would chiefly understand Greek art, and by ancient music Greek music, Mr. Rowbotham went on to observe that modern art and music stood to that of the past in the relation of contradiction rather than of development. In the plastic arts the ancient aim was Idealism, the modern, on the contrary, Realism. In music a counter tendency was manifested, and we strove to enhance the ideal possibilities of the art, while the Greeks confined it to a realistic adherence to nature. In many points the Greeks were our superiors—in the simplicity of the means by which they attained musical beauty, in the chastity of their musical thought, and in the fidelity with which they copied the very utterances of natural expression, their songs and melodies being but slightly exalted reflections of the tones of ordinary speech. Mr. Rowbotham instanced the chastity and simplicity of Greek architecture as an emphatic parallel to the character of Greek music, and maintained that the architecture and the music alike were matured and completed creations of the Greek mind, which was accustomed to set restraints on fancy, and delighted in rigorous self-control. As compared with such a parallel, we might see in modern music the unrestrained and often wanton licence of Gothic architecture, where, if resources were more ample and effects more varied, taste was more unsteady, and far more frequently fell into error. In contrasting minuter points of difference between Greek music and our own, Mr. Rowbotham stated that with the Greeks the melody of music was always in the bass, while with us, popularly speaking, it lies in the treble. He entered into an elaborate description of the effect of this strange inversion of functions on the art at large. Another striking difference lay in the fact that in Greek music the main interest of composer and listener alike was centred on the play of the rhythm—the melody being reduced to a subordinate and inconsiderable thing, as often as not, perhaps, left to the spontaneous fancy of the singer, and in

all cases little esteemed and valued. Rhythm attained with the Greeks so elaborate a development that there were over a hundred different sorts of time, and these in various combinations might give many hundreds of varieties of rhythmic phrases. It was not at all uncommon for a Greek composer to employ in the first twenty bars of his piece twenty various kinds of time—each bar being different in measure from its neighbour. By contrast with this plethora of rhythmic life, our music is monotonous in the extreme. Many times have dropped out of use since the days of the Greeks which were of the utmost value for the incisive expression of sound; and the lecturer specially instanced 5-4 time and 7-4 time as measures which were of everyday employment in Greek music, but now have been practically lost to the art. In allusion to Greek melody, Mr. Rowbotham argued that it was as bare and poor as our rhythm. The Greek modes, he said, were simply tunes, or rather the materials of tunes so arranged with certain expressive gradations that the composer could, without any trouble, turn them into fairly expressive melody. This exactly suited the Greek standpoint of musical art, which set scarcely any store on melody, but employed all its strength and interest on rhythm. "The Greek composer," said Mr. Rowbotham, "before commencing to write, set as a superscription what *melody* the piece should be in, and with this as a background set to work to weave and traffic with the *time;* while we superscribe the *time*, and with the time as our background begin to create and elaborate the *melody*." Numerous other differences were adduced by the lecturer, who stated, *en passant*, a curious piece of information, that the Greeks were acquainted with the Fugue form and the Sonata form, which are not things of yesterday, but were employed as the basis of the great choral odes, sung under the shadow of the Athenian Acropolis more than two thousand years ago. The lecture was followed by an animated discussion, in which Mr. Rowbotham's estimate of the value of Greek music was keenly disputed.

MACFARREN SCHOLARSHIP.

A MEETING was held on the 6th ult., at the Royal Society of Musicians, 12, Lisle Street, W., with Dr. E. J. Hopkins in the chair, when an executive Committee was appointed and a large number of promises were announced. Local sub-committees are in progress of formation in all the large towns, and when they are fully organised will doubtless promote the success of the fund to a very considerable extent. At present the subscriptions amount to more than £900, but much more than this will be requisite in order to provide maintenance for the scholar, and it will doubtless be forthcoming. The first List of Subscriptions will be forwarded to anyone who will apply to Mr. J. Percy Baker, the acting honorary secretary, Willersley House, Wellington Road, Old Charlton, S.E.

GUILDHALL SCHOOL OF MUSIC.

AMONG the many advantages enjoyed by this prosperous institution must be numbered the use of our noble Guildhall for its Choral and Orchestral Concerts. It is stated that the Corporation is about to erect a large organ in the building, and with this addition it will form the finest concert-room in the metropolis. The performance on Saturday afternoon, the 3rd ult., was one that could only be carried out by a music school numbering its pupils by the thousand. The students' orchestra consisted of 123 players, and to these were added a choir of nearly 200. From a strictly municipal point of view, the interest of the occasion centred in the performance of a new civic anthem, the words and music of which had been written by Mr. Weist Hill. Based on the lines of our National Anthem, and consisting of a brief baritone solo and chorus, the piece is admirably adapted to its purpose, though its value as a work of art may be slight. It evidently pleased the Lord Mayor (Alderman de Keyser), who attended in state, for he requested an encore, and it was played for the third time as he retired at the close of the Concert. The programme generally was evidently designed to show that the school is doing good work in three departments of musical education—namely, composition, singing, and orchestral playing. In the first-named branch we had an extremely well written Prelude and Fugue by Mr. R. Strickland, a piquant Minuet by Miss Edith Swepstone, and an expressive setting of the hymn "Saviour, again," by Miss Kate Davenport. The most promising of the young vocalists who appeared were Miss Caroline Norman, a light soprano; Miss Annie Swinfen, a soprano of a more robust type, and Miss Annie Morley, who has a genuine contralto voice. Capital performances were given of the Overture to "William Tell," and the first movement of Brahms's Symphony in D (No. 2), the precision of the huge mass of strings being especially noticeable. Mr. Weist Hill, the Conductor and Principal of the Guildhall School, may be congratulated on the entire success of the Concert.

"ST. JOHN THE BAPTIST."

THE death of Sir George Macfarren occurred at a time when our leading choral societies had completed their arrangements for the season, or we should have had to record more *in memoriam* performances. As it is, however, the west and the east of the metropolis have already paid tributes of respect to the deceased musician, by preparing and performing his first and best Oratorio, "St. John the Baptist." Mr. W. G. McNaught and his admirably trained Bow and Bromley Institute Choir were first in the field, and the rendering took place on the 6th ult., in presence of a full audience. Even if judgment had not long ago been passed on the work, this is not the moment for critical discussion of its merits, and we have, therefore, only to speak of the performance, which, on the whole, was worthy of the occasion. If the choir did not sing with quite its usual precision, it must be remembered that the time for preparation had been very brief, and it speaks much for the efficiency of the force that the slips were so few. The soloists were Miss Annie Marriott, Miss Hilda Wilson, Mr. Henry Piercy, and Mr. Bantock Pierpoint. The first three sang in their customary artistic manner, and Mr. Pierpoint made a strong impression in the titular part, singing with power and true expression.

It was fitting that the Royal Academy of Music should give a public manifestation of respect for the memory of its honoured Principal at the earliest possible opportunity, and this occurred at the usual Christmas Orchestral and Choral Concert, which was fixed for Saturday, the 17th ult. As already stated, the tribute took the form of a performance of "St. John the Baptist"; but the Oratorio was preceded by the Obsequial March from the composer's "Ajax," which was also played at the funeral service in Westminster Abbey. This the audience received standing, and late comers were excluded until it had ended. It was reasonable to anticipate a worthy rendering of the principal work of the evening at the hands of so able a Conductor as Mr. Barnby, but we confess to having been surprised at the degree of merit actually attained. According to the programme, the choir was most unevenly balanced, the sopranos and contraltos numbering 116, and the tenors and basses only seventeen voices. The latter were reinforced, however, from some source unstated, and the choral numbers were admirably given, precision and excellent attack being combined with perfect attention to the *nuances*. The solos were, of course, allotted to students of the Academy, the narration being divided between Miss Hannah Jones and Miss Greta Williams, while Mr. David Hughes took the principal part, Mr. Faithful Pearce that of *Herod*, and Miss Lilly Crabtree that of *Salome*. All the young vocalists proved themselves competent, Miss Crabtree and Mr. Hughes showing special promise.

OBITUARY.

AT Vienna, on the 9th ult., there died, at the age of sixty-seven, the Hungarian violinist Miska Hauser, who as a boy of twelve made the tour of the world, which for a time won him International fame. He was particularly *fêted* in America and Australia, and several of his songs are still in vogue. He retired into private life some twenty years ago, and was practically forgotten.

HENRI PANOFKA, the celebrated German violinist and

composer, died at Carlsruhe, on the 5th ult., in his eightieth year Born at Breslau in 1807, he was destined for the Bar, but from his earliest years he was taught singing and the use of the violin. At ten years of age he became a musical prodigy, and, having consequently studied under Mayseder and Hoffman, in 1827 he gave a series of Concerts at Vienna, Munich, and Berlin. Proceeding to Paris, he became associated with Berlioz. In 1844 he came to London under the auspices of Mr. Lumley, and practically directed the operations of the operatic troupe collected by that *entrepreneur*. Among its members were Fraschini, Lablache, Coletti, and Jenny Lind. Panofka remained in London until the year 1852, when he returned definitively to Paris. He became attached to the staff of several musical journals, notably the *Messager* and the *Temps*, and was the Paris correspondent of the new *Musical Gazette* of Leipzig, founded by Schumann. He was very successful in the tutorial art, and in 1858 he published a work entitled "The Art of Singing," in which he gave a *résumé* of his labours. This work has since been very useful to professors in Germany, France, and England. Panofka was the author of a number of Fantasias, of an Elegy, a Caprice, &c., and a number of Studies for the violin entitled "Reveries." In 1858 there appeared eighty-eight of his pieces as a vocal "Abecedaire," and a number of his religious pieces were also published under the title of "Hours of Devotion."

WE record with regret the death of a contralto singer who, a few years ago, occupied an important place among rising artists. Mrs. R. Lewis Verity, better known as Miss Bertha Griffiths, passed away on the 5th ult., after a long and weary illness, at Elm Lodge, Cheltenham, the residence of her father, the Rev. Henry Griffiths, at the early age of thirty-seven. The deceased lady was a pupil of Signor Randegger. In 1872 she made her *début* at the Colston Hall, Bristol. In 1874 she sang at the Gloucester Festival, under Dr. Wesley—her first appearance at a meeting of the Three Choirs. Subsequently she sang three years consecutively at these gatherings—at Hereford, in 1876, under Mr. Townshend Smith; at Gloucester, in 1877, under Mr. C. H. Lloyd; and at Worcester, in 1878, under Mr. Done. But her reputation was by no means confined to these centres. She filled numerous engagements in Oratorio and miscellaneous Concerts in London and elsewhere, and attained considerable popularity. In 1880 she married Mr. R. Lewis Verity, and retired from the profession. She leaves three children to share with her husband their irreparable loss.

MR. GEORGE I. VENABLES, who was well known in connection with the Tonic Sol-fa system, and who, with his brother Mr. Leonard C. Venables, founded the South London Institute of Music, died on the 23rd ult., at his residence at Camberwell, from an attack of congestion of the lungs. The deceased gentleman was only in his forty-third year.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

APART from musical events special to the festive season, most of which fall too late for detailed notice in this letter, the month of December has not been marked by any performance of conspicuous excellence or importance. Some little commotion has been caused in musical circles by the successful crusade against Sunday Concerts, initiated here by the Lord's Day Observance Society; but it is an ill wind which blows nobody good, and though the closing of the Concert Hall at Aston Lower Grounds on Sunday evenings will deprive the band and singers of a welcome addition to their earnings, and the music-loving public of an opportunity which was keenly and extensively appreciated, it will bring a golden harvest to the tills of the publicans and beerhouse keepers, who found their most formidable Sunday competitor in the Aston Orchestral and Vocal Concerts.

When things come to the worst they are proverbially apt to take a turn for the better, and it is quite in harmony with this experience that instrumental chamber music, which was lately *in extremis* here, should once more be in the ascendant. Season after season, for many years back, this refined and intellectual variety of the art has spelt nothing but vexation and loss to the musicians who have touched it, and when Dr. Heap last season, following the example of Mr. Stratton and so many other predecessors, finally decided to abandon the costly and thankless task of educating public taste in this direction, no other local musician could be induced to fill the void. At the eleventh hour, however, the Birmingham Musical Guild, which has been formed in the interests of art as well as of the profession, announced that they had determined to give Chamber Music yet another trial on popular lines. The public response at first was not very cordial or encouraging, but a mixed committee of amateur and professional musicians having been formed to carry out the scheme, an excellent subscription list was soon obtained, and the first Concert, which took place on November 29, drew a large and appreciative audience. The programme, which had but one fault—that of being too long—comprised Mozart's String Quartet in C, that of Rheinberger for piano and strings, in E flat (Op. 38), portions of Sterndale Bennett's Sonata in A (Op. 32), for pianoforte and violoncello, and of Beethoven's String Trio in E flat (Op. 3), Bach's Partita in B flat and Chopin's Impromptu (Op. 66) for pianoforte, Franz Ries's Violin Suite (No. 3, Op. 34), and songs by Schubert and Bennett. Mrs. Hale was the pianist, Madame Oscar Pollack the vocalist, and the string quartet was furnished by Messrs. F. Ward, E. W. Priestley, T. R. Abbott, and J Owen; Mr. Troman acting as accompanist to the songs The instrumental pieces had evidently been well rehearsed, and were quite within the powers of the several performers. Mrs. Hale delighted her hearers by her clear and unaffected reading of the Bach Partita, and the spirit and executive skill which she displayed in the Chopin Fantasia. Madame Pollack was in excellent voice, and fairly carried away the audience by her intensity and dramatic feeling in Schubert's fine song "My resting place." Mr. Ward's brilliant rendering of the Violin Suite by Ries excited great enthusiasm, and the same artist s leading in the Quartets was distinguished by judgment and technical skill.

As example is contagious and success kindles emulation, it was only natural that the public-spirited and highly promising attempt of the Musical Guild to obtain a hearing once more for Instrumental Chamber Music in Birmingham should lead others to do likewise. On the 9th ult. Madame Agnes Miller gave the first of a short series of Chamber Concerts, presenting one or two elements of novelty, and the reception accorded to the entertainment was as gratifying and encouraging in its way as that previously extended to the Guild series. The distinctive feature of Madame Miller's Concert was that the performers were, from the *bénéficiaire* downwards, all of the fair sex; the string quartet consisting of Miss Emily Shinner and Miss Lucy Riley (violins), Miss Cecilia Gates (viola), and Miss Florence Hemmings (violoncello). The programme comprised Beethoven's String Quartet in C minor (No. 4, Op. 18), Schumann's E flat Quintet (Op. 44), two movements from Mendelssohn's G minor Concerto, for violin (Op. 6), Weber's Pianoforte Sonata in the same key (Op. 70), and three of Scarlatti's so-called Studies. Madame Miller's playing of the Weber Sonata was characterised by remarkable vigour and spirit, and in the Scarlatti Studies—really embryo Sonatas—she acquitted herself with great taste and skill. The violin playing of Miss Shinner created great enthusiasm; the lady possesses executive powers of a high order, as was shown more particularly by her *bravura* playing in the Mendelssohn *Finale*, and she phrases like a true musician.

Messrs. Harrison's second Concert, on the 1st ult., was in point of attendance and enthusiasm even a greater success than the first; but its interest was rather artistic and personal than musical. First and foremost among the performers came Madame Adelina Patti, looking like Thaïs, "ever young and ever fair," and with her were associated in the vocal department Miss Georgina Ganz, Madame Antoinette Sterling, Mr. Orlando Harley, and Signor Foli. In the instrumental department, honours were divided between Miss Marianne Eissler (solo violin), and Signor Tito Mattei (pianoforte), the former of whom played with taste, refinement, and considerable executive skill Paganini's "Moto perpetuo," Sarasate's "Zigeunerweisen," and a melody of Schumann. Madame Patti, who was in

excellent voice, raised the enthusiasm of her audience to a high pitch by her singing of the Shadow song from "Dinorah," and on the redemand of the effort she volunteered Schubert's Serenade, with a violin *obbligato* contributed by Miss Eissler. Madame Patti's subsequent performances were of a more popular order, including Mattei's song "A kiss and good-bye," "The last rose of Summer," and, on compliance with encores of those songs, "Comin' thro' the rye" and "Home, sweet home." Madame Antoinette Sterling's fine voice and style were displayed to advantage in Cowen's song "The reaper and the flowers" and Mackenzie's new Scotch ballad "A dear wifey," which latter was encored. Mr. Harley won a recall after his singing of "Quando le sere," from "Luisa Miller," and Signor Foli was, as usual, highly effective both in his old favourite, "In sheltered vale," and Stanford's version of the droll Irish ballad "Father O'Flynn."

Operatic ventures have not been very successful in Birmingham of late. Even the Carl Rosa Company have been unable to make their recent visits pay, and the attempt to galvanise Italian Opera into life has for several years past been a conspicuous failure. Nevertheless, Mr. Mapleson's Italian Opera Company paid another visit here in the early part of the month, and gave three performances on successive evenings at the Theatre Royal. The selection comprised "Don Giovanni," which was performed in honour of the centenary; "Faust," and "Il Flauto magico."

On the 19th ult. an interesting Concert, under the conductorship of Mr. Stockley, was given at the Midland Institute, by the members of the Madrigal Society, assisted by Miss Dora Bright (pianist) and Mr. George Brewerton (solo vocalist). Among the most successful items of the evening were the compositions of two local musicians—Mr. Gaul's melodious part-song "Daybreak" and Dr. Wareing's "Gather ye rosebuds." Miss Bright was not heard to such advantage in Liszt's "Rhapsodie Hongroise" (No. 2) as in Mendelssohn's Lieder. Mr. Brewerton especially charmed the audience by his singing of Balfe's "The arrow and the song."

The customary Christmas performance of "The Messiah," by the members of the Festival Choral Society, was given on the evening of the 26th ult., with Madame Clara Samuell, Miss Eleanor Rees, Mr. Henry Piercy, and Mr. Watkin Mills as principal vocalists; Mr. Astley Langston as Organist, and Mr. Stockley conducting. Its success, both musically and financially, was a foregone conclusion.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

As the usual Choral Union Concerts have been given up, there are this season more opportunities for local artists to come forward. Messrs. Townsend, Della Torre, Colin McKenzie, and Grant McNeill announced six classical chamber Concerts, the first of which they gave, very successfully, on November 28, in the Freemasons' Hall. Mozart's Trio in E flat (Op. 14); Schumann's in D minor (Op. 63); Beethoven's Sonata, for piano and cello (Op. 5, No. 2), performed by Mr. Della Torre (piano) and Mr. Grant McNeill (cello); a violin solo (Handel's Sonata in A) by Mr. Colin McKenzie, and Mendelssohn's Duo, Allegro Brillante, played by Messrs. Townsend and Della Torre, constituted the programme.

On the same evening Mr. Carl Rosa's Opera Company gave a brilliant performance of "Carmen." During the week of their stay here, "Mignon," "Masaniello," "Nordisa," "The Bohemian Girl," and two performances of "Don Giovanni" were given. Mesdames Marie Roze, Georgina Burns, Blanche Cole, Miss Fanny Moody, and Messrs. Runcio, Leslie Crotty, Max Eugene, and Aynsley Cook were the principal artists of the company. Mr. Goossens conducted.

Sir Herbert Oakeley played the following selection at his Organ Recital, in the Music Class-room, on the 8th ult., which was, as usual, attended by a crowd of attentive students and their friends:—Advent and Christmas music—the Recitative ("Behold! a Virgin"), Air and Chorus ("O thou that tellest"), with the Pastoral Symphony, from "The Messiah"; besides pieces by Bach, Mozart, Kalkbrenner, Beethoven, Spohr, Gluck, and Sir F. A. Gore-Ouseley.

On the 9th ult. Handel's "Samson" was performed by Mr. Kirkhope's choir, accompanied by a small string orchestra, led by Mr. Daly. It was repeated on the afternoon following, and the proceeds given for the benefit of a local charity.

On the evening of the 12th the second classical chamber Concert was given, consisting of Haydn's Trio in E flat, in which Mr. Della Torre took the piano, Mr. McKenzie, violin, and Mr. Grant McNeill, cello; Grieg's Sonata for piano and violin (Op. 8), Gade's Trio in F (Op. 42), and Chopin's E flat Rondo, brilliantly rendered by Mr. Della Torre.

Mr. Carl Armbruster gave a Lecture to the members of the Philosophical Institution on the 14th ult. His subject was "Modern Composers of Classical Song." In illustration, Miss Pauline Cramer sang, among others, Liszt's "Lorelei," Franz's "When the spring," and Rubinstein's "Forest Witch."

Herr Alfred Gallrein (violoncellist) gave, on the 14th ult., a Chamber Concert, in which he was assisted by Miss Nellie McGregor (first violin), Mr. Winram (second violin), Mr. Holder (viola). The concerted pieces were selected from the old masters, and the solos from the modern. Mr. Gallrein gave a fine rendering of the Dotzaner-Wagner "Tannhäuser Fantasia," a Lied by Hofmann, and others. Miss Charters (soprano) sang A. C. Mackenzie's "In our boat" and two of Schubert's songs, and Mr. H. Seligmann (tenor) contributed three lyric songs, which he sang in appropriate style.

A meeting of the Edinburgh Society of Musicians was held on the evening of the 17th ult., at which Herr Otto Schweizer gave a Lecture on "The National Songs and Dances of Europe." In illustration of his descriptions, various members played and sang, each (as far as possible) according to his nationality. Mr. Edmunds (the President) sang "'Twas merry in the hall," Messrs. Lichtenstein and Rothfeld played Hungarian dances (Brahms), Mr. Sveinbjörnsson sang Scandinavian songs, Messrs Peterson and Dace played a tarantelle and fandango, Messrs. Peterson and Schweizer Norwegian dances, Mr. Millar Craig represented Scotland by singing "Mary of Castlecary," and Mr. Waddel gave a reel and a strathspey on the violin. Switzerland was illustrated by the lecturer, who sang a Swiss "jodel," and Italy by Mr. Arthur Edmunds, who sang a charming canzonetta. A letter was read from Dr. A. C. Mackenzie, thanking the Society for electing him a member, and expressing a hope to be present with them next spring.

Messrs. Paterson and Sons have announced four Concerts, for which they have engaged Mr. Manns and his orchestra. The first was given on the 19th ult., in the Music Hall. The programme contained Mendelssohn's "Midsummer Night's Dream" Overture, Beethoven's Symphony (No. 5, C minor), the "William Tell" Overture, and Délibes's "Sylvia." Miss Elly Warnots sang "Jours de mon enfance," from Hérold's "Le Pré aux clercs," a valse from Gounod's "Mireille," and "Non paventar," from Mozart's "Magic Flute." The programme, although containing nothing very new or striking, was enjoyable; and it is to be hoped that these Concerts, so few in number, will be well supported.

MUSIC IN GLASGOW AND THE WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

THE first Subscription night of the series of Choral and Orchestral Concerts under the direction of the Glasgow Choral Union was on the 13th ult., and, in spite of fears to the contrary, there was a large attendance on the part of subscribers and the general musical public. Though the subscriptions are fewer than before, it is still expected, at least earnestly hoped, that the general financial result will not be much less satisfactory than before. The programme of the first Concert comprised Cherubini's Overture to "Anacreon" and Beethoven's Symphony (No 5) in C minor, not to mention some less important numbers. The band proved to be excellent in all the departments, and under the experienced *bâton* of Mr. Manns everything went as satisfactorily as could be desired. Mr. Fernandez Arbos,

the leading violin in the orchestra, postponed his announced appearance at this Concert in the solo part of Mendelssohn's Violin Concerto, from having somewhat injured his hand, and Mr. Elderhorst, the vice-leader, played instead the Ballade and Polonaise of Vieuxtemps, and with a very fair measure of success. Miss Elly Warnots contributed three solos of a character suited to her peculiar gift of vocalisation.

The opening Popular Concert of the series—namely, on Saturday evening, the 17th ult.—was very largely attended. Schubert's Unfinished B minor Symphony, and the Overtures, "A Midsummer Night's Dream" and "William Tell," were the prominent features of the programme, which in general was of the character of that of the previous Tuesday Concert. Miss Warnots was again the vocalist. Mr Gillet, the leading violoncello in the orchestra, played several solos; Mr. Joseph Bradley, the new choral conductor, accompanying in one of them—"Vito," a Spanish dance, by Popper.

A performance of "Elijah" was given by the Choral Union on the 20th ult., and was conducted by Mr. Bradley, with general satisfaction.

The first Concert by the Bridgeton Choral Society was given under promising auspices, in the City Hall, on the evening of the 1st ult. Mr. J. Barnby's Cantata "Rebekah" formed the chief part of the programme, and received as fair a measure of justice, chorally, as could be expected at the hands of a choir so recently formed. Mr. Taggart was Conductor. There was an excellent band, Mr. W. H. Cole leading, and the soloists were equal to their work. The Cantata, which had not been heard for some time, appeared to command hearty acceptance.

The second of a series of four Chamber Concerts, by Mr. W. H. Cole and party, took place on the 8th ult., in St. Andrew's (Berkeley) Hall, and it is gratifying to relate that, in spite of the inclemency of the evening, there was a large audience. Schubert's Octet for strings, clarinet, bassoon, and horn was played, for the first time, it is believed, in Scotland. Beethoven's Quartet (Op. 95) in F minor was another important item in an altogether excellent programme.

A Concert of sacred music was given by the choir of Camphill United Presbyterian Church, on the 16th ult. The programme was formed of selections from Handel's "Messiah" and Mendelssohn's "Elijah," and was illustrative first of "The Birth, Suffering, Death and Resurrection of our Saviour," and, second, "The Preaching of the Gospel by St. Paul." The idea of connection and sequence is somewhat novel; but, as it seems to me, is not unworthy of being followed up. Mr. W. Schofield, the able Organist of the Church, conducted, and Mr. Thomas Berry accompanied on the organ. Good taste and effect marked the entire interpretation. The minister of the congregation presided.

The second of a set of four Subscription Concerts took place in the G. A. Clark Town Hall of Paisley, on the 16th ult. It consisted chiefly of orchestral music, performed by the band of the Glasgow Choral Union, under the *bâton* of Mr. Manns.

A performance of W. Hume's Cantata "Blind Bartimeus," together with excerpts from Handel's "Samson," &c., was given by the choir of Anderston Free Church, on the evening of the 16th ult. The choristers numbered about sixty voices, and under the guidance of Mr. James Mitchell, leader of the Psalmody, acquitted themselves well. The solos for baritone, soprano, and alto occurring in the Cantata were well rendered by members of the choir. Mrs. Shepherd and Messrs. Howell and Macdonald contributed solos from Gounod and others.

At the monthly dinner of the Glasgow Society of Musicians, on the 10th ult., the post-prandial musical programme consisted of compositions by members. These comprised pianoforte solos, violin and violoncello solos, and songs. It was a first experiment, and from its great success is likely to become a pretty frequent feature. A paper was read at a previous meeting on Musical Examinations, and considerable discussion followed.

A performance of Mendelssohn's Oratorio "Elijah" took place on the second night of the Choral Union series of Concerts—namely, on the 20th ult. Mr. Joseph Bradley was the Conductor. Hitherto Mr. Manns has conducted the Choral and Orchestral Concerts alike, but Mr. Bradley having given remarkable satisfaction at the practisings, it was decided to place the principal performance under his care. The result on that occasion, it is gratifying to say, thoroughly justified the confidence reposed in him as a commander of a large vocal and orchestral force. The performance was, indeed, altogether one of unusual excellence. The chorus sang with dramatic life and precision, yet with sufficient attention to phrasing and expression, and in some respects they have not made so good an appearance for some years back. The principal vocalists were Madame Nordica, Miss Hope Glenn, Mr. H. Beaumont, and Mr. Watkin Mills. There was a large attendance.

The Dundee Amateur Choral Union gave their first Concert for the season in the Kinnaird Hall, on the 21st ult., the work performed being "Judas Maccabæus." The solo vocalists were Madame Nordica, Miss Hope Glenn, Mr. Iver McKay, and Mr. Robert Grice. The accompaniment was by the band of the Glasgow Choral Union, led by Senor Arbos, with Mr. Harrison, Edinburgh, as Organist. Mr. Carl D. Hamilton, the recently appointed Conductor of the Society, made his first public appearance in that capacity.

The Philharmonic Society of Kilmarnock gave a Concert on the 20th ult., at which was produced—the first occasion of its performance—a Cantata, "Jerusalem," the music written by Mr. W. H. Dixon and the text compiled by the Rev. R. Riach Thorn. There was a chorus of 100 voices, an efficient quartet of solo vocalists, and an orchestra, so that on the whole justice was done to the new composition, which, generally speaking, is of a most commendable character. It was warmly received.

The Langside Free Church Musical Association performed L. N. Parker's Cantata "Silvia," with some shorter pieces, on the 21st ult. Mr. J. L. Mackay conducted. The Lenzie Musical Association gave a performance of Handel's "Messiah" on the same date, Mr. J. Turnbull conducting.

The Hillhead Musical Association gave their first Concert of the season on the 21st ult., Lloyd's "Hero and Leander" and Gade's "Spring's Message" being the principal selections in the programme. Mr. W. T. Hoeck conducted.

Stirling is hardly in the district intended to be represented under the heading of my column, but still I may mention the important fact that the first performance, on this side of the border, of Mr. F. H. Cowen's new Oratorio "Ruth" was given in that historical town on the 21st ult., by the Stirling Choral Union, under Dr. Allum. The performance was altogether one of very considerable merit, assisted, as the Society was, by Mrs. Hutchinson, Mr. Bantock Pierpont, and other competent artists, and having the aid also of a good orchestra. The extremely melodious, picturesque, and graceful music afforded delight to a large audience.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

The third of Mr. Charles Hallé's series of Concerts was given in the Philharmonic Hall on Tuesday, November 29. The principal interest naturally was centred in Schubert's colossal Symphony (No. 9) in C, the rendering of which was just about as faultless as the work itself. In the massive grandeur of the *Andante* (first movement), the charming melody with which the *Andante con moto* (second movement) is impregnated, the rich harmonic effects of the *Scherzo* and *Trio*, in the restless yet always rhythmical force and energy of the *Finale*, *Allegro vivace*, including the marvellous culmination thereof; in all of these qualities the magnificent body of players never flagged or wearied a moment, and thereby presented a perfect tone-picture to a delighted audience. Mr. Hallé was himself the solo instrumentalist, and was heard to great advantage on this occasion. Mr. Santley, as the vocalist of the evening, appeared here for the first time this season, and charmed his auditors by his voice of evergreen freshness and perfect style. Mr. Risegari took Mr. Hallé's place on the rostrum during the performance of the Beethoven Concerto, in the absence, through indisposition, of the leader, Mr. Straus.

On Saturday afternoon, the 3rd ult., Mr. H. Steudner-Welsing gave a Pianoforte Recital in the small Concert Room of St. George's Hall, illustrative of "The

TO MY FRIEND, C. E. EAGLES, ESQ., CH. COLL., CAMBRIDGE.

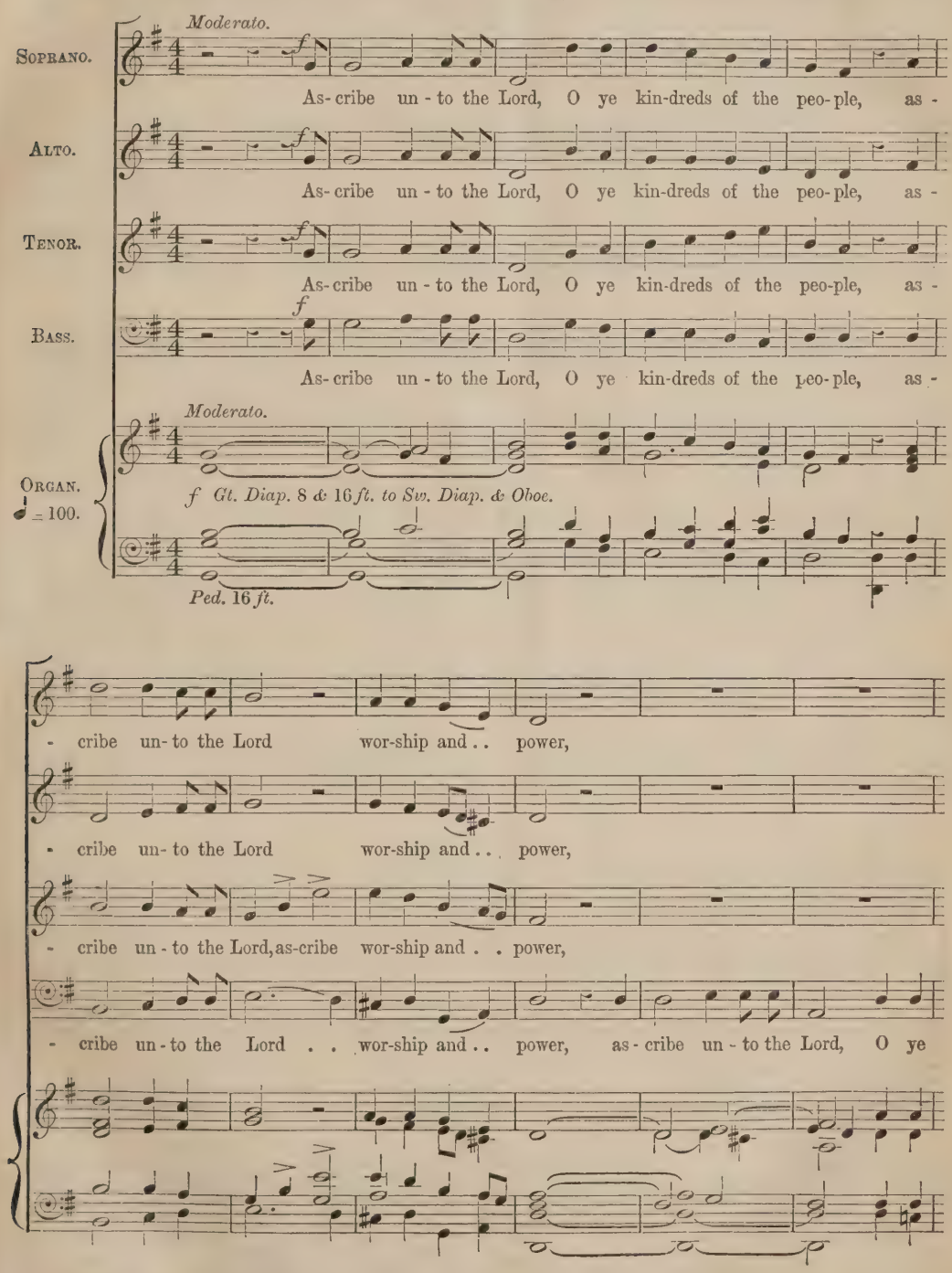
Ascribe unto the Lord.

ANTHEM FOR THE FEAST OF THE EPIPHANY, OR GENERAL USE.

Psalm xcvi. 7, 8, 9.

Composed by HUGH BLAIR, B.A.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.



cres.

As - cribe un - to the Lord, O ye kindreds of the peo-ple, as -

cres.

As - cribe un - to the Lord, O ye kindreds of the peo-ple, as -

cres.

As - cribe un - to the Lord, O ye kindreds of the peo-ple, as -

cres.

kindreds of the peo-ple, As - cribe un - to the Lord, O ye kindreds of the peo-ple, as -

add Principal. *add full Sw.*

ff

- cribe un - to the Lord wor - ship and pow - er, as - cribe un-to the Lord . .

ff

- cribe un - to the Lord wor - ship and pow - er, as - cribe un-to the Lord . .

ff

- cribe un - to the Lord wor - ship and pow - er, as - cribe un-to the Lord . .

ff

- cribe un - to the Lord wor - ship and pow - er, as - cribe un-to the Lord . .

12th & 15th. Gt.

In strict time. *Largo. Maestoso.*

wor - ship and power.

wor - ship and power.

wor - ship and power.

wor - ship and power.

In strict time. *Largo. Maestoso.* ♩ = 60. *add Reeds Sw.*

Mixtures Gt. *Gt. Diap. & Sw. f*

senza Ped. *Ped.*

f

Ascribe un-to the Lord the hon-our due un-to His

f

Ascribe un-to the Lord the hon-our due un-to His

f

Ascribe un-to the Lord the hon-our due un-to His

f

Ascribe un-to the Lord the hon-our due un-to His

add 16 ft. Gt.

ten. *(ad lib.)* *Sw.* *Gt.*

Ped. Reed. *Ped. Reed in.*

p

Name: bring pre-sents, bring pre-sents and come in - to His courts, bring pre-sents and

p

Name: bring pre-sents and come in - to His courts, bring pre-sents and

p

Name: bring pre-sents and come in - to His courts, bring pre-sents and

p

Name: bring pre-sents and come in - to His courts, bring pre-sents and

Ch. or Sw. *p*

Sw. reed. *Ch.*

cres.

come in - to His courts.

QUARTET. *Andante.* *p*

O worship the Lord in the beau-ty of

cres.

come in - to His courts.

p

O worship the Lord in the beau-ty of

cres.

come in - to His courts.

p

O worship the Lord in the beau-ty of

cres.

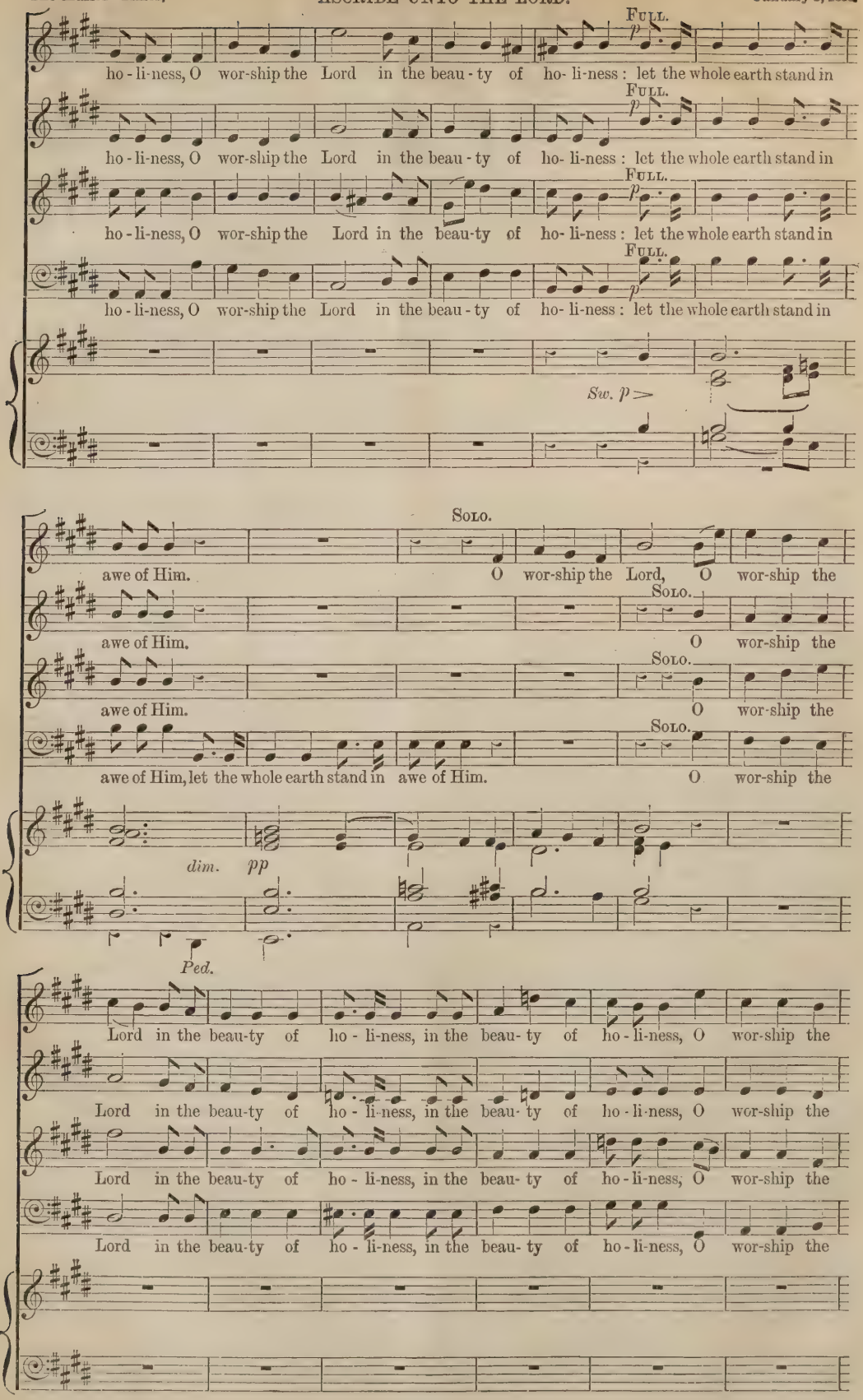
come in - to His courts.

p

O wor - ship the Lord in the beau-ty of

Andante. ♩ = 76.

cres. *mf Gt. & Sw.*


Full.
ho - li-ness, O wor-ship the Lord in the beau - ty of ho- li-ness: let the whole earth stand in
Sw. p
Solo.
awe of Him. O wor-ship the Lord, O wor-ship the
awe of Him, let the whole earth stand in awe of Him. O wor-ship the
dim. pp
Ped.
Lord in the beau-ty of ho - li-ness, in the beau- ty of ho - li-ness, O wor-ship the

FULL. *cres.*

Lord in the beau-ty of ho-li-ness: let the whole earth stand in awe of Him, let the whole earth stand in

FULL. *cres.*

Lord in the beau-ty of ho-li-ness: let the whole earth stand in awe of Him, let the whole earth stand in

FULL. *cres.*

Lord in the beau-ty of ho-li-ness: let the whole earth stand in awe of Him, let the whole earth stand in

FULL. *cres.*

Lord in the beau-ty of ho-li-ness: let the whole earth stand in awe of Him, let the whole earth stand in

Sw. cres. *Gt.*

QUARTET.

awe of Him, let the whole earth, let the whole earth stand in awe, . .

QUARTET.

awe of Him, let the whole . . earth, let the whole . . earth stand in awe, . .

QUARTET.

awe of Him, let the whole . . earth . . stand . . in awe, . .

QUARTET.

awe of Him, let the whole earth stand . . in awe, . .

p Sw. Reed. *p*

Ped. only.

FULL. *pp*

. . in awe of Him, let the whole earth stand in awe, in awe of Him.

FULL. *pp*

. in awe of Him, let the whole earth stand in awe, in awe of Him.

FULL. *pp*

. . in awe of Him, let the whole earth stand in awe, in awe of Him.

pp FULL.

. . in awe of Him, let the whole earth stand in awe, in awe of Him.

dim. *p Ch.* *Sw. reed.* *Sw. Diap. pp*

INTROITS OR SHORT ANTHEMS

FOR PARTICULAR SEASONS AND GENERAL USE.

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2. " Drop down, ye heavens.
3. CHRISTMAS.—He cometh forth.
4. ST. STEPHEN'S DAY.—Love your enemies.
5. ST. JOHN THE EVANGELIST'S DAY.—They that wait.
6. INNOCENTS' DAY.—These were redeemed.
7. CIRCUMCISION OF CHRIST.—In Christ ye are circumcised.
8. EPIPHANY.—O send out Thy light.
9. EPIPHANYTIDE.—The Lord is my Light.
10. SEPTUAGESIMA AND FOLLOWING SUNDAYS.—I will love Thee.
11. ASH WEDNESDAY.—Have mercy upon me.
12. LENT.—Now, saith the Lord.
13. PASSIONTIDE.—O Saviour of the world.
14. GOOD FRIDAY.—Our Lord Jesus Christ.
15. EASTER DAY.—This is the day.
16. EASTERTIDE.—Christ our Passover.
17. " " If we believe that Jesus died.
18. " " As Christ was raised.
19. ASCENSION DAY.—Why stand ye gazing into heaven.
20. ASCENSIONTIDE.—The Lord reigneth.
21. WHIT SUNDAY.—The Spirit of the Lord.
22. TRINITY SUNDAY.—Holy, Holy, holy.
23. TRINITYTIDE.—They that put their trust.
24. " " O how amiable.
25. " " O taste and see.
26. " " Keep innocency.
27. TRINITYTIDE.—One thing have I desired.
28. " " Not unto us.
29. " " O magnify the Lord.
30. " " Let us not be weary.
31. " " Sing unto the Lord, O ye saints.
32. " " O worship the Lord.
33. " " O sing unto the Lord a new song.
34. " " Remember me.
35. ST. ANDREW'S DAY.—Behold, to obey is better than sacrifice.
36. ST. THOMAS THE APOSTLE.—Blessed are they.
37. CONVERSION OF ST. PAUL.—I know whom I have believed.
38. PURIFICATION OF ST. MARY THE VIRGIN.—Blessed are the pure [in heart.
39. ST. MATHIAS'S DAY.—Be thou faithful.
40. ANNUNCIATION OF THE BLESSED VIRGIN MARY.—I was exalted.
41. ST. MARK'S DAY.—Blessed is the man.
42. ST. PHILIP AND ST. JAMES'S DAY.—Let the brother.
43. ST. BARNABAS THE APOSTLE.—Rejoice with them that do rejoice.
44. ST. JOHN THE BAPTIST'S DAY.—The souls of the righteous.
45. ST. PETER'S DAY.—Be strong and of a good courage.
46. ST. JAMES THE APOSTLE.—Blessed are the dead.
47. ST. BARTHOLOMEW THE APOSTLE.—As He which hath called you.
48. ST. MATTHEW THE APOSTLE.—What shall it profit a man.
49. ST. MICHAEL AND ALL ANGELS.—O praise the Lord.
50. ST. LUKE THE EVANGELIST.—Work your work betimes.
51. ST. SIMON AND ST. JUDE (Apostles).—The Lord redeemeth.
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7. If we have sown.
8. Do ye not know.
9. He that soweth little.
10. Let him that is taught.
11. While we have time.
12. Godliness is great riches.
13. Charge them who are rich.
14. God is not unrighteous.
15. To do good.
16. Whoso hath this world's good.
17. Give alms of thy goods.
18. Be merciful after thy power.
19. He that hath pity upon the poor.
20. Blessed be the man.
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6. Who goeth a-warfare.
7. If we have sown.
8. Do ye not know.
9. He that soweth little.
10. Let him that is taught.
11. While we have time.
12. Godliness is great riches.
13. Charge them who are rich.
14. God is not unrighteous.
15. To do good.
16. Whoso hath this world's good.
17. Give alms of thy goods
18. Be merciful after thy power.
19. He that hath pity.
20. Blessed be the man.

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7. To do good.
8. Whoso hath this world's good.
9. Give alms of thy goods.
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Fantasie," as exemplified by Bach, Mozart, Beethoven, Schubert, Mendelssohn, Schumann, and Chopin. The works selected were by the above-named composers in order, and were as follow:—1, Fantasie and Fugue in G minor; 2, Fantasie in C minor; 3, Fantasie-Sonata (Op. 81), "Les Adieux," "L'Absence," "Le Retour"; 4, Fantasie in C major (Op. 15); 5, Fantasie in F sharp minor; 6, Fantasie in C major (Op. 17), "Ruins," "Triumphal Arch," Starry Sky"; 7, Fantasie in F minor. Mr. Steudner-Welsing went through the above programme, a by no means trifling ordeal, in a highly creditable manner, the Bach, Beethoven, and Chopin excerpts deserving special mention. There was a large and critical audience, who applauded Mr. Welsing most heartily.

The fifth of the Philharmonic Society's Subscription Concerts took place on the evening of the 6th ult., before an exceptionally large audience, the *pièce de résistance* on this occasion being Cowen's new Symphony (No. 5) in F, which is still in manuscript, and was performed here for the first time on this occasion. Delicacy and refinement pervade the whole work, and it was received with the utmost enthusiasm, though the rendering was not all that could be desired. Madame Albani, too seldom heard in Liverpool, was the vocalist. She contributed "Caro nome" ("Rigoletto"), Verdi; "Vago lo sguardo" ("La Vita per lo Czar"), Glinka; and Handel's ever-welcome air, "Let the bright Seraphim." In the last-named item the trumpet *obbligato* was magnificently played by Mr. Jaeger, who fairly shared the honour of a recall with the cantatrice. The orchestra played the Overtures to "Prometheus" (Beethoven) and "Gustave, ou le Bal Masqué" (Auber), as well as an Air and a Gavotte from Suite in D (Bach). The choristers sang, with good effect, Mendelssohn's setting of the 114th Psalm, "When Israel out of Egypt came," Processional March from Gounod's "La Reine de Saba," and the Evening Song of the Maidens, "Come away, with willing feet," from Sullivan's "Martyr of Antioch." Mr. Hallé conducted.

Mr. Charles Hallé's fourth Concert, on the 13th ult., served to introduce to Liverpool a new pianist of wonderful ability in the person of Mr. Stavenhagen. This gentleman, who is but a youth, may, by his admirable *technique* and brilliant execution, together with rare delicacy of touch and true interpretation, justly be classed among the very best performers of the day. Besides joining the orchestra in Liszt's Concerto in E flat, which abounds in difficulties, he played Schumann's "Papillons" and Liszt's "Rhapsodie Hongroise" (No. 12), after which he was several times recalled, and finally, amidst enthusiasm such as is rarely shown here, gave as an encore a posthumous Valse by Chopin. It is hoped on all sides that Mr. Stavenhagen will soon return to Liverpool and give a Recital. The orchestra played, in splendid style, Mozart's tuneful and melodious Symphony in D major, the Overtures to "La Vestale," by Spontini, and "Mirella," by Gounod, as well as a truly characteristic Suite in E (Op. 39), by Dvorák. Miss Emily Winant was the vocalist, and Mr. Hallé conducted.

The sixth of the Philharmonic Society's Concerts, which took place on Tuesday, the 20th ult., consisted, as is annually the custom, of a performance of "The Messiah." Nothing new can be said of the familiar, time-honoured, and well-worn numbers making up Handel's famous work, which has become to Christian England almost as dear as the Bible itself. The performance this Christmas was meritorious throughout, the choristers singing better than they hitherto have done this season, the leads being each and all attacked with the utmost vigour. The principal vocalists need but to be enumerated to show that their portions in the rendering of the work were excellent. They were Mesdames Anna Williams and Patey, and Messrs. Edward Lloyd and Bridson. The band was occasionally very faulty. Mr. Best was at the organ, and Mr. Hallé conducted.

We are to have a seven weeks' spell of English Opera at the Court Theatre here, commencing on the 9th inst., by the Carl Rosa Troupe. The *personnel* of the Company practically remains the same, though the *répertoire* is somewhat enlarged, and embraces this year Meyerbeer's "Robert the Devil," Auber's "Masaniello," Massé's "Galatea," together with Mozart's "Don Giovanni" and "The Marriage of Figaro." There has already been a very good sale of subscription tickets, and a first-class season, artistically and financially, is confidently expected.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

AT the second of Mr. Hallé's six choral Concerts, on the 1st ult., "Elijah" was given, with Mr. Santley as the *Prophet*, and with Miss Anna Williams, Miss Hilda Wilson, and Mr. Iver McKay as the other principals, assisted by Misses Moorhouse, Bertenshaw, and Tervin, and Messrs. N. Dumville and J. Barrow in the double quartets. The two succeeding Concerts were especially enjoyable. Madame Néruda gave, on the 8th ult., Spohr's Concerto Dramatique and three of the Hungarian dances of Brahms and Joachim, with the purity of tone and the refined expressiveness which we ever look for from her; and Mrs. Henschel made her second appearance, and fully justified her quick return by the cleverness with which she atoned for a voice certainly not strong, and the *finesse* with which she shaded off the more delicate parts of the songs she undertook. In Beethoven's Symphony in F (No. 8) the band confirmed the general feeling that it is, in every respect, better than in any former season. In wealth of tone, in vigour of attack, and in due subordination of each individual player to the general effect, Mr. Hallé's orchestra has this winter decidedly advanced its reputation. The second appearance of Herr Stavenhagen (on the 15th) attracted a large and most enthusiastic audience. He played No. 12 of the "Rhapsodies," and, as an encore, a portion of another, and the "Grand Concerto," in E flat. No more favourable opportunity of forming a reliable judgment of such works is likely to be offered to us.

For Mr. Hallé's two Christmas performances of "The Messiah," the Misses Anna Williams and Hilda Wilson, with Messrs. Lloyd and Santley are promised; while Mr. de Jong announces the Misses Mary Davies, Annie Albu, Hope Glenn, and Eleanor Rees, with Messrs. Seymour Jackson, Sidney Tower, Foli, and Barrington Foote; and the assistance of Mr. James Lowe at the organ.

I am pleased to be able to congratulate also Mr. de Jong upon the greatly enhanced excellence of his orchestra. It may be that a healthy emulative spirit is animating conductors this season, or that able instrumentalists are becoming more numerous and accessible; but, unquestionably, our Thursday evening Symphonies and Suites, and our Saturday evening Overtures and Selections are being rendered with increased brilliance and spirit. In "Egmont" and "William Tell," in "Semiramide" and in "Das Nachtlager in Granada," the band has been tested and approved; while those musical hashes called "Selections" have served to please those who delight in catchy tunes and euphonium solos. One agreeable feature in Mr. de Jong's programmes has been the introduction of small concerted pieces for some of his excellent wood-wind. At the Free Trade Hall, as well as at the Concert Hall, a young local tenor—Mr. Alfred Jordan—has won friendly applause and genial encouragement.

The Gentlemen's Concerts, since I last wrote, have included one orchestral performance (at which Mdlle. Janotha played with immense vigour, and the Gade Symphony in B flat was well given), a programme of Chamber Music, and one or two of Mr. Hallé's afternoon Recitals.

Beside a week of Italian opera under the direction of Mr. Mapleson, during which the singing—or the voice—of Signor Ravelli attracted much attention, we have had, at the Town Hall, two visits of French organists of distinction. M. Jules Grison was unknown here, and, perhaps, misunderstood the taste of English amateurs; but his programmes were monotonously simple in character—a "Meditation" being followed by an "Elevation," and that, again, by a "Communion," or something of equally unexciting nature. But a week later M. Guilmant renewed the interest which his annual visits always arouse, and by his better planned selections and his masterly performance gave the utmost pleasure to crowded audiences.

On Friday, the 2nd ult., the Mayor of Manchester, Alderman J. J. Harwood, granted the use of his parlour and presided over a meeting at which he distributed the

certificates granted here by the National Society of Professional Musicians. Evidently the examinations of the Association have taken firm root, for upwards of 300 certificates were awarded, a very large proportion in "honours," and a most excellent programme of instrumental and vocal music was given by the professional and advanced graduates.

MUSIC IN OXFORD.

(From our own Correspondent.)

The October Term that has just closed has not been marked by extraordinary musical activity, at least so far as local societies are concerned. A number of well known performers have visited Oxford, but it is scarcely necessary to do more than chronicle the fact. Josef Hofmann played to a crowded audience on November 15 in the Town Hall, and produced, of course, a deep impression. On the 2nd ult., Mr. Charles Hallé and Madame Norman-Néruda paid their annual visit to Oxford and gave a Recital in the same room. Both the societies that devote their attention to Chamber Music have given performances of a more or less public character this Term, and both performances took place in Christ Church Hall. At the Concert of the Musical Club on November 8, the performers were students from the Royal College of Music. At the Invitation Concert of the Musical Union the Heckmann Quartet played. Neither Concert needs much notice here; from students promise rather than performance is expected, though a local newspaper was rather too severe in describing them as "fairly efficient for amateurs."

The College Musical Societies have done next to nothing. Merton College alone has given a Concert, which took place on the 2nd ult., in the College Hall. It was studiously unpretentious, but fully succeeded in its modest aim of affording a pleasant evening.

Mr. Farmer gave a Concert in Balliol College Hall on November 26, for which he engaged the services of Miss Mary Davies and of a number of Lay Clerks from the Collegiate Choirs. Interest was added to the programme by its being converted into a sort of Unionist demonstration through the selection of national ballads, and the numbers of the audience made it probable that a handsome profit was realised.

On the 1st ult. a performance of Spohr's "Last Judgment" was given in the Cathedral. The ordinary choir was largely reinforced by good amateurs, and the chorus amounted to nearly 100. An almost uniformly satisfactory rendering was obtained, and a deep impression seemed to be produced on the crowded congregation.

A Concert was given on Friday, the 16th ult., in the Large Lecture Room of the Wesley Memorial Chapel, by the choir and friends, when A. R. Gaul's "Holy City" formed the first part of the programme. Mrs. Arthur Harris, Miss Ada B. Green, Mr. J. Wright, and Mr. H. Sunman, of Christ Church Cathedral, were the soloists. Mr. Edgar Mills presided at the piano, and Mr. R. J. Grubb at the harmonium. Mr. A. F. Kerry, B.A., of Exeter College, conducted. The second part of the programme consisted of songs and part-songs, and was much appreciated.

The University Glee and Madrigal Society gave a Concert in the Sheldonian Theatre on November 29. The programme was of the usual kind and was rendered with the excellence that we have been taught to expect from this Society. Perhaps the most effective piece of chorus singing was Leslie's "Thine eyes so bright," in which a certain want of balance between the parts that was sometimes noticeable was less felt. Amongst the soloists, Miss Anna Fremantle and the Rev. H. E. Clayton carried off the honours; the former deserves a special word of commendation for singing the conclusion of Bach's "Mein gläubiges Herz" as the composer wrote it.

MUSIC IN SOUTH WALES.

(From our own Correspondent.)

On November 29 a bazaar was held in aid of a fund to defray the cost of an organ chamber and an organ at the Wesley Chapel, Broadway, Cardiff. Messrs. Hallett and Son, Cardiff, have already built the chamber, and Messrs. Vowles and Co., Bristol, are building the instrument. The total cost of the whole work will be about £800. Major Evan Rowland Jones, United States Consul for Wales, opened the bazaar. On the same evening Mrs. Roskell, Penarth, gave an admirable Concert at the Park Hall, Cardiff, at which there was a large and fashionable attendance. Miss Alice Gomes, who sang in place of another lady, was recalled several times; Miss Hilda Wilson and Mr. Sidney Tower also sang with effect. Several instrumental selections were performed, two organ solos being given by the Organist, Mr. Aylward, the other artists being Mr. A. Hudson, violin; Mr. F. Lambert, violoncello; and Mrs. Roskell, pianoforte. Mr. S. G. Fifoot and a section of the Cardiff Orchestral Society, of which he is the Conductor, also took part in the programme.

An Organ Recital was given at Newport, on November 25, by Mr. Alfred Eyre, Crystal Palace. Miss Marie Gane, Bristol, and other vocalists assisted. A high class Concert, one of a series, was held at St. Fagan's on the same evening. Lady Windsor rendered a Welsh song, and among those present was her father, the Hon. Sir Augustus Paget, and a number of influential residents in the locality.

In Merthyr, Aberdare, Cardiff, and other parts of South Wales, Mrs. Warwick Gray's Children's Opera Company, from the Crystal Palace, have given sacred Concerts at which fairly large audiences have attended.

On the 5th ult., at the Oddfellows' Hall, Dowlais, a Concert was given by the Battalion Band 2nd G.R.V., Mr. E. B. O'Neill conducting. Solos were rendered by Miss Marian Price a pleasing vocalist; Miss R. James, Pontypridd; Mr. W. T. Davies, Talgarth; and Mr. J. Sandbrook. Mr. Noakes sang eight or nine comic songs.

The police bands in South Wales are making progress. The annual Concert in aid of the local Police Band Fund was held at the Albert Hall, Swansea, on the evening of the 15th ult., and was remarkably well attended. The band gave several exhibitions of their skill under the conductorship of Mr. Lingwood. Instrumental solos were rendered by several officers, and excellent vocal assistance was given by Madame de Lido, Miss Lucy Clarke, and Mr. Frank May. At the end of November the Cardiff police band also gave a Concert to a crowded audience at the Park Hall, under the leadership of Mr. Paul Draper. Their power was accelerated by the addition of the Penarth Artillery Band. Eos Morlais and Miss Clarke were the vocalists engaged.

Mr. F. Atkins, M.B., has issued a spirited appeal in favour of a local effort being made to support the founding, in connection with the Royal Academy, of a Musical Scholarship in memory of the late Sir George Macfarren.

A complimentary Concert was given at the Park Hall, Cardiff, to Mr. Harry Moreton, on the 9th ult., in recognition of the many services he has rendered in connection with local charitable and other movements. Among those who took part in the programme were Mr. and Mrs. Frost and Madame Gertrude Lewis, Mr. Joseph E. Deacon acting as accompanist.

The performance, at the Temperance Hall, Merthyr, of "Joseph and his Brethren" was very successful. The parts of *Joseph* and *Pharaoh* were taken respectively by Mr. Benjamin Jones and Mr. W. R. Price. Mr. B. Davies discharged the secretarial duties in connection with the undertaking.

Among miscellaneous matters may be mentioned a Concert at Llandaff by the Dean's Students, and a Smoking Concert at Cardiff in connection with the Rifle Volunteers. A Musical Festival took place at Trevecca, on the 14th ult. The object was to cultivate congregational singing. Mr. D. Jenkins, M.B., was the Conductor.

MUSIC IN THE WEST.

(From our own Correspondent.)

Last month's campaign was opened in Bristol by the first public Concert given by the new Society of Bristol Gleemen. This took place at Victoria Rooms on the 1st ult. We quote from their own account of themselves: "Male-voice glee-singing has for many years been popular as a form of musical education in Bristol, and the Societies which have fostered its growth have deservedly met with

cordial approval and encouragement. It is with a desire to further accommodate a large number, whose tastes led them to favour this branch of vocal music, that the Society of Bristol Gleemen was founded in January, 1886, and the experience of the meetings which have been regularly held since that date has more than justified the expectations." It may be mentioned also that during this first year of the Society's existence over sixty members have joined it, unconnected with the other similar societies in the city, and this is a most hopeful sign of the steady advance of this branch of musical culture. The choir consists of seventy-four voices, and Mr. Walter Kidner is the Conductor. We cannot append the whole of the programme, but the selection was a judicious one, from the works of Abt, Becker, Rillé, Kücken, Reichardt, Lindpaintner, Witt, Rousselle, Dürner, &c., not forgetting a well-written glee by our talented citizen, Mr. Joseph Roeckel, entitled "Twilight." The balance of parts in the choir was good, and there was a heartiness about the efforts of the members which was pleasant to notice, and which augured well for the future of the Society. In criticising their performance, we wish to remember that it was their first Concert, and that, consequently, the smoothness and equality which come from long practice and experience could not be looked for. The Concert, as a whole, was highly successful, and reflects the greatest credit both on the Society and on the Conductor. We may perhaps be allowed to suggest that the granting of encores on these occasions, at least, is a mistake. The melancholy result of so doing is that the voices get tired and the pitch falls, thereby destroying all pleasure to the listeners. The hymn "O Sanctissima" was quite spoilt by being so much out of tune, and we feel sure that weariness was the cause of this. There was a large and appreciative audience present, and Bristolians will now look forward with pleasure to another annual musical institution—namely, the Ladies' Night of the Society ot Bristol Gleemen.

The announcement that Madame Patti was to sing on the 5th ult. filled Colston Hall in every part with a most enthusiastic crowd, who vehemently encored all three songs given by the great *prima donna*, the latter kindly responding on each occasion. A brilliant company supported Madame Patti, consisting of Madame Antoinette Sterling, Miss Ganz, and Miss Eissler (violin), Mr. Orlando Harley, Signor Foli, Signor Tito Mattei (pianoforte), and Mr. Wilhelm Ganz, who conducted. Miss Eissler was new to Bristol, and created a most favourable impression by her spirited and artistic playing, making us hope that we may ere long have the pleasure of hearing her again. It is needless to comment upon the performances of the other musicians, whose names guarantee success.

The Dramatic Recital by Mr. Charles Fry of scenes from Shakespeare, with choral music by such an excellent choir as that of the Cheltenham Festival Society, under the direction of Mr. J. A. Matthews, naturally brought together a good audience at the Handel Hall, on the 8th ult. Mr. Fry's reading, most earnest, intelligent, and impressive throughout, was especially so in the scenes from "Othello" and the "Merchant of Venice," and kept the audience interested from first to last. The whole of the recitations were given so effectively as to gain enthusiastic applause and two recalls. The music included "Autolycus' Song" (Macirone), from the "Winter's Tale"; "It was a lover and his lass" (Barnby), from "As you Like It"; "Hark, the lark" (Cooke), from "Cymbeline"; "When daisies pied" (Macfarren), from "Love's Labour Lost"; and "The cloud-capt towers" (Stevens), from "The Tempest," all of which were most efficiently rendered, the two first-named being especially well sung.

An interesting programme was presented at Mrs. Viner Pomeroy's second Concert for the present season, on the 7th ult., a special feature being Bach's Concerto in C minor, for two pianofortes, with quartet accompaniment. Mrs. Roeckel kindly assisted Mrs. Pomeroy on this occasion, and played with her well known musicianly skill and taste. The last movement went with great spirit, and the Concerto was much enjoyed. The audience, which was larger than usual, tried to obtain an encore after Mr. Henry Holmes's delightful rendering of two violin solos, Barcarole (Spohr) and Ballade (Alfred Holmes), but were not gratified, which, no doubt, was a wise decision, the programme being just the right length without any repetition. Mozart's Quartet for strings, in D minor, was well rendered by Messrs. Holmes, Woodward, Ellis Roberts, and Pomeroy, though occasionally there was a little unsteadiness observable. Mrs. Pomeroy contributed two Studies—a Nocturne and an Impromptu from the works of Chopin; and last, but certainly not least, came Schumann's beautiful Quintet in E flat, for pianoforte, two violins, viola, and violoncello, which received a very admirable rendering, and brought the evening to a close. The next Concert will take place on February 8. There have been other Concerts, of which the programmes do not call for detailed notice, during the past month, such as that given by the Bristol Post Office Band on the 2nd ult.; that in aid of the Orphans of Elementary Teachers on the 14th ult., when several pieces were sung by a choir of 1,000 children; and that given by the Saturday Musical Association on the 17th ult., when a good miscellaneous programme was performed before a very large audience. Mr. Dodd still continues his Monday Concerts, but the attendance as a rule is very small, and we understand that the venture is not a success, financially considered. Organ Recitals were given by Mr. George Riseley on the 1st and 3rd ult.

A performance of Spohr's "Last Judgment" was given at St. Mary's, Redcliffe, on the 15th ult., with augmented choir, under the direction of Mr. Lawson, the Organist of the Church.

An excellent Concert was given at the Assembly Rooms, Cheltenham, on November 30, with the "Shinner" Quartet, the performers being Miss Emily Shinner, first violin; Miss Lucy Stone, second violin; Miss Cecilia Gates, viola; Miss Florence Hemmings, violoncello; Miss Olga Néruda, pianoforte, with Mr. Herbert Thorndike as vocalist. The programme included Schubert's Quartet in A minor, for strings, and Beethoven's Trio in D major, for piano, violin, and violoncello, besides some well-played violin and violoncello solos, and three songs, admirably sung by Mr. Thorndike.

The Cheltenham Quartet Society gave a private Subscription Concert, on the 14th ult., of a really high-class type. Performers—Herr Josef Ludwig, first violin; Mr. G. Collins, second violin; Mr. Richard Blagrove, viola; Mr. E. Whitehouse, violoncello; Mr. A. von Holst, pianoforte. Beethoven's Quartet in D major (Op. 18), Haydn's Quartet in B flat major (Op. 75), and Brahms's Quartet in E flat, for piano, violin, viola, and cello, were all excellently rendered, and gave the greatest enjoyment to those present. The next Concert is announced for February 12.

A grand Orchestral and Ballad Concert was given at the Hamilton Hall, Salisbury, on the 5th ult., by Mr. Augustus Aylward and the Cathedral Quartet, and was in every way a great success. Miss Mary Davies was the principal vocalist, and the Cathedral Quartet (Messrs. Pitman, Howgate, Crick, and Kelsey) sang part-songs, glees, and solos very satisfactorily. Miss Davies was encored in all her songs, and the orchestra (the best that has been heard in Salisbury for years) was paid a similar compliment, and repeated Suppé's Overture "Banditten streiche" and Gounod's "Funeral March of a Marionette." The other orchestral pieces were Mendelssohn's "Wedding March," Beethoven's Symphony, No. 1, in C, and the Overture to "Masaniello." Mr. Howgate, the principal tenor of the Cathedral, gained an encore for his solo, and also for the duet with Miss Davies, "Maying" (A. M. Smith). The orchestra, numbering about forty performers, was led by Mr. Frank Bartlett (the principal local violinist), and Mr. Augustus Aylward accompanied and conducted throughout. The hall was crowded.

The Sarum Choral Society gave their second Concert of the season at the Assembly Rooms, Salisbury, on the 9th ult., when Gade's "Zion" and Brahms's "Song of Destiny" were performed, the vocalist being Mr. Musgrove Tufnail. There was a full band and chorus; Mr. C. Gamblin was the leader, and Mr. C. F. South conducted. The programme included the *Scherzo* from Schumann's Symphony in E flat, and Haydn's Symphony in E minor, besides part-songs, and two songs by Mr. Musgrove Tufnail, "Versailles" (Cobb), and "The Lads in Red" (Molloy), which were both encored.

Great interest centred on the production of Sullivan's

Cantata "The Golden Legend," by the Plymouth Vocal Association, which took place at the Guildhall, Plymouth, on the 14th ult., under the able conductorship of Mr. F. N. Löhr. The band and chorus numbered 300, and the principals were Madame Lilian Nordica (soprano), Miss Mary Crouch (contralto), Mr. Iver McKay (tenor), Mr. Vaughan Edwardes (bass), Miss Audain (harp), Mr. Pardew (first violin), Mr. Faull (Hon. Organist). Madame Nordica was most successful as *Elsie*, and Miss Crouch did good work as *Ursula*, while the part of *Prince Henry* suited Mr. McKay's voice to perfection, and Mr. Edwardes sang with spirit the music allotted to *Lucifer*. Mr. Löhr has every reason to be proud of the work of his chorus, who gave a most satisfactory account of themselves throughout, and did not flinch from the ordeal of the unaccompanied chorals. The band performed their difficult task well, and accompanied with judgment and skill. Mr. Pardew and Mr. Faull both rendered valuable aid, and in every way the performance may be termed a success. A short miscellaneous selection preceded the Cantata, in which was included, by special desire, a "Slumber Song," the composition of Mr. F. N. Löhr, which was sung with excellent attention to light and shade, and evoked hearty applause. The next Concert will be given in April next, when Berlioz's "Faust" will be performed.

The Organ Recitals at the Victoria Hall have been discontinued until February, the hall being required for other purposes.

A very attractive programme was presented by Mr. Liebich at his first Chamber Concert, given at the Victoria Rooms, Clifton, on the 20th ult., including Raff's Trio in G, Goetz's Trio (Op. 1), and Mendelssohn's Trio in D minor, all for piano, violin, and violoncello. Mr. Liebich ably sustained the pianoforte part, and was powerfully supported by Mr. Carrodus (violin) and Mr. Leo Stern (violoncello). The two last-named gentlemen delighted the audience with a solo on their respective instruments. Miss Thudichum was the vocalist, and Miss Romola Tynte considerably increased the pleasure of the evening by a couple of very clever recitations.

The Exeter Orchestral Society gave their last Subscription Concert for the year on the 3rd ult. The programme included Schubert's Marche Militaire, arranged for orchestra by the Conductor; Nicolai's Overture to the "Merry Wives of Windsor" (very well rendered), a bassoon solo by Winterbottom, very cleverly played by Mr. J. Bayman, of Plymouth; Overture to "Maritana," and several other light pieces. The vocalist was Mr. Walter Jekyll, who sang Schubert's "Erl König" and Rossini's "Largo et factotum."

A farewell benefit Concert was given on the 13th ult., by Miss Bessie Furze, a local mezzo-soprano, who is leaving Exeter to continue her studies in London.

Mr. D. J. Wood, Organist of the Cathedral, has been presented by a few friends with a handsome silver-mounted *bâton* of appropriate design, as a "Souvenir of the Jubilee Festival in Exeter Cathedral, 1887."

On the 12th ult., the Bath Philharmonic Society began their present season with a brilliant Concert, in which Madame Albani played an important part. The announcement of her advent filled the room with an eager crowd, who welcomed her most rapturously and encored her so persistently that on one occasion she was obliged to return to the orchestra three times in acknowledgment. Her singing of the soprano solo in Mendelssohn's "Hear my Prayer" was as near perfection as possible, and in her solos she excelled herself, more especially in the Valse from Gounod's "Romeo and Juliet." The great choral work of the evening was Rossini's "Messe Solennelle," very carefully performed by the band and chorus under the direction of Mr. Visetti, Mr. von Praag leading. The work was new to Bath and created a very favourable impression. The solos were well placed in the hands of Miss May Hallam, Miss Annie Morley, Mr. Herbert Clinch, and Mr. Albert Reakes. The chorus showed a good knowledge of the music, and deserve credit for their earnest efforts and zealous attention to their Conductor's beat.

On the following evening, the Bath Quartet Society gave their first Concert, for this, their 32nd season, before a more numerous assembly than usual. The Concert opened with Schubert's Quartet in D minor and closed with Haydn's Quartet, No. 49. The performers were Herr Josef Ludwig, Mr. Collins, Mr. Richard Blagrove, and Mr. Whitehouse. Miss Lucy King was the pianist, and was most successfully associated with Mr. Whitehouse in Mendelssohn's Sonata in D major, for piano and cello.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

During the month the Heckmann Quartet party have paid visits to three Yorkshire towns—Halifax, on the 12th ult., in connection with Mr. J. H. Sykes's Subscription Concert; Huddersfield, for the Subscription Concert of the 13th ult.; and Leeds, where they took part in Mr. J. R. Ford's fourth Concert, on the 14th ult. On each occasion they were accompanied by Dr. Villiers Stanford, who appeared in the double capacity of composer and pianist. At all three performances Dr. Stanford's Quintet in D minor was an item of more than ordinary interest, and its production added to the reputation of the Cambridge professor. The general level of the composition is dignified, and often too severe for the ordinary hearer, the *Adagio* and *Finale* particularly so; but the effect is telling. The themes are seldom calculated to attract the popular ear, but what is lost in this respect is amply compensated for by a compact, well-knit design, elaborate and scholarly part writing, and effective climaxes. At Halifax the physical surroundings were not altogether favourable to the performance, and the Quintet was received with something like indifference; but at Leeds Dr. Stanford was called before the audience with a warmth and vigour which showed that his composition had made a strong impression. The Cologne Quartet excel in *ensemble* playing, and their absolute precision, strikingly exemplified in most difficult movements, their magnificent phrasing, and their sympathetic playing justly entitle them to the popularity which they have gained. Among the works which they performed at the three Concerts were Beethoven's Quartet in A major (Op 18), Schubert's Quartet in D minor, and the same composer's Quartet in G. The executants also gave solos, the leader, Herr Heckmann, especially distinguishing himself at Leeds in a Rêverie by Vieuxtemps. At Halifax and Huddersfield choral music was added to the programme, the performers being the Huddersfield Prize Glee and Madrigal Society. The Society rendered with rare finish and beauty of tone several well-known glees, two of them being by Callcott and Pinsuti; but their most important effort was the rendering of Dr. Stanford's setting of a hymn by Klopstok, "Awake, my heart," the parts being for baritone voices and organ.

The Bradford Subscription Concert of the 11th ult. was made up chiefly of Chamber Music, to hear which an audience filling St. George's Hall and numbering close upon three thousand people assembled. The programme was rich and rare, put together with that exquisite discrimination and taste which Mr. Hallé so happily combines with his practical ability; and it was carried out by artists who for ability and conscientiousness could not be surpassed. The gem of the setting was undoubtedly Schubert's Octet in F, of which a brilliant rendering was given by the executants—Madame Norman-Néruda, Signor Risegari, Herr Straus, Signor Piatti, Mr. J. Hoffmann, Mr. G. A. Hoffmann, Herr Paersch, and Mons. Lalande. But there were several important compositions, among others the Rondo alla Zingarese, from Brahms's Quartet in G minor, which captivated the audience generally as much by its melody and characteristic style as it did musicians in particular by its peculiar rhythm. Of solo music there were several equally enjoyable examples There was, for instance, one of Signor Piatti's solos, without which no Concert which he attends would be complete, the selection in this instance being an arrangement of his own. Then Madame Néruda gave Beethoven's Romanza in G, an old favourite, which she plays with the perfection of fine feeling; and finally Mr. Hallé's contribution, which included Chopin's Second Ballade, a Gavotte by Brahms, and one of Gluck's short pieces. The vocalist was Mdlle. Trebelli, who made her second appearance before a Bradford audience with unqualified success. The accompaniments to Mdlle. Trebelli's songs were excellently played by Mr. S. Midgley.

The Leeds Festival Committee have commissioned Dr. Creser to write a work for the next Festival. The announcement will give the greatest possible satisfaction to local musicians in a double sense — first, because of the encouragement shown to local talent; and second, on account of the wisdom of the choice. The Organist of the Leeds Parish Church has a good reputation, and as a composer he has undoubtedly distinguished himself among local musicians of the creative order by his several works, and especially by the composition of a Mass recently produced with much success.

Several enterprising local musicians have again been busy in the sphere of Chamber Music. In this category the Concert given by Mr. S. Midgley, of Bradford, during October, should not be overlooked. The programme was exquisitely chosen, and it was equally carried out with good taste and musicianly skill. Mr. Midgley was assisted by Herr Straus in one of the finest possible renderings of the Kreutzer Sonata, the performance of the *Finale* being especially happy. The executants were scarcely less successful in the rendering of Dvôrák's characteristic Sonata in F, and Brahms's serious piece of German classicism in A (Op. 100), which latter proved, however, a severe morsel for the audience. Herr Straus played a selection from Spohr's Sixth Concerto, and Mr. Midgley gave a thoughtful rendering of the Sonata Pathétique. An undoubtedly fine feature of the Concert was the singing of Madame Henrietta Tomlinson and Miss Marianne Tomlinson.

Mr. Edgar Haddock's series of Musical Evenings progresses satisfactorily. There was a fairly large audience at the Philosophical Hall, Leeds, on November 28, when, among other works produced, was the Brahms's Sonata in A major. The production of the work was an important step in advance, and its selection was justified, at least, by the thoughtful rendering which it received at the hands of Mr. Haddock and Mdlle. Louise de Nolhac, though it may well be doubted whether the audience were sufficiently alive to its real merits. Mr. Haddock assisted Mr. Charles Heinrich at a Concert given by the latter, on the 19th ult., in the Bradford Church Institute. The pianist played one of Chopin's Ballades and one of Liszt's best transcriptions of Wagnerian music. Mr. Haddock's solos were greatly enjoyed, and the singing of Miss Marie Lammert was a decidedly acceptable feature of the Concert.

Herr Christensen gave another Matinée, on the 10th ult., at the Leeds Conservatoire, with the assistance of Herr Eckener (violin), Herr Giessing (cello), Mr. Kershaw (violin), Mr. Nesbitt (viola), and Miss Jessie Beevers (vocalist). The principal instrumental works were Beethoven's Quartet in C and Prout's Quartet in F, which latter was received with great favour.

Madame Patti sang to a large audience in the Leeds Coliseum, on November 26, at a Concert promoted by Messrs. Hopkinson. She was accompanied by Miss Georgina Ganz, who made a fairly successful appearance, and by Madame Antoinette Sterling, Mr. Orlando Harley, and Signor Foli. Signor Tito Mattei was the pianist, and Miss Marianne Eissler gave a magnificent rendering of Schumann's "Traumerei" and one of Sarasate's compositions. Herr Wilhelm Ganz took part with Miss Eissler in the rendering of Sonatas by Dussek and Grieg.

The annual performances of "The Messiah," by the Philharmonic Society in Leeds and the Festival Choral Society in Bradford, proved as successful as heretofore, though there was a somewhat meagre attendance at the Bradford production.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, December 12, 1887.

THE last month has been crowded with interesting occurrences in Opera-house and Concert-room. Young Josef Hofmann is the reigning sensation in the latter, and stands conspicuously before the chroniclers of musical events not only because of the extraordinary success which attends his Concerts, but also because he is the only one of our visitors from Europe thus far who has been successful. The catastrophe which I intimated last month as likely to overtake the Tua enterprise has come. A few days ago the handsome violin player's manager, wearied of his losses, and taking advantage of a clause in his contract, paid to her a forfeit of 5,000 dollars and cancelled the mutual obligation. The clever Signorina will now seek engagements alone, and will doubtless succeed by playing at private Concerts and the like. For such work her personality has potent charms. Another failure, one that has in it suggestions of almost tragic sorrow, was that of Madame Gerster. The gifted Hungarian's popularity in America was second and third only to that of Mesdames Patti and Nilsson, and it was in reliance on that popularity that she ventured to arrange a Concert-tour with Mr. Henry E. Abbey, when it must have been known to her that her voice was not equal to the undertaking. The feeling toward Madame Gerster was very warm in New York, and in spite of the many private and public reports touching her vocal condition, which came from Europe, a splendid audience assembled to greet her at the Metropolitan Opera House. The disappointment of the public was a crushing one. Madame Gerster tried to sing "Una voce poco fa," and the fact was discovered with the first phrase that the beautiful voice which once entranced the multitude was a thing of the past. Not a trace of it was left, and in its place was an uneven, harsh, untuneful organ. Many of her old admirers were moved almost to tears, yet they applauded with affectionate warmth. The next morning most of the newspapers told the sorrowful truth with delicacy and kindness, but in a manner that could not be misunderstood. Madame Gerster went to New Haven and sang again. The sale of tickets had stopped short with the arrival of the New York newspapers containing the criticisms; the audience was small and undemonstrative, and though Madame Gerster sang better than in New York, she was far from being the Gerster of old. She was now convinced of her error, and consented to a cancellation of her contract. The tour was abandoned, and Mr. Abbey was left with a company of artists on his hands and no profitable occupation for them. The success of the Hofmann Concert, in which he has employed them, has saved him thus far, but it is recognised on all hands that they are a fifth wheel and a financial drag on the Hofmann waggon. The success of the Polish lad's Concerts is without parallel in recent musical annals. The sixth Concert will be given at the Metropolitan Opera House to-morrow evening. It is safe to say that thus far the receipts have been nearly, if not quite, 20,000 dollars, and there are as yet no signs of a lull in the popular enthusiasm, which is fed continually by articles in the newspapers. The critical opinion of New York does not differ essentially from that of London, though, as a rule, it is a little less conservative in the matter of expression. Signor Campanini is about opening his season in San Francisco, and a few reports of his journey thither have reached New York, though these few indicate that his business has been better than was expected. The American Opera Company is in the far west. The business done in Philadelphia and one or two other eastern cities was good. Favourable reports touching the artistic accomplishments of Madame Fursch-Madi, Miss Emma Juch, Mr. Barton McGuckin, Mr. Ludwig, and Mr. A. M. Sylva, the Belgian tenor, appears in the several newspapers, especially with regard to Mr. Barton McGuckin, who has recently added in America a new *rôle* to his operatic *répertoire*—viz., the principal tenor part in Goldmark's "Queen of Sheba." The press notices of Mr. McGuckin's performances are couched in the warmest terms of eulogy. In the German Opera at the Metropolitan Opera House, in this city, the only novelty of the month was Nessler's "Trompeter von Säkkingen."

Success, both financial and artistic, seems to be crowning the musical activities of Boston. There are only a hundred unsold season tickets for the Saturday evening Concerts of the Symphony Orchestra, and none at all for the public rehearsal. In consequence, the project was mooted of giving extra Concerts for young people, similar to Mr. Thomas's in New York, and the experiment was tried, it seemed, successfully. The orchestra is announced for a Concert in Brooklyn and one in New York this week. With the Philharmonic Society, the Symphony Society, Mr. Thomas's Symphony and Young People's Concerts, and Mr. Van der Stucken's occasional Concerts to provide New York with orchestral music, the coming of Mr.

Gericke and his men is a good deal like carrying coals to Newcastle. It is evident that what the Boston artists are after is the approval of the New York newspaper press for the purposes of an extended tour later in the season. That they will obtain their desires is pretty certain, for the orchestra was much admired last season, and since then it has been greatly bettered in its one weak spot—the wood-wind. On the same evening last week the third part of Schumann's "Faust" music was sung by the New York Oratorio Society and the Cæcilia Club of Boston. This, with the production of Mozart's "Requiem" at the same Concert by the Oratorio Society, the first performance in America of Berlioz's "Te Deum" by the Apollo Club of Chicago, the first performance of Villiers Stanford's "Revenge" by the Mozart Society of Pittsburgh, and the announcement by the Nyack (New York) Choral Society of an intention to sing Dudley's Buck's "Light of Asia," are the most interesting pieces of choral information that November produced.

HER MAJESTY THE QUEEN has been graciously pleased to accept a copy of "A Short History of Cheap Music," recently published by Messrs. Novello. The copy accepted by Her Majesty was one of a few printed on specially prepared Japanese paper and bound in the highest style of the art.

IT is a healthy sign when at each succeeding public Concert given by a young institution the evidence of advance is marked and distinct in every department. Such is undeniably the case with the Hyde Park Academy of Music, whose display at Steinway Hall, on the 15th ult., evinced improvement alike as regards numbers, material, and results of training. There were over twenty young ladies in the students' choir conducted by Mr. H. F. Frost, all capital voices, well taught, and capable of singing with accurate intonation and a careful observance of *nuances*. These qualities were made agreeably manifest in Mendelssohn's Motett "O Praise the Lord" (solos by Miss N. Dieseldorff, Miss de Hochepied-Larpent, and Miss Brooke-Clarke), in Schubert's "Serenade" (solo, Miss Janet Tatham), and in part-songs by Miss Mary Carmichael. Yet more creditable was the rendering of a selection of pieces, requiring female voices only, from Signor Mancinelli's Cantata "Isaias." This by no means easy music had not been heard before in London, and its performance was therefore of special interest, apart from demonstrating how thoroughly vocal it is and how effective a few well-trained voices can make it without the aid of an orchestra—here replaced by a piano and harmonium. The dignified opening chorus in the Temple, "We seek Thine altar, O Highest," and the tripping chorus of Hebrew Maidens, "See the beautiful branches above," were really admirably sung; while the duet "Sister of Hezekiah" found satisfactory exponents in Mrs. White and Miss J. Tatham. Mr. Frost conducted in a manner that showed him to be entirely *en rapport* alike with theme and executants, and he may fairly be felicitated on the outcome of a somewhat bold experiment. Among the vocalists of the evening was Miss Mary Willis, a clever pupil of the late Madame Sainton-Dolby, and herself the instructor of most of the singers whose efforts did such credit to the Hyde Park Academy. Miss Mary Carmichael and Mr. Frank Dawes accompanied at the pianoforte, and the latter assisted Mr. Frost at the harmonium.

A CROWDED and fashionable audience attended the Concert given by the Strolling Players' Orchestral Society at St. James's Hall on the 10th ult. The programme was well selected, and not wanting in special interest, including, as it did, Schubert's early Symphony in B flat (second of the nine), introduced ten years ago at the Crystal Palace, but now heard in London for the first time, curiously enough, on the anniversary of the date on which it was commenced—December 10, 1814. This tuneful work—so redolent of Mozart, yet not without its distinctive Schubertian touches—was extremely well played under Mr. Norfolk Megone, the Conductor of the Society. The band also acquitted itself very creditably in Weber's Overture, "The Ruler of the Spirits," and the picturesque ballet-music from Massenet's opera, "Le Cid." A less satisfactory performance was that of Scharwenka's Andante Religioso for strings, harp, and organ, an effective piece brought forward at the Promenade Concerts last season. The strings were unsteady, and their intonation doubtful; the harp was not heard; and the organ, which at Covent Garden had been inadequately replaced by a harmonium, now unduly predominated. Mdlle. Agnes Jansen and Miss Hamlin were the vocalists. The former was heard in songs by Cowen, Massenet, and Reissiger, and Miss Hamlin sang among other things Gounod's "Ave Maria," with the *obbligati* played by Mr. Pollitzer (violin), Mr. A. J. Caldicott (organ), and Mr. G. T. Mills (harp).

MR. WILLIAM NICHOLL gave a vocal Chamber Concert at Steinway Hall on the 16th ult., before a numerous and appreciative audience. As in former instances, the programme presented by this earnest young artist was marked by an eclectic spirit and the interest attaching to novelty. First in importance under the latter heading came a cycle of songs for four solo voices, with pianoforte accompaniment, entitled "Songs of the Stream," written by R. S. Hichens and composed by Mary Carmichael. We may bestow unreserved praise upon the composition; the lyrics are flowing and unaffected in sentiment, while the eleven numbers in which they are variously set as quartets, duets, and solos reveal notable grace of fancy and melodic charm in addition to expressive and musicianly treatment. Miss Carmichael played the accompaniments herself, and was fortunate in having for her interpreters so artistic a quartet of vocalists as Miss Louise Phillips, Miss Marguerite Hall, Mr. William Nicholl, and Mr. Herbert Thorndike. In the second part of the Concert Miss Phillips sang a couple of elegant little songs by C. A. Lidgey. Mr. Nicholl displayed his pleasing tenor voice and refined style to advantage in songs by Tosti and a new setting, by Frances Allitsen, of Whyte Melville's "Mary Hamilton." Miss Eva Harrison also sang, and Professor E. Savary d'Odiardi played some descriptive pieces on the Mustel organ.

A MEETING of the General Committee of the late Norwich Musical Festival was held at the Guildhall, Norwich, on Saturday, the 3rd ult., to receive the statement of accounts and to distribute the profits. The chair was occupied by Mr. Colman, M.P. Sir E. Birkbeck, M.P., and Mr. Hoare, M.P., were also present. The treasurer (Mr. P. E. Hansell) reported the total receipts to be £4,524 10s. 4d., and there remains a balance in hand of £719 3s. 1d. Of this amount it was resolved to distribute £400 among the principal local charities, and Sir E. Birkbeck expressed a hope that the claims of the Royal Agricultural Benevolent Institution would be taken into consideration on the occasion of the distribution of the profits of the next Festival. A cordial vote of thanks was given to Mr. Randegger (Conductor), and also to Signor Mancinelli, Sir A. Sullivan, Signor Bottesini, and Dr. Villiers Stanford for conducting their respective works. The sub-committee was re-appointed. The honorary secretary (Mr. C. R. Gillman) stated that a larger amount was retained in hand out of the balance this year in order to meet the increased expenses in connection with the chorus rehearsals and other matters between this and the next Festival. Mr. Colman also explained that the amount distributed bore a fair proportion to that voted to the charities in other years.

A CONGREGATION of upwards of 1,600 persons assembled at St. Peter's Church, Bayswater, on the 14th ult., to hear a performance of the "Creation" by eighty vocalists and forty instrumentalists, all trained in the Whitechapel, Clerkenwell, and Bermondsey Classes of the Popular Musical Union (formerly known as the Popular Ballad Concert Committee). All present seemed highly interested in this pilgrimage of East-end musicians to the West. The performance was for the benefit of the Kensington District Nursing Association for nursing the poor in their own homes. A handsome sum was realised by the collection. The same choir and orchestra gave a free service of song at Bermondsey Town Hall on New Year's eve, and will perform "The Messiah" at the People's Palace on January 21. There are upwards of 500 students under training at the East-end classes, at fees varying from 1d. to 4d. per lesson. The Duke of Westminster is President, and on the Committee are well-known musical amateurs, such as Mr. Threlfall, Mr. Littleton, Mr. Leo Schuster, and Mr. Morton Latham. The Secretary of the Society (which was founded by Mrs. Ernest Hart, and is partly supported by voluntary contributions) is Mr. J. S. Redmayne, B.A., 15, St. Mary's Square, Paddington.

THE second series of the Messrs. Hann's Chamber Concerts, given at the Gresham Hall, Brixton, concluded on the 2nd ult., when Haydn's Quartet in B flat (Op. 76, No. 4) and Rubinstein's Trio in B flat (Op. 32) were played with rare perfection of style and concordance of intention by members of this gifted family. Gade's Sonata in D minor (Op. 21), for pianoforte and violin, afforded Messrs. Sidney and Lewis Hann full opportunity for the exercise of their special talents. Mr. W. C. Hann, a clever violoncellist, gave some solos by Godard and Dunkler very effectively; and songs by Gounod and Handel were sung by Miss Hope Glenn with all possible expression. The Concerts—which have now ended for the season—have afforded their patrons and supporters the means of hearing intelligent and spirited readings of Spohr's Quartet in G minor (Op. 4, No. 2), Raff's Quintet in A minor (Op. 107), Beethoven's Quartet in F (Op. 18, No. 1), Schumann's Quartet in E flat (Op. 47), Mendelssohn's Sonata in D (Op. 58), for pianoforte and violoncello, besides other instrumental solos and duets. Vocal music has been contributed by Miss Mary Beare and Miss Agnes Larkcom, and the whole scheme has been as pleasurable as it has been artistic.

THE Enfield Musical Society gave their first Concert of the season on the 13th ult., at the Bycullah Athenæum, under the conductorship of Mr. John C. Ward. The artists were Madame Paget, Miss Frances Hipwell, Mr. Henry Guy, and Mr. Strugnell. A new dramatic Cantata "King Cophetua" (Behrend), was given for the first time in public, and met with a warm reception, the composer, who was present, receiving an enthusiastic call at the close of the performance. The work, which is sparkling and melodious, was admirably rendered by all concerned, the perfect preservation of the pitch by the choir in the unaccompanied numbers calling for special remark. A miscellaneous programme followed, in which Madame Paget, Miss Hipwell, and Mr. Henry Guy took part. Mr. H. Stanley Hawley presided at the piano, and contributed to the evening's enjoyment by his tasteful rendering of solos by Hiller and Chopin. He also joined Mr. J. C. Ward, the composer, in his Grand Polonaise in E flat, for concertina and pianoforte. The choir also sang several concerted pieces.

ON the evening of the 22nd ult., the annual Concert of the violin class students attached to the City of London College was given, under the direction of Mr. W. Fitzhenry. The class selections were played in a manner which reflected much credit on their painstaking and popular teacher. Miss Ethel Winn, Madame Charlton Kelly, Mr. Frank Ward, and Mr. J. Kift delighted an enthusiastic audience with their vocal selections; and Mr. Charles Fry recited "Horatius" and "The Charity Dinner," with admirable power and expression, the latter subject being treated in the inimitable way which Mr. Fry has made peculiarly his own. Mr. T. E. Gatehouse performed an Andante and Rondo from a Violin Concerto of Charles de Bériot, the well-known E flat Nocturne of Chopin (transcribed by Sarasate), and Papini's Saltarello; and Mrs. Fitzhenry and Mr. Kift presided at the pianoforte. The programme was excellent, and the audience evinced the liveliest satisfaction throughout the entire evening.

THE Borough of Hackney Choral Association deserves credit for including Mr. F. Corder's clever and effective Cantata "The Bridal of Triermain" in its programme for the present season. The work has scarcely as yet taken the position to which its merits entitle it, for music so fresh, melodious, and picturesque is certain to please any class of audience. The Shoreditch listeners, on the 12th ult., received it with the most enthusiastic demonstrations of approval, and the composer, who was present, had to appear on the platform and respond to deafening applause. The performance was, on the whole, praiseworthy, the choir singing with its wonted ability, while among the principal vocalists Miss Gertrude Turner and Mr. Musgrove Tufnail were especially commendable. Mr. Prout's excellent orchestra was heard to advantage in Haydn's Symphony in E flat, No. 3 (No. 10 of the Salomon set), and Mendelssohn's fine 114th Psalm completed a capital selection.

THE St. Barnabas (South Kensington) Choral Society gave their first Concert this season, under the conductorship of Mr. Fred. W. Lacy (Organist of the Church), on the 1st ult., in the Schoolroom, Devonshire Road, S.W. The programme comprised Locke's Music to "Macbeth," part-songs, "The winds" (Dr. Frost), "Good night, farewell" (Dr. Garrett), and "La Carita" (Rossini), solo by Miss Williamson; and various ballads, &c., which were given by members of the Society. The orchestra played the accompaniments to the "Macbeth" music, also the March from Costa's "Eli," and a new March, "Constitutional," by Mr. T. H. Goodwin, the Society's accompanist, which was encored. Mr. George Goodwin played a violin solo by Sainton, and, in response to an encore, gave Raff's Cavatina. Mr. T. H. Goodwin accompanied the various songs, &c., and played as a solo Moszkowski's Tarantella.

AT the Grocers' Company's School, on the 19th and the 21st ults., two interesting Concerts were given. Mr. R. T. Gibbons was Organist and accompanist, and Mr. H. Broughton Black, B.A., Musical Director and Conductor. The first part of the Concert consisted of miscellaneous selections, vocal and instrumental. The second part included a selection for band, organ, and pianoforte duet, by Mr. R. T. Gibbons, conducted by Mr. J. A. Worthington, and Mr. A. J. Caldicott's Operetta, "A Fishy Case; or, The Scales of Justice," arranged for the occasion by Mr. H. Broughton Black. The principal characters were sustained by Masters Whitworth, Bradford, Thomas, C. E. Brown, Stevens, Dolamore, E. Smith, and P. Smith, boys of the school choir. The construction of the stage, the scenery, the dresses, and the decorations, were all prepared by persons immediately connected with the school.

THE Streatham Choral Society gave the first Concert of its second season at the Assembly Room, Streatham Common, on Monday evening, the 19th ult., under the Conductorship of Mr. C. S. Macpherson, when Sir Arthur Sullivan's Oratorio "The Prodigal Son" and a miscellaneous selection were given. The Society has made a great advance in tone and attack upon its first season, and promises well for future performances. A notable feature in the programme was the rendering of two of Moszkowski's "German Rounds," for pianoforte duet, by Messrs. C. S. Macpherson and Herbert Lake, which met with a most enthusiastic demand for repetition, when one of Schumann's "Oriental pictures" was substituted. The other artists were Madame Wilson-Osman, Miss Helen Saunders, Mr. M. Humphreys, and Mr. B. H. Grove (vocalists), Mr. A. L. Spittle (violin), Messrs. Herbert Lake and H. E. Macpherson (accompanists at the harmonium and pianoforte).

AN Evening Concert was given by the City of London Choir and the London Sunday School Orchestral Band, on the 15th ult., at the Bow and Bromley Institute, Bow. The solo vocalist was Miss Rose Dafforne, the leader and solo violin, Mr. John Saunders, the trumpets were Mr. T. Harper and Mr. J. Poulter, and there was a band and chorus of 200 performers. A most interesting programme was selected from the works of Wilbye, Handel, Haydn, Boccherini, Schubert, Mendelssohn, Gounod, F. H. Cowen, Knyvett-Stewart, Goring Thomas, and David Davies who, with Mr. Luther Hinton, conducted the several pieces. Much pleasure was given by the performance, and the objects of the institution, which are to promote and improve part singing amongst Sunday School teachers and scholars, and to cultivate Christian Unity amongst Sunday School workers of all denominations, found fitting expression.

THE Tufnell Park Choral Society gave the first Concert of its sixteenth season on Tuesday evening, the 13th ult., when St. George's Room, Tufnell Park, was filled to overflowing by an appreciative audience The attraction of the evening was "The Red Cross Knight," which has a romantic story written by Mr. Grist, and is set to vigorous and eminently descriptive music by Ebenezer Prout. The choir, under the direction of Mr. W. Henry Thomas, was thoroughly equal to the great demands made upon it, especially in the scene of the Tournament. The principals were Miss Clara Leighton (*Lady Edith*), Miss Cloudesley (*Blondel*), Mr. Harper Kearton (*Roland*), Mr. Bantock

Pierpoint (*Morice*), and Mr. Frank Ward (*King Richard*), all of whom were thoroughly satisfactory in their respective characters, whilst Mr. Frank L. Thomas rendered valuable assistance on the pianoforte.

AT Battersea Chapel, York Road, in October last, a series of "Sunday Afternoon Organ Recitals and Lectures for the People" was commenced, to be continued during the winter months. Up to the present eight Recitals have been given. The services of several good organists—notably Mr. H. J. B. Dart, Mr. H. W. Weston, and others—have been secured. Nearly all the programmes consisted of high class music. The object is to interest and elevate the working classes and the public generally by giving them something worth hearing on Sunday afternoons. The Concerts are entirely free—no collection even being taken—the expenses being defrayed from a fund raised by the minister of the Church, Rev. W. Hamilton. The charge of the musical arrangements has been entrusted to Mr. Arthur Newton, the Choirmaster and Organist of the Church.

THE Lewisham Choral Society gave the first Concert of the season on Tuesday, the 13th ult., at the Schoolroom, Court Hill Road. The programme consisted of Gaul's "Ruth," and a miscellaneous second part. The soloists were Miss Ambler, Madame Schlüter, Signor Parisotti, and Mr. G. F. Sanders. A small band, led by Mr. W. W. Cobbett, accompanied. Miss Ambler was recalled for the solo "Let me hie unto the field," and with Madame Schlüter for the duet "With joyous heart." In the second part the band contributed Gounod's Overture "Mirella," Mr. J. D. Mackenzie a violoncello solo, and the choir some part-songs, "Now fie on love" and "Silv'ry Christmas bells," which were well received. Mr. H. E. Cockell conducted, in place of Mr. Arthur Brown who was incapacitated by illness.

THE "Ladies' Night" of the Electro-Harmonic Society's second season, held on the evening of Friday, the 2nd ult., was well attended, and an excellent programme of high class music was presented. The vocalists were Madame Worrell, Miss Emily Foxcroft, Mr. Henry Guy, Mr. G. W. Forington, and Mr. Herbert Schartau. Mr. T. E. Gatehouse played the Andante and *Finale* from Mendelssohn's Violin Concerto, also an Aria and Gavotte from a Suite by Vieuxtemps, and Mr. Alfred Izard, the accompanist to the Society, performed as a pianoforte solo Rubinstein's Study in C. A new song, entitled "Victoria Regina," written and composed by Mr. C. E. Spagnoletti, a direct descendant of the eminent violinist of that name, and a past President of the Society of Telegraph Engineers and Electricians, was given for the first time.

THE Concerts of music for wind instruments were continued at the Continental Gallery until the 23rd ult., and will be resumed on the 27th inst. They appear therefore to have supplied a decided want in the musical world. Most of the works presented have been, as a matter of course, unfamiliar to the public, but we are unable to speak of them in detail. Mozart's Quintet in E; his Serenade for oboe, clarinet, and bassoon; a Quintet in F, by Waterson; and a Quartet Concertante by Gebauer (Op. 41), have been given among other compositions. Favourable mention may be made of a tastefully written song, "Starry crowns of Heaven," by Miss Emily Hawkins, a student of the Royal Academy of Music, in which the accompaniments are for piano, horn, and harp.

THE Westminster Amateur Orchestral Society gave a Concert at the Westminster Town Hall, on the 7th ult. A diversified and attractive programme was gone through, the principal instrumental items being a Symphony by Mozart, a spirited "Jubilee March" by Mr. C. S. Jekyll (played for the first time), and the Mendelssohn Violin Concerto. The solo in the last-named work was sustained by Miss Lucy Riley, a pupil of Dr. Joachim. She is a talented young lady, and her execution of her exacting task was such as to warrant high expectations for her future career. Madame Frickenhaus also appeared and performed two sets of pianoforte pieces with her accustomed artistic finish and irreproachable *technique*. The audience was large and enthusiastic.

A CONCERT was given by the Students of the Hampstead Conservatoire of Music on the 10th ult., at the Vestry Hall, Hampstead. The students who appeared were Miss Florence Cobley, Miss Flora Stuart, Miss Mildred Harwood, Master Reade, Miss Tombleson, Miss Carr, Miss Ethel Haines, Mr. Arthur Jordan, Mrs. Geaussent, Miss Mabel Clark, Miss Cook, and Miss Chatenay. All of these displayed considerable proficiency in their studies, and gave evidence of the careful training received under the respective professors, Messrs. F. W. W. Bampfylde, J. Baptiste Calkin, G. F. Geaussent, and J. T. Hutchinson, at the institution, as did also the two students in elocution—Mrs. W. Nash and Miss Lucy Churchill (pupils of Mr. Charles Fry)—who gave their recitations very effectively.

THE St. Mary's Choral Society, Bryanston Square, gave an Evening Concert on the 21st ult. Part 1 consisted of a selection from "Preciosa," by Weber, Miss Ethel Winn taking the solo. The overture and incidental dance music were played as duets by Miss Essie Bull and Miss Badcock. In Part 2 "Hero and Leander," by Charles Harford Lloyd, was performed. The part of *Hero* was taken by Miss Ethel Winn and that of *Leander* by Mr. W. Jones. Miss Winn's beautiful voice and singing gained for her the warmest applause, and imparted a special interest to an excellent performance. Mr. J. Carisbrooke Merrick, Organist and Director of the Choir, St. Peter's, Belsize Park, was the Conductor.

THE appointment of Dr. Villiers Stanford as Music Professor in the University of Cambridge, in the room of the late Sir George Macfarren, is one that cannot fail to give general satisfaction to musicians. Indeed, it is difficult to perceive how the authorities could have arrived at any other decision. Dr. Stanford is resident at Cambridge, he is a graduate of the University, and as Conductor of the Musical Society he has done great service to the art by the presentation of new works and the revival of neglected masterpieces. His own compositions show him to be a Liberal-Conservative in technical and scientific matters, and his fitness for the duties of an examiner is, therefore, likely to be fully acknowledged.

AMONG the many performances of Spohr's "Last Judgment" during Advent which have come under our notice, that at St. Peter's, Eaton Square, on Friday, the 16th ult., may fairly be accounted one of the most effective. Mr. Sergison had obviously taken great pains in preparing his choir in the work, and he is specially to be congratulated on his trebles, whom many a Cathedral organist might envy. The immense church was crowded to the doors, and the Oratorio, as well as the form of prayer which preceded and followed it, was received with the most reverent attention. Religion and art are alike served by functions of this nature.

ON the 6th ult., at the Horns Assembly Rooms, Kennington Park, S.E., a very successful Concert was given by the West Lambeth (Teachers') Choral Society. There was a full orchestra and chorus of 150 performers. The first part of the programme consisted of selections from "The Messiah," the second part being devoted to songs and opera choruses. The principal performers were Miss Hattie Hickling, Miss Annie Morley, Mr. Edward Branscombe, and Mr. Edward Mills. Miss E. L. Newman was the accompanist, and Herr E. von Benzon the leader of the orchestra. The Conducter was Mr. E. Eugène Trydell.

A CONCERT was given by the Beckenham School of Music, on the 6th ult., at the Public Hall. Mr. Sims Reeves was announced but was unable to appear, and sent a telegram and a letter of regret and explanation, which was read from the platform. The services of Mr. and Madame Boulcot Newth, Mr. Vivian Bennett, Mr. John Saunders (violinist), and Miss Frances E. Smith were secured. Some glees and part-songs were well sung by Messrs. Schartau, Carter, Parkin, and Hubbard. Miss A. Merryman, Miss L. F. Long, and Miss Mina Martin, pupils of the school, discharged their tasks satisfactorily. Mr. Alfred Izard was the accompanist.

ON Wednesday, the 7th ult., the Hammersmith and Shepherd's Bush Sacred Choral Union gave a performance of Handel's "Messiah," at Oaklands Chapel, Shepherd's Bush. The rendition of the work was in all respects most satisfactory. The soloists were Madame Minnie Gwynne,

Miss Lucie Johnstone, Mr. Vivian Bennett, and Mr. Wilfred Jones, all of whom acquitted themselves most ably. Miss Millen and Mr. R. W. Lewis presided at the pianoforte and organ respectively with much ability. The Conductor of the Society, Mr. C. G. Bell, fulfilled his duty with care and discretion.

ON the 1st ult., at St. Mark's Parish Room, Kensington, a Concert was given in connection with the North Kensington Constitutional Club, by Mr. W. A. Philpott. The vocalists were Miss F. Montagu-Conyers, Miss A. Montagu-Conyers, Miss Emma Barker, Miss Maude Hayter, Madame Wollaston-Romilly, Mr. Victor Romilly, Mr. J. Winspeare McCarty, Mr. J. G. Ives, and Mr. W. Vine. Instrumentalists—violin, Mr. F. Carter; violoncello, Mr. R. Carter; pianoforte, Mons. Henri Logè, Mr. Warren Tear, Mr. Blanchamp, and Miss Edith Earl. Mr. W. A. Philpott, Conductor.

MONS. ALEX. GUILMANT gave an interesting Organ Recital at Christ Church, Westminster Bridge Road, on Tuesday, the 6th ult. Among many interesting items, his programme included his own Marche Funèbre and Chant Seraphique, and Sonata, No. 1 (Symphonia); also, his arrangement of Handel's Tenth Concerto. These were played with great brilliancy, and gave intense satisfaction to the large audience. The organ selections were relieved by vocal solos, sung by Madame Madeline Hardy, and Anthems rendered by the Christ Church choir. Mr. J. R. Griffiths accompanied.

THE first Concert (seventh season) of the All Saints' Choral Society, Clapton, E., took place on the 1st ult., when, in memory of Sir G. A. Macfarren (a Vice-President of the Society), his Cantata, "May Day," was performed; also a miscellaneous selection, including Beethoven's Fourth Trio in B flat, for pianoforte, violin, and violoncello, finely rendered by Mr. Henry J. Wood, Mr. Benoni Brewer, and Mr. C. H. Allen Gill. The solo vocalists (from the Royal Academy of Music) were Miss Kate Norman, Miss Hannah Jones, Mr. Padarn Lewis, and Mr. B. H. Grove. The Concert was conducted by Mr. Henry J. Wood.

A DEDICATION Festival Service was held in St. Andrew Undershaft, E.C., on St. Andrew's Day (November 30). There was an augmented choir of about sixty-five voices, accompanied throughout by the Church Orchestral Society of eighteen players and organ (Organist, Mr. Arthur Trickett); Conductor, Mr. W. M. Wait (Organist of St. Andrew Undershaft). Chants for Psalms, by Mr. Arthur Trickett; Magnificat and Nunc dimittis (Gadsby in C); Anthems, "Praise Jehovah" (Mendelssohn) and "Hallelujah" (Beethoven); Voluntaries, "March in F" (W. M. Wait) and Concerto, No. 2, in B flat (Handel).

THE seventh season of the Civil Service Vocal Union was successfully inaugurated on Thursday evening, the 1st ult., by a Smoking Concert, in the great hall at Cannon Street Hotel. Among the choral items Schubert's "Night in the Forest" and Gernsheim's "Salamis" call for especial praise, and a well deserved encore was accorded to the bold "Thor's War Song," composed by the honorary Conductor, Mr. J. H. Maunder. The programme also obtained efficient support at the hands of Mr. Harper Kearton, Mr. Donnell Balfe, Mr. George Micklewood, Mr. Howard Reynold (cornet-à-pistons), and Mr. Sidney Boulton (reciter).

THE St. Augustine's (Honor Oak) Choral Society gave its third Concert on the 19th ult., part one consisting of a very effective performance of Mendelssohn's "Athalie." This was the first time the Society had secured the advantage of orchestral assistance, and on this occasion a small but efficient band, under the leadership of Mr. Walter Cobbett, supplemented the piano, played by Madame Brett and Miss Evelyn Seymour-Smith. Part two comprised vocal and instrumental solos, and some part-songs, one of the latter, "Good Evening," being a pleasant little composition by the Society's Conductor, Mr. Seymour Smith.

MR. H. W. WESTON, F.C.O., gave a Recital at Battersea Chapel to a very large audience on Sunday afternoon, November 27, when the programme included Mendelssohn's Overture "Ruy Blas," a Concerto by Handel, and works by Gounod, Massenet, C. M. Widor, and Wagner. The same gentleman also played a Recital at St. Nicholas, Cole Abbey, E.C., on November 29, when the scheme included a fine Fantasia and Fugue in A minor by Merkel, a Toccata by Dubois, two movements from Rheinberger's Eighth Sonata, and works by Smart, Wagner, and W. T. Best.

ON Tuesday evening, November 29, an excellent Concert was given by some of the members of the North-East London Choral Society, in Christ Church Hall, South Hackney; the programme consisted of Dr. J. F. Bridge's Motett "Hymn to the Creator," and a miscellaneous selection of anthems, part-songs, trios, duets, &c. The soloists were Madame Clara West, Miss Lottie West, Mr. George Goodspeed, and Mr. Charles Pricket. Conductor, Mr. John E. West, F.C.O. There was a large and appreciative audience.

IT is proposed to erect a Memorial to the late Mr. J. T. Frye, in the form of a stained glass window to be placed in the Parish Church, Saffron Walden, where, for a period of sixty-four years, he officiated as organist. Subscriptions may be sent to Messrs. Gibson, Tuke, and Gibson, paid to "The Frye Memorial" account at their Bank. The committee propose entrusting the work to Messrs. Clayton and Bell, of 311, Regent Street, London, and it is estimated that about £250 will be required to carry it out satisfactorily.

AT Holy Trinity Church, Clarence Road, Kentish Town, Spohr's "Last Judgment" was sung on the Sunday evenings in Advent after Evensong. The soloists were Masters H. Williams, Elliott, and Porter (sopranos), Mr. F. Cleate (tenor), and Mr. Abbey Yorke (bass). Mr. A. Cunliffe Smith, the hon. Choirmaster and Organist, conducted, and Mr. W. J. Thompson presided at the organ. These Services were well attended. On Christmas evening the Christmas portion of "The Messiah" was sung as the Anthem, with orchestral accompaniment.

MR. E. VAN DER STRAETEN'S first Concert of Chamber Music took place at the Steinway Hall, on Monday, the 12th ult. The programme included Beethoven's String Quartet in C minor (Op. 18), Corelli's Sonata for violoncello, Max Bruch's Romance for violin, and a Manuscript Quintet for piano and strings by Mr. Walter Wesché. This work was performed for the first time, the composer presiding at the piano. The Concert-giver was ably assisted by Messrs. Teiffert, Friedel, and Evans, and Miss Ernestine Teiffert, who sang songs by Brahms and Goring Thomas.

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "Elijah" on November 30, in St. Augustine's Church, Bermondsey. The soloists were Miss Mary Bliss, Mrs. Dean, Mr. Wellman, and Mr. James Blackney. On the 7th ult. the choir sang "The Messiah" in a Congregational Church at Canning Town. The soloists were Miss Marianne Rea, Miss Ellen Cooper, Mr. Edward Branscombe, and Mr. Frank Swinford. Mr. E. H. Turpin accompanied on the organ on both occasions.

ON Sunday afternoon, the 18th ult., Mr. G. Augustus Holmes gave his usual monthly Organ Recital at St. George's, Camberwell, assisted by an orchestra under the direction of Mr. J. Turner. The programme, which included several items appropriate to Christmastide, was rendered throughout in a highly efficient manner, to the evident satisfaction of the large audience assembled. The vocalists were Miss Lydia Davies, Mr. Alfred Mori, and Mr. Horace Petley.

THE Annual Distribution of Prizes of the London Society for Teaching the Blind to Read, and for Training them to Industrial Occupations, took place on Wednesday, the 14th ult., at Upper Avenue Road, Swiss Cottage, N.W., when the Right Hon. Sir Henry Holland, Bart., M.P., G.C.M.G., was in the chair. A selection of music by Shield, Weber, Haydn, and Attwood, under the direction of Mr. Edwin Barnes, was sung by the pupils after the prizes were distributed.

ON the 15th ult., the Woodside Park Musical Society commenced the season with an excellent performance of Mendelssohn's "St. Paul." The chorus, much improved, rendered most of the numbers with precision. The soloists were Miss Mary Beare, Madame Florence Winn, Mr. John Probert, and Mr. Bridson. The accompaniments consisted of a professional string quintet, led by Mr. S. Dean

Grimson; piano, Mrs. Williams; harmonium, Mr. Frank Figg; Mr. Alfred J. Dye conducted.

The St. Mark's Choral Society gave a Concert at St. Mark's Vestry Room, Battersea Rise, on the 14th ult, when Mendelssohn's 42nd Psalm and Spohr's "God, Thou art great," were performed. The principal soloists were Madame Isabel George, Miss Rose Dafforne, Messrs. E. Bryant and J. Budd. Mr. H. Bray, the Conductor, may be especially congratulated on the very excellent training of his choir. A miscellaneous selection formed the second part, when some part-songs, &c., were well rendered by the choir, and solos by the artists named and Messrs. C. Lockwood and E. Bowles.

The Clapham Choral Society gave a Concert at Belmont Hall, Grafton Square, on the 19th ult. The solo vocalists were Madame Worrell, Miss Lucy Etheridge, and Mr. Musgrove Tufnail. The Conductor was Mr. Walter Mackway, and Mr. Sidney H. Hann was the accompanist. The first part consisted of a selection of music by Beethoven, A. H. Behrend, Gounod, and Mendelssohn; and in the second part Heinrich Hofmann's "Cinderella" was admirably performed.

On the evening of Tuesday, November 29, a Concert was given in the Tate Institute at Silvertown, under the direction of Mr. C. Gray. The artists were the Misses Ethel Winn and Flora Edwards; Messrs. Edward Dalzell, G. W. Forington, and Mr. Herbert Schartau, with Mr. T. E. Gatehouse (violin) and Mr. C. S. Macpherson, solo pianist and accompanist. The vocal and instrumental selections were appreciated by a large audience.

Gaul's "Holy City" was performed on St. Andrew's Day, at St. Andrew's, Ashley Place, Victoria Street. The soprano solos were sung by Miss Annie Swinfen and Miss Edith Luke. Mr. R. Long was the tenor, and the bass solos were sung by Mr. Thornton Colvin. Mr. W. Hatch conducted, and Dr. Pearce presided at the organ. There was a small but efficient orchestra, and the choir was augmented for the occasion.

Mr. Tayleur's Concert on the 16th ult., at the New Lecture Hall, Holly Park, in aid of the Organ Fund was a great success. The performers were Madame Whitmore Lowe, Miss Annie Swinfen, Miss Lillian Webster, Mrs. C. J. Harrison, Mr. J. Colin Palmer, Mr. Herbert Nash, Mr. C. Shapcott (cornet), and Mr. W. G. Forington. The accompanists were Miss Maud Johnston and Mr. Arthur B. Hodge.

The choir of St. John's, Waterloo Road, S.E., gave two performances of Spohr's Oratorio "The Last Judgment," on the 1st and 15th ult.; also the second part of the same work on Sunday evenings, the 4th and 22nd ult. These performances (which are free) are given by the voluntary choir of the church, under the direction of the Organist, Mr. Henry J. B. Dart.

At the People's Palace, Mile End, the twelfth of a series of Popular Concerts was given on November 30 (St. Andrew's Day). Several Scotch songs were sung by Madame Catherine Penna, Miss Frances Harrison, Mr. Sinclair Dunn, and Mr. Gerald Phillips. Besides the vocal pieces, the programme contained several organ solos by Mr. Edwin Barnes.

The Grosvenor Choral Society gave their 190th monthly Concert at the Grosvenor Hall, on Friday evening, the 16th ult., when "The Messiah" was performed. The choruses were well rendered by the choir. The soloists were Miss Ada Beck, Miss Annie Dwelley, Mr. James Gawthrop, and Mr. B. H. Grove. Mr. H. C. Tonking presided at the organ, and Mr. David Woodhouse conducted.

The Musical Artists gave a Concert at Willis's Rooms on the 10th ult., when compositions by Algernon Ashton, W. Macfarren, T. B. Knott, Aguilar, Ethel M. Boyce, A. O'Leary, Sullivan, and G. Gear were performed and duly appreciated. The date had been altered from November 5, and a quartet and other concerted music had to be omitted owing to the change.

A Special Service of Advent music was held at St. Pancras Church, Euston Road, on the 21st ult., when several anthems and hymns were sung by the choir, and Mr. W. A. Frost, of St. Paul's Cathedral, sang Handel's "O Thou that tellest." He also took part with members of the choir in Goss's "Wilderness" and Barnby's "It is high time to awake out of sleep."

Mr. Edmund Rogers has recently received a beautifully engrossed copy of a resolution, passed by the members of the Wilkinsburg Musical Club, Pennsylvania, acknowledging the dedication of a chorus, entitled "The Crusaders," which he had been commissioned to write for them.

There is no truth in the report, current both in London and in Cambridge, that Sir Arthur Sullivan and Dr. Stainer were among the candidates for the Cambridge Professorship. They neither sent in their applications nor had any idea of so doing.

Gaul's "Holy City" was performed in St. Saviour's, Denmark Park, on the 16th ult. The soloists were Madame Worrell, Miss Lena Law, Mr. H. Fulkerson, and Mr. Frederick Bevan. The Rev. W. H. Wilkins conducted. Mr. W. J. Kipps presided at the organ.

The Paddington Chapel Choral Union gave Handel's "Messiah," on the 6th ult., the soloists being Mesdames Clara West and Coyte Turner, Messrs. J. H. Mullerhausen and Thurley Beale. Organist, Mr. H. G. Holmes. Conductor, Mr. J. H. Moon.

The second annual Dinner of the Old Choristers of St. Paul's Cathedral will be held at the Holborn Restaurant, on Thursday, the 5th inst. The chair will be taken by Mr. Henry Gadsby and Dr. Stainer will occupy the vice-chair.

Mr. A. H. White, who has just retired from the post of Organist and Choirmaster at St. Paul's Church, Herne Hill, has been presented by the members of the choir with a silver tankard, "as a token of regard." Mr. White also received a gold watch from the congregation.

Mr. Albert B. Bach, of Edinburgh, has, in recognition of his works on vocal art, been unanimously elected an honorary member of the Royal Academy of Music of Florence.

The competition for the Hine Gift at the Royal Academy of Music was decided on Saturday, the 17th ult. There were three candidates, and it was awarded to Avice Boxall.

M. Auguste Charles Lahure, the well known printer and publisher, died in Paris on the 14th ult.

REVIEWS.

Musical Instruments: Historic, Rare, and Unique.
[Edinburgh: A. and C. Black.]

The musical instruments depicted in this superb volume include many that were exhibited at the Royal Albert Hall in 1885, at the Exposition of Music and Inventions, together with some from out of private collections lent for the purpose of showing the various forms of "Musick-making machines" brought from many countries and preserved through many ages. They have been also selected with a secondary object—that of showing the beauty of decorative art expended on the designs and ornamentation. The drawings made by Mr. William Gibb and reproduced in the highest style of chromo-lithography are among the most beautiful examples of printing it is possible to obtain. Nothing of the kind has ever been attempted in this country before, therefore the book, like many of the instruments whose images it preserves, is unique. It would be easy to indulge in much speculation concerning the treasures pourtrayed, for herein are shown Queen Elizabeth's Virginals, the Lute played upon by her own hands, the Harp of Mary Queen of Scots, the Guitar of the ill-fated Rizzio, the ancient Lamont Harp, an Oliphant or Ivory Hunting Horn or Trumpet, exquisitely carved, the Burgmote Horns of Dover and Canterbury, which called together the towns-fathers to a solemn conclave; Lutes, Ceteras, Banduras, Guitars, including one made by Stradivarius, some of whose fiddles are also shown, Spinets, Harpsichords, Bagpipes, the Hurdy-gurdy, Stringed and Wood-wind Instruments from India, China, Japan, besides the Ancient Roman Lituus and Buccina in the fifty beautiful plates contained in the work. The older

musical books of Luscinius, Mersenne, Kircher, Prætorius, and others which contain pictures of musical instruments are scarce, and are gladly purchased for their rarity and historical value. The present book towers above all for its artistic merit, and as only a limited number is printed, it will be prized by those who now possess it, and will become as eagerly sought after in time to come when in the ordinary course of things copies will come upon the market.

For musical readers the worth of the book does not stand entirely upon the attraction of the pictures, beautiful as they are. The descriptive introduction, which shows the relative dependence of the specimens contained in the work in their historical and artistic aspect, as well as the details of each group, have been furnished by Mr. A. J. Hipkins, F.S.A. This is a guarantee that the work has been ably and completely done. The geniality of his style of writing will delight those who read the book for the information it presents, while the student of music who can thoroughly appreciate the immense research and labour involved will be grateful for the pleasant and trustworthy information given upon a subject of which the writer is a perfect master. Enough is said to satisfy all reasonable curiosity. The references are suggestive rather than exhaustive, yet the reader is placed upon the right track, should he desire to prosecute his enquiries further.

Mr. Hipkins speaks of the peculiar qualities of tone of some of the instruments, such as is found in the old spinets, harpsichords, and certain of the disused wood-wind instruments. Would it not be possible to restore such tones? What can be more delightful or satisfying in its way than the quality of sound produced from an old harpsichord? The modern pianoforte with all its charms has nothing like the soothing character of the old string tone, even though it was once sneeringly described as "a scratch with a sound at the end of it." Such a "scratch" was all that musicians like Scarlatti, Bach, Handel, and the composers of all Europe in the early part of the seventeenth century could command. For such effects much of their music was written. Even now, with ears accustomed to the fuller, richer tones of a noble Broadwood grand, the music written for, and played upon a harpsichord, possesses full meaning, and inspires the hearer as well as the player with great wonder at the genius of the men who could deal so deftly with the means at command.

If the spirit of the age is most in favour of magnified tone, the hope for the restoration of bygone mildness of sound may be chimerical. But there is one more lesson which Mr. Hipkins offers, which may be taken to heart and be made the incentive to future effort. That is it which is found in the charm of the decorations and designs which many of the old instruments exhibit. The "beauty of form and tastefulness of adornment which still make them, even when their sound is obscured or forgotten, a source of æsthetic delight," might certainly inspire the makers of modern instruments with a wish to emulate, if not to surpass, the old makers of "musical instruments," so that their labours, like those of the artists whose works adorn the pages of this noble book, may become the admiration and delight of posterity as well as a source of pleasure to those for whom they were designed.

Dainty Ditties; or, Old Nursery Rhymes with New Tunes. By Frank J. Allen. [Novello, Ewer and Co.]

THE list of titles of these "Dainty Ditties" shows a catalogue of verses familiar to all. The chief of the old stories, songs, and legendary poems of the nursery are included in the collection and set to new music, which is in every way calculated to attract young minds and catch infant ears. It would be difficult, of course, to dissever the traditional tunes associated with many of the words, but in those cases where the tradition is uncertain and doubt exists as to the accuracy of certain melodies, Mr. Allen's Ditties may be adopted, and so perhaps help to set the matter at rest, if it is worth while doing so. Mr. Allen seems to have kept in view the requirements and capacities of the young folk for whose use he has compiled his book, for not only are the melodies simple and easily learned, but the accompaniments are without difficulties and are easily played.

Sylvan Echoes. Duets for Female Voices. Composed by Oliver King. [J. and T. Hopkinson.]

MUSIC for female voices is now so much sought after that every contribution designed to minister to the want is eagerly welcomed. Mr. Oliver King's five duets, words by Edward Oxenford, are well written and melodious, though they are not entirely without a certain restlessness in modulation which may be deemed characteristic, though if it be indulged in to more than a moderate extent, suggests eccentricity, rather than originality in a straight path. There is in more than one of the five duets, notably in those called "The day is ending," "Sweet evening bells," and "Come, western wind," a spirit of poetry in the setting beyond that contained in the words, which enhances the musical value of these "Sylvan echoes."

Morçeaux de Salon. Composed by Joachim Raff. Albums for Violin and Pianoforte (No. 9).
[Novello, Ewer and Co.]

VIOLIN players who already know these compositions will be glad to find them collected and issued in the handy and handsome form adopted for Novello, Ewer and Co.'s Albums for Violin and Pianoforte. The six pieces belong to the Op. 85 of the composer, and include a Marcia in C minor, a Pastorale in A, the well-known Cavatina in D, Scherzino in G minor, the melodious Canzona in E, and the brilliant Tarantella in E. The Album, containing, as it does, pieces which represent all styles, should be in the possession of all violin players.

The Congregational Church Hymnal (Sol-fa Edition).
[Hodder and Stoughton.]

A NOTICE of this excellent collection has already appeared in the columns of a recent number of THE MUSICAL TIMES. There is therefore no need to do more than call attention to the fact that the publishers have issued an edition in Tonic Sol-fa notation for the benefit of those who are unable to read from the established notation. It is as clearly and elegantly printed as the original form.

Compositions of Halfdan Kjerulf. Novello, Ewer and Co.'s Pianoforte Albums, Nos. 29, 30, 31. Edited by Berthold Tours. [Novello, Ewer and Co.]

THE author of the pleasing and clever pieces contained in the three parts of the "Pianoforte Album" was born in Sweden in 1815, and died in 1868. He was the composer of a number of instrumental and vocal works. Some of his songs have found their way into this country, and have earned for themselves a tribute of admiration. The selection from his pianoforte writings here given includes some of his songs arranged for the "household orchestra." They bear evidence of the original melodic powers of the composer, while the other numbers in the books, with them, show his skill as a writer for the pianoforte. Counting the songs as one, there are twenty-three compositions in all in the three works. They are in varied forms, and of different degrees of difficulty. Therefore, in addition to the pleasure which they would bring to the expert player, they would be found most valuable for teaching purposes. More than one bear evidence of tonalities peculiar to the country of the birth of the composer, and these "fall with fresh cadence on the wearied ear," and impart a piquancy to the melodies and harmonies which is not without its value in these days, when so much that is commonplace and of familiar pattern is daily poured from the press.

The Two Margarets, and *John Frazer.* Two Ballads. By A. C. Mackenzie. [Paterson and Sons.]

DR. MACKENZIE, in his setting of these words by John Stuart Blackie, has caught the spirit of the old ballad melodies in the happiest style. While maintaining his own originality, he appears to have endeavoured to make the traditional cadence of ballad melody his pattern, and he has been so far successful that his music imparts a full dramatic pathos to the words. These words are couched in a tone which will limit their acceptance to the few who can still be moved with righteous indignation for errors which probably have long been condoned.

Lord Ullin's Daughter. By Hamish MacCunn. Op. 4. [Novello, Ewer and Co.]

CAMPBELL'S poem has only hitherto been set as a ballad. It is somewhat remarkable that in the search for good words for a short Cantata which should contain the elements of the heroic, the dramatic, and the pathetic that it should have escaped notice until now. Mr. Hamish MacCunn is one of the rising Scottish composers whom it is a pleasure to welcome. He approaches his subject by a way such as might be expected from a compatriot of the poet. He brings a special feeling for local colour to aid him in depicting the scene he has proposed to illustrate. Therefore his music, which breathes of the Highlands, is both full of proper character and dramatic power. It is set for chorus and orchestra, and is strikingly effective from first to last. It is dedicated to the Glasgow Choral Union, and will be gladly received by Choral Societies throughout the length and breadth of the land.

Four Sonnets by Shakespeare. With a German Version by F. Bodenstedt. Set to music by C. Hubert H. Parry. [Stanley Lucas, Weber and Co.]

CONSIDERING how often the efforts of a vocal composer are directed towards covering the defects of the words by his music, it is refreshing to find a work in which his energies have been taxed to render the musical setting worthy of the words. Mr. Parry is one of the few who is evidently desirous on every opportunity to ally himself with a poet; and even had he not been as successful as he has been, we owe him a debt of gratitude for his good intentions. We cannot say that we consider his treatment of the four Sonnets in the book before us equal in merit; but they are all composed with due reverence for the beauty of the text, and evidence the hand of an artist throughout. Instances of redundant harmonies and of over elaboration occasionally occur, as, for example, in the Sonnet commencing "When to the sessions of sweet silent thought"; but there is no careless writing, and the voice is always duly considered. Our favourites are decidedly Sonnets xxix. and xviii., the latter, especially, being full of poetical feeling. We must also say that the pianoforte part lies well under the fingers in every piece, and that the German version of the poetry is, as a rule, fairly sympathetic with the music.

Twelve Pieces. By Oliver King. Novello, Ewer and Co.'s Albums for Violin and Pianoforte. [Novello, Ewer and Co.]

ADVANCED students of the violin will doubtless be glad to make acquaintance with these clever and effective compositions. They are here and there tinged with peculiarities in harmony and construction, the full force of which does not appear at first sight. When they are studied these characteristics develop, and the music improves upon further knowledge. They will find a good place in the estimation of drawing-room performers as worthy contributions in supply of a growing demand. They are, moreover, interesting enough to be added to the *répertoires* of public players.

Five o'clock Tea. A fairy Kindergarten Cantata. Written by Kate Osborne. Music by Thomas Murby. [T. Murby.]

JUVENILE literature has long been an important branch of art industry, and juvenile music is now rapidly assuming a position of no mean significance. We are not concerned here with the merits of Froebel's Kindergarten system, and it is not absolutely necessary that the little ones who take part in the present Cantata should have studied in a Kindergarten school. Children are always ready enough to "make believe," and in Mr. Murby's work, which is laid out in the manner of a drawing-room operetta, some of the characters have to assume costumes suggestive of the various industries connected with tea-drinking. But there is no story or anything calculated to offend persons susceptible on the subject of "stage plays." Mr. Murby's music is written with due regard for the capabilities of youthful vocalists. The choruses are in three parts, but simplicity is studiously observed, and the solo voices have only to maintain the medium register throughout. The composer shows himself an adept in work of this kind, and he may be encouraged to persevere.

Soft Voluntaries for the Organ. By George Calkin. Book 9. [Novello, Ewer and Co.]

LIKE its companions, this book contains six pieces, three in the major and three in the minor mode. We have already referred to the first-rate musicianship and pleasing qualities of Mr. Calkin's compositions, and the present instalment shows no falling off from the high standard noted in the others. On the contrary, the pieces are uniformly attractive, and organists will find them most acceptable as voluntaries. Opinions may differ as to which numbers of the set are the most tuneful, but we are inclined to divide the award between an Andantino in F minor, and an Andante in A, both melodic gems. All the rest, however, possess merits which, in several ways, entitle them to equal consideration.

Jesu, Lover of my soul. Sacred Song. By Berthold Tours. [Robert Cocks and Co.]

SONGS of a religious character must be in increasing demand if we may judge by the supply. The majority of them have unmeaning or morbidly sentimental words, but of course no objection can be made to Charles Wesley's favourite hymn as the basis of a lyric. Mr. Tours's setting is in classical song form—principal section, episode, return of first theme, and peroration. That it is musicianly goes without saying, but it is also as simple and devotional as the nature of the verses requires. In the third verse, however, the composer works up to a fervid and expressive close with *ff* chords, slightly recalling the manner of Gounod. The song will suit mezzo-soprano, second tenor, or baritone voice.

Seek ye the Lord. By Hague Kinsey. (Octavo Anthems, No. 319.) [Novello, Ewer and Co.]

THE name of Mr. Kinsey is scarcely familiar yet as a composer of church music, but if he continues as he has begun it soon will be. This little full Anthem has all the qualities needed to secure it wide acceptance. It is within the means of ordinary amateur choirs, it is dignified and churchlike, and it is remarkably pleasing. A vein of agreeable, yet never frivolous, tune pervades it throughout, and some of the harmonic progressions are fresh and unconventional without being extravagant.

Bayreuth and Franconian Switzerland. By R. Milner Barry. [Swan Sonnenschein, Lowrey and Co.]

THIS is a sketchy account of the experiences of three ladies who visited Bayreuth for the Wagner Festival. It opens with a description of Bamberg and its cathedral, where they halted for a night. The chief interest of the book for musicians is centred in the notice of Bayreuth and the various places of interest around about, of the graves of Liszt and Wagner, and the somewhat lengthy, if not brilliant, descriptions of the plots of "Parsifal" and "Tristan und Isolde," and other matters more or less interesting. On leaving Bayreuth they visited various small places not usually touched by their countrywomen in Franconian Switzerland, each place being briefly described. The book is illustrated with a few maps and views.

Centennial Biographic Sketch of Charles Cowden-Clarke. [Printed for private circulation.]

THE authoress of this little book, "her whom he made his second self," tells in pleasant language the simple story of the life and work of a man who was at one time a prominent figure in the literary and artistic world. Born on December 15, 1787, Charles Cowden-Clarke numbered among his friends and acquaintances many of the great men of the time, while his own labours as a lecturer, as a commentator upon and ardent lover of Shakespeare's works, earned for him distinction in his career. He retired to Italy, where he spent his last days, living to the great age of ninety, beloved by all who knew him. The story of his life and associations is most agreeably told in the little book issued on the hundredth anniversary of his birth. The description of their courtship and early married life is most charming and poetical, and although other scenes are described with much power, that one will doubtless be regarded as the sweetest piece of word-painting in the book.

Dramaturgie der Oper. Von Heinrich Bulthaupt. [Leipzig: Breitkopf und Härtel.]

THE story of the rise and progress of dramatic art has been told over and over again by many writers. Each has brought a special amount of ability to bear upon the subject, and all works of this character, in whatever tongue they are written, never fail to attract the general reader. The love for the stage and the delight in the stories which may be told concerning it knows no weakening. Therefore the present work is secure of an interested following. It treats of the development of the principles culminating in the Wagnerian music-drama, as exemplified in the works of the musicians and poets of the earliest time. Taking Gluck as his starting point the author incidentally treats of the labours of his predecessors as indicative of the state of art at the time when the composer of "Orpheus" sought to effect his reforms, not only in musical art, but in the dramaturgy of the opera. His sympathies are wholly with the German examples of operatic art, and as his researches have been chiefly directed towards its exaltation his work must be assessed from his own point of view. He tells nothing concerning Gluck that is not already well known, yet his manner is pleasant and shrewd even in telling old stories. He naturally dwells upon the music of Mozart at some length, selecting for critical examination four works "Die Entführung aus den Serail" ("The Seraglio"), "Figaro's Hochzeit" ("The Marriage of Figaro"), "Don Juan," and "Die Zauberflöte" ("The Magic Flute"), the "new mechanical comedy," as it was called, probably because of the mechanical effects introduced. The philosophical and Masonic references in this last-named opera are spoken of, and all the characters are, as in the other operas, minutely analysed. On Beethoven's only opera, "Fidelio," he dwells with pardonable fondness; but if he finds no great dramatic advance in the poem or in the music, he discovers it in Weber's "Der Freischütz," in "Euryanthe," and in "Oberon." The second volume is taken up by a short account of Meyerbeer, which occupies some thirty pages or so, and a long account of Wagner, to which some three hundred pages are devoted. The account of Meyerbeer, though proportionately of less dimensions than his admirers would hold to be commensurate with his deserts, is fair and impartial. The writer has reserved all his strength for the description of the author of "Rienzi," "Der Fliegende Holländer," "Tannhäuser," "Lohengrin," "Tristan und Isolde," "Die Meistersinger von Nürnberg," "Der Ring des Nibelungen," and "Parsifal," the latter of which he says, in spite of the merits of others, remains Wagner's last and greatest work. "Believing minds will say that it was the contemplation of the world from the lofty standpoint of the stars. It is a work of hope and presentiment. The blood which glows in the Graal chalice, illuminates and purifies that hope, vivifies the presentiment, and separates the mortal from the immortal. It is the crowning point of his career and of the phase of art he represented so ably. The building in Bayreuth where his dramas are given rises up as a monument of his desires and his aims. He attained as an artist more than most men during his lifetime by his works, and if upon that hill not one stone shall stand upon another, his spirit will live in his art creations. He will rank in the records of mankind as great as the immortals."

This concluding sentence is the key to the whole work, and is a fair evidence of the spirit in which the record has been made. Without questioning the right of Wagner to occupy a high position in art, there are few who will think that all those who prepared the way for him and worked honestly according to their lights were not of equal importance with him as factors in the development of the dramaturgy of the opera.

Sing to me. Duet for Soprano and Tenor. Music composed by Rosalind F. Ellicott. [Novello, Ewer and Co.]

THE words of this duet, by R. S. Hichens, are well written, and serve as the vehicle for a truly elegant musical idea. Miss Ellicott has a special gift of melody, and writes for voices so as to give them the best opportunities for effective display. The duet is altogether an excellent piece of writing, and should become very popular with vocalists.

Three Children's Cantatas. *Cinderella, Beauty and the Beast, and Lampblack.* By Myles Birket Foster. [Weekes and Co.]

THESE three Cantatas were written and composed for the Keighley Schools, but they are equally available for like purposes in other localities. The lines which once defined the boundaries of school teaching have been broken down in places where non-sectarian teaching prevails, and a greater field for the practical use of subjects taught to children has been opened. The hymn tune, or the simple song, no longer satisfies the demands of school teachers. Cantatas to sacred or secular words are in great request. Without entering into the question as to whether these things are of the value claimed for them, or whether the time taken up for their study and acquirement is of any considerable advantage among the multitude of subjects taught to children, it will be enough to say that those who approve of the use of Cantatas for young folk cannot do better than make acquaintance with these works of Mr. Foster. His music is pretty and ear-catching, and the treatment and accompaniments exhibit much artistic taste.

Ruth. A Dramatic Oratorio. By F. H. Cowen. Tonic Sol-fa Edition. [Novello, Ewer and Co.]

THERE is no need to describe this latest work from the pen and brain of one of the most popular of our English musicians. It is only necessary to call attention to the fact that it has been translated into Tonic Sol-fa notation for the benefit of those who prefer that method to the more general manner of writing and printing music. This special edition, which has been prepared by the skilled hand of Mr. W. G. McNaught, will introduce the Oratorio to a number of new admirers.

Services of Song. [Novello, Ewer and Co.]

MESSRS. NOVELLO'S series of Services of Sacred Song, edited by Dr. Troutbeck, has recently been enlarged by the addition of two services on New Testament subjects, one by the Rev. H. Aldrich Cotton, Minor Canon of Westminster, on "St. John the Evangelist," the other by the Rev. E. Price, who is a member of the same body, on "St. John the Baptist."

Both the new Services of Song, especially that on "St. John the Evangelist," appear to have been compiled with care, discrimination, and completeness; and to be, like their predecessors in the series, types of what those who like and use such services would desire. They will, moreover, we think, go far to reconcile to their use those who are as yet averse to Services of Song. For convenience they are divided into several scenes or parts, like the others in the series, in such a manner that the whole of each service, should it be found too long, need not necessarily be gone through at one time. The hymns are excellently chosen, and are chiefly set to tunes selected from the Hymnary.

Mr. Cotton, we notice, has introduced several Anthems as alternatives, should the powers of the choirs engaged warrant their introduction. We are glad to remark that these new services have appeared at so suitable a time of the year. It is unnecessary to add that the letterpress and music are models of clear printing.

Magnificat and Nunc dimittis, set to music in the key of E flat. By F. Kilvington Hattersley. [Novello, Ewer and Co.]

THE composer of this setting of the Magnificat and Nunc dimittis will be remembered as the author of a spirited Overture which was performed at the last Leeds Festival. He is one among many of the musicians of Yorkshire who are striving to prove themselves worthy of the art they profess. His music in this case is melodious and effective, but it is less original either in design or treatment than might have been expected from his former work. He has not disdained taking a hint from Dr. Martin's treatment of the Magnificat in harmonising for voices a melody previously heard as a solo. Young composers will follow a model for a time. It is the preliminary condition of those who would gain strength to be able to assert their independence. There is, however, much that shows earnestness of purpose and promise of goodness in the music before us.

FOREIGN NOTES.

THE new building of the Leipzig Conservatorium was inaugurated with appropriate ceremonies on the 5th ult., the musical proceedings including the performance of Beethoven's Overture "Zur Weihe des Hauses," Mendelssohn's 98th Psalm, and Weber's "Jubel" Overture. The noble concert-hall, in which the inauguration took place, is admitted on all hands to be an admirably designed structure, and most satisfactory in its acoustical properties.

In connection with the above event, the Leipzig University has conferred the title of Doctor of Philosophy, *honoris causâ*, upon Herr S. Jadassohn, the veteran composer and professor at the Conservatorium.

At a Concert of the Hamburg Philharmonic Society last month a Symphony in D minor, by Prince Henry of Reuss-Koestritz, was performed, for the first time, under the direction of its august composer. The work is characterised in German papers as a most musicianlike production.

The annual music Festival of the Lower Rhine will take place this year (in Whitsun week) at Aix-la-Chapelle, when the following works will be included in the programme: "Messiah" (Handel); a Cantata (Bach); Symphony in B (Beethoven); Overtures, "Euryanthe" (Weber); "Manfred" (Schumann); and "Zur Weihe des Hauses" (Beethoven); and the new double Concerto by J. Brahms. Hans Richter will be the Conductor.

Weber's posthumous (fragmentary) Opera "Die drei Pintos," as completed by Herr Mahler, is to be produced for the first time on the 20th inst., at Leipzig, and will doubtless make the round of German theatres, those of Berlin, Hamburg, and Dresden being likewise already engaged upon mounting the interesting novelty. The score of the "Pintos" will shortly be published by the firm of C. F. Kahnt, of Leipzig.

A new Symphony by Herr Goldmark was performed for the first time last month, at Dresden, under the direction of Capellmeister Schuch, and met with a highly favourable reception.

Spohr's "Jessonda" was revived on the 4th ult., at the Leipzig Stadt-Theater, with a brilliant *mise-en-scène*, and was well received.

Messrs. Gilbert and Sullivan's Operetta, "H.M.S. Pinafore," is just now being performed to full houses at the Krollsohe Theatre of Berlin.

In memory of the late Madame Lind-Goldschmidt, a series of operas associated with the brilliant operatic career of the "Swedish Nightingale," and accompanied by appropriate tableaux and recitations, has just been given at the Stockholm Opera-house. The performances commenced on November 29, on which day, fifty-seven years ago, Jenny Lind, then only ten years of age, made her first appearance in the theatrical world.

A monument is to be erected in his native town of Zittau, to Heinrich Marschner, the composer of "Der Templer u d die Jüdin."

Madame Pauline Lucca, the well-known *prima donna*, is about to establish a vocal academy in the Austrian capital, where she has resided for many years past.

Bizet's early opera "Les Pêcheurs des Perles" was produced for the first time at the Théâtre de la Monnaie, of Brussels, recently, and was well received, the performance, moreover, having been an excellent one.

M. Lamoureux continues to cultivate Wagner's music at his weekly Concerts in the French capital. Thus, on November 27 the programme included the "Parsifal" Prelude, and extracts from "Die Meistersinger," all of which were most enthusiastically applauded.

Madame Patti made a public re-appearance in Paris, on the 9th ult., for the first time since the war. The occasion was a Concert given at the Opéra Comique in aid of the funds of the French Hospital in London.

Schumann's "Paradise and the Peri" was included in one of M. Colonne's recent Concerts at the Paris Châtelet, this having been the first performance of the work in France.

Victorin Joncières, the composer of "Le Chevalier Jean," has completed a new opera, "King Lear," the libretto founded upon Shakespeare's tragedy.

Liszt's Oratorio "Christus" is about to be performed for the first time at Prague, by the "Hlahol" Choral Society of that town.

Mdlle. Marie van Zandt, the former *diva* of the Paris Opéra Comique, has made her *début* in the Concert-room at Vienna, where she has been enthusiastically received. The gifted artist is said to have accepted a permanent engagement at the Imperial Opera.

An opera by Herr Langer, entitled "Murillo," recently brought out at the Stadt-Theater of Mannheim, is considered one of the successes of the current German Opera season.

Antonín Dvorák's "Symphonic Variations," recently introduced for the first time at a Philharmonic Concert at Vienna, under Hans Richter, met with a highly appreciative audience, and are much praised by Herr Hanslick in the Viennese *Neue Freie Presse*.

Tschaikowski's new opera, "The Enchantress," has achieved an unqualified success at the Imperial Opera of St. Petersburg.

Anton Rubinstein is just now engaged upon the composition of a sacred work intended for stage performance, entitled "Moses," and for which he has invented the novel designation of "Operatic Oratorio."

M. Massenet's opera, "Le Cid," has met with but moderate success on the occasion of its recent first performance at the Imperial Opera of Vienna.

Verdi's "Otello" is to be performed, for the first time, at the Royal Opera of Munich, on the 22nd inst., when a distinguished audience from all parts of Germany and abroad are expected to assist.

A prize of 500 lire having been offered some time since by the Cercolo Artistico, of Turin, for the setting in music of an operatic libretto, "Una Tazza di Thé," no less than seventy-three competitors have sent in their compositions.

An opera, "Cymbelina," by the Maëstro Van Westerhout, of Naples, has recently been performed in that town, before a select audience of connoisseurs, by whom it was much applauded. The libretto is founded upon Shakespeare's play, the author being Signor Golisciani.

At the Metropolitan Opera House of New York Wagner's "Siegfried," the third part of the famous Tetralogy, was produced for the first time in November last, and met with a most enthusiastic reception, the *Musical Courier* summing up the event as "a big success."

Under the title of "How Richard Wagner became a composer" a dramatised version of some incidents related in Wagner's autobiographical sketch has been published at Prague, from the pen of a Mr. H. Von Zimmermann.

Messrs. Breitkopf and Härtel have published, in two volumes, the highly interesting letters exchanged at different periods between Richard Wagner and Franz Liszt. The correspondence in question forms an important contribution to the history of the "Kunstwerk der Zukunft," while illustrating anew the almost unique friendship existing between the two masterminds.

A new Beethoven biography, from the pen of Herr W. J. von Wasielewski, has just been published by the firm of Brachvogel and Ranft, in Berlin.

The sketch of a drama entitled "Jesus von Nazareth," from the pen of Richard Wagner, found among posthumous papers of the master, has just been published by Messrs. Breitkopf and Härtel. It emanates from the revolutionary period of 1848, when the poet-composer was in his thirty-sixth year.

A new music journal, the *Berliner Signale*, has been started at Berlin, under the editorship of Herr Henry Klein.

Ugo Capetti, a distinguished musical critic, and advocate of Wagnerian art principles, died at Milan, on November 15, aged forty-four.

The once famous violin virtuoso, Miska Hauser, died at Vienna, on the 9th ult., aged sixty-six. He was a Hungarian by birth, and as a boy of twelve made the tour of the world, the experiences whereof he has related in a volume entitled "Wanderbuch eines oesterreichischen Virtuosen."

Eduard Marxsen, a composer of merit, and a very efficient pianist and teacher of that instrument, died, at Hamburg, on November 18, aged eighty-one. He was the early instructor of Johannes Brahms.

The death is announced, at Hamburg, of Theodor Michaelis, a composer of orchestral music, whose "Turkish Patrol" made the tour of the world some years since. He was born at Altona, in 1831.

CORRESPONDENCE.

Owing to pressure of matter we are compelled to omit the greater part of the Correspondenee this month.

SINKING IN PITCH.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—With reference to Mr. Bret Miller's letter, published in THE MUSICAL TIMES of this month, deploring the habit of church choirs falling in pitch whilst monotoning and singing, I venture to offer a few remarks in the hope that they may perhaps prove useful as a means of remedying the evil of which he complains.

I do not believe ladies to be more capable of preserving their pitch than males. The habit of maintaining a true reciting-note throughout is acquired by the careful musical cultivation of the ear; and there is no reason to believe that females are more perfect in this respect than males.

Church choirs as a rule depend too much upon the instruments which accompany them both in services and at practices. The choristers are consequently not taught to rely upon themselves. The organ becomes a necessity rather than a help to them. When deprived of it, the choir sings out of tune, owing to the ear not being accustomed to rely upon itself.

The choir of which for eighteen months I have had charge is composed entirely of men, who are accustomed to sing in harmony without any instrument whatever, either in church or at practice, except where it is positively necessary. The result is that they go through a whole hymn or part-song unaccompanied without falling. They are taught and become accustomed to rely solely on their ear for the tunefulness of their sounds; flatness, consequently, is almost unknown among us.

I believe if choirmasters were to use their organs less frequently at practices, the malady of which Mr. Miller complains would be cured.—Yours truly,

A CHOIRMASTER.

OLD ORGANISTS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I noticed in your Obituary columns this month what you say about the long service of sixty-four years as organist; but the following very remarkable epitaph can be seen in All Saints' Churchyard, Hertford:—

"To the memory of Charles Bridgeman, born August 20, 1778, died August 3, 1873. For *eighty-one years organist of this parish.* A tribute of affection and respect."

Yours truly,

JOSHUA D. HORWOOD.

37, Peel Street, Hull, December 12, 1887.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A DISTRESSED ORGANIST.—*Thanks. Letter too long.*

H. G. F. (KILKENNY).—*We are much obliged for your able and interesting letter, but regret that we are unable to avail ourselves of its contents.*

M. S. M.—*The English concertina was invented by Sir Charles Wheatstone, and patented by him June 19, 1829.*

MUSICUS.—*Adelina Patti was born in Madrid, November 10, 1843.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ASHFORD, KENT.—The members of St. Mary's Choir, assisted by the Amateur Orchestral Society, gave their annual Concert on the 15th ult. The music selected was Barnett's *Ancient Mariner* and Cowen's *Rose Maiden*, which were well rendered by the choir and orchestra, and reflected the greatest credit upon their talented Conductor, Dr. Wilks. The orchestral effects in the *Ancient Mariner* were well brought out. The solos were taken by members of the choir, Masters Dyson, Tabor, Carter, Burnage, and Messrs. Hardy, Richardson, Hudson, and Meacher. The choir and orchestra combined numbered 150.

ASHTON-UNDER-LYNE.—Mr. W. Byrom gave a Recital of Chamber Music at the Co-operative Hall. The programme comprised examples of Mozart, Weber, Schumann, and Beethoven, interpreted by Mr. Lalande (oboe), Mr. Wadsworth (clarinet), Mr. Campbell (horn), Mr. Fotheringham (bassoon), and Mr. Byrom (pianoforte). Miss Eaton sang "The Eve of Day" (Lachner), with horn *obbligato*, and later a song by Macfarren, "Pack clouds away," with clarinet *obbligato*. Mr. Byrom played the pianoforte accompaniments.

BECKENHAM.—The Beckenham Vocal Union gave their second annual Concert on the 30th ult. at the Public Hall. The work chosen was Gaul's tuneful Cantata *The Holy City*, the solos being entrusted to the able hands of Miss Isabel Devitt, Miss Annie Buckland, Mr. Henry Yates, and Mr. Walter Wells, all of whom distinguished themselves in their respective parts. The choruses were very effectively sung. Part two opened with a violin solo—Adagio, E minor Concerto (Mendelssohn)—played by Miss Madeleine Johnson. Miss Buckland sang Sullivan's "Lost Chord," and Mr. Walter Wells "Why do the nations." The last item on the programme was Handel's *Zadok the Priest*, given in a spirited manner by the chorus. The Conductor was Mr. T. Waldo Morell. There was a competent orchestra, and Mr. F. S. Newcombe presided at the organ with his usual skill.

BEDDINGTON, SURREY.—At the large and very handsome church which this village is fortunate enough to possess, a performance of Spohr's *Last Judgment* took place on the 15th ult. The work was rendered by the local choir of about thirty vioces, without any extraneous help whatever, except that Mr. W. A. Frost, of St. Paul's Cathedral, was engaged to sing the alto part in the four quartets. The whole performance did great credit to the choir and organist, Mr. G. C. Burry, who presided at the organ. The Oratorio was preceded and followed by the same psalms and prayers as are used at the similar service in St. Paul's.

BIGGLESWADE, BEDS.—On the 13th ult. Mr. Frank Amor gave a Violin Recital to the pupils at Mead House School, and was deservedly encored for his rendering of the D minor Concerto (Spohr) and the Concerto of Mendelssohn. His masterly execution was further displayed in some Scotch airs with variations, which he also performed, and elicited loud applause.——An Organ Recital was given on Saturday afternoon, the 17th ult., in St. Andrew's Church, by Mr. William Stuart. Pieces were played from the works of Handel, Henselt, Dubois, Batiste, Lemmens, Morandi, and Smart, which were finely executed. A collection was made in aid of the new organ fund.

BISHOP'S STORTFORD.—The Choral Society, which was inaugurated a few months ago, gave its first public performance on the 6th ult., in the Large Hall. The work selected was Mendelssohn's *42nd Psalm*. Miss Agnes Larkcom took the solos, which were well received. The second part of the programme was of a miscellaneous description, Miss Agnes Larkcom and Mr E. Dalzell were very successful in their respective songs. Mr. Halfpenny played two violin solos in his well-known style, being accompanied by Mr. F. J. W. Williams, who also conducted.

BLACKBURN.—The St. Cecilia Society opened their season on the 12th ult. with a performance of *Judas Maccabæus*. The solos were sustained by Miss Annie Marriott, Miss Norton, Miss Harris, Mr. Harper Kearton, and Mr. D. Sutton Shepley. There was an excellent band selected from Mr. Charles Hallé's orchestra, and the Conductor was Mr. James H. Rooks (Manningham). A word of praise is also due to the chorus for the precision with which they sang.

BOURNEMOUTH.—A morning Concert was given, on the 14th ult., at the New Town Hall. Miss Hope Glenn and Mr. Charles Kingsley were the vocalists, and the Chevalier L. Emil Bach, solo pianist. There was an orchestra of forty performers, conducted by Signor G. D. La Camera. Compositions by Haydn, Beethoven, Liszt, L. E. Bach, and others, were performed to the satisfaction of the audience present. At the evening Concert, on the same day, a programme of a more popular character was presented.

BRIDGE OF ALLAN.—In the Macfarlane Museum Hall, on the 16th ult., the Choral Society gave their first Concert this season. The first part of the programme was taken up with Gade's Cantata *The Erl-King's Daughter*. Mr. Erskine conducted. The solos were sung by Mrs. W. B. Pullar, Miss Jessie Hunter, and Mr. Gideon Duncan. The chorus sang well, the Epilogue being especially fine. Miss Morrison at the piano, and Mr. W. J. Hutchins at the harmonium, supplied the instrumental music, and both played well. Mr. Erskine wielded the *bâton* to good effect. The second part of the programme included a trio, some solos, and part-songs.

BRIGG.—Handel's *Messiah* was given by Mr. Cray's Choral Society, on the 20th ult. The band and chorus numbered 120, and the soloists were Miss Kate Fusselle, Miss Morris, Mr. Dunkerton, and Mr. McColl; the leader of the band being Mr. Winter, leader of the Hull Harmonic Society's band. The Concert was a great success. Mr. Cray conducted.

BROADSTAIRS.—An Organ Recital was given in the Church of Holy Trinity on the 6th ult., by Mr. W. H. Higgins, who played Bach's Fugue in G minor, Sir W. Sterndale Bennett's Barcarole, and other pieces. The vocalist was Mr. J. Higgins, of Canterbury.

BURNLEY.—Mr. J. E. Gaul, Organist of St. Matthews, gave a Pianoforte Recital on November 29.——On November 30, *The Lay of the Bell* was rendered in Brunswick School with an augmented chorus and small band. Master and Miss Homer were the soloists, and Mr. T. Pollard conducted.——The first of a series of short Recitals was sung by the Choir in St. James's Church after Evensong, on the 4th ult.——The Vocal Union gave their first Concert this season in the Opera House, on the 14th ult. *The Revenge*, the Rosamunde Overture, and Ballads formed the first part, Mr. Seymour Jackson being recalled for a tasteful rendering of "An autumn wind" (Cruickshank). Mackenzie's *Bride* was included in the second part, Miss Bertha Moore and Mr. Jackson being the principals, who, with Mr. Barrington Foote, were well received by an appreciative audience. Mr. Myers ably accompanied, and Mr. W. A. C. Cruickshank, Mus. Bac., Oxon., conducted.——The Ladies' Literary Association closed their season with a Musical Soirée on the 16th ult., under the special patronage of Mrs. Greenwood, Tarleton House. Miss Greenwood and Miss Shepherd played duets, Miss Cruickshank sang songs by Schumann and Macirone. Schubert's Ave Maria was contributed by Miss Thompson, other vocal numbers by Miss Law, and piano solos by Miss Hartley and Miss Charlotte Simpson.

BURY ST. EDMUNDS.—The Choral Society commenced the season by a performance of Handel's *Messiah* on the 13th ult., the large Athenæum Hall being crowded. The choruses were sung with great spirit. The solos were rendered by Miss Julia Jones, Miss A. E. Snape, Mr. Holberry Hagyard, and Mr. J. H. Brockbank. The band and chorus numbered about 130. Mr. T. B. Richardson was the Conductor.

CALNE, WILTS.—The members of the Parish Church Choir gave a most successful Concert at the Town Hall on the 5th ult. The soloists were Mrs. J. B. O. Angell, Miss Rich, Miss Buchanan, Miss Plenderleath, Rev. Canon Rich, and Herr Berndt. Some part-songs were rendered with much precision. Conductor, Mr. Pullein. The violin playing of Herr Berndt was enthusiastically received by the audience.

CAMBRIDGE.—An Organ Recital was given on the 1st ult., at the Guildhall, in the presence of the Mayor and a distinguished circle, by Mr. F. Dewberry, Mus. B., F.C.O., Borough Organist. The programme selected was from works by Mendelssohn, Bach, Handel, Guilmant, and N. W. H. McLean. Some excellent part-songs were well rendered by the choir. The soloist was Miss Bertha Ball, who sang "Jerusalem." Mr. W. C. Dewberry, Mus.B., presided at the pianoforte.

CLAY CROSS.—The first Concert this season of the Clay Cross Musical Association was given on the 14th ult., when a large audience assembled. Sterndale Bennett's *May Queen* was sung, together with a miscellaneous second part. The principal vocalists were Miss Vinnie Beaumont, Miss Chadwick, Mr. E. Bodger, and Mr. T. Mackie. The Concert was very successful in every way, and gave great satisfaction. Mr. Newbould conducted; Miss Bassett was at the piano, and Mr. Butterworth at the organ.

CLEVEDON.—The members of the Clevedon Choral Society gave their usual Winter Concert on the 13th ult. The works performed were Gaul's *Holy City* and Mendelssohn's *Athalie*. The solos were undertaken by members of the Society, who deserve great credit for their efforts. Mr. J. Pomeroy, of Clifton, contributed a violoncello solo. Mr. F. Gardner led a small but very efficient band, and Mr. W. Haydn Cox, of Bristol, conducted.

CRICK.—On Thursday, the 1st ult., a Concert was given before a large audience. The vocalists were Miss Hearnden, Miss Donnelly, Miss Stocks, Miss Curzon, Mr. Melrose, Mr. Bestwick, and Masters Banks and Thompson, two of Mr. Windle's choir boys. Solo violin, Mr. Richards: pianist and Conductor, Mr. W. W. Windle, of Belper, who played duets and trios with his pupils, Miss Fisher, Miss Hearnden, Miss Lee, Miss Glossop, and Mr. E. Glossop.

CRICKLEWOOD.—An enjoyable Concert was given in St. Peter's Schoolroom on the 13th ult., by Mrs. Albert Rayment. She was assisted by Madame Annie Williams, Mr. Cundy, and Mr. Albert Rayment; Miss Mackness (pianoforte), Mr. Buckley (violin), and Mr. A. A. Yeatman (accompanist), all of whom ably sustained their parts.

DORCHESTER.—The Vocal Association gave a grand performance of Haydn's *Creation* at the Corn Exchange, on the 15th ult., before a large audience. The principal vocalists were Miss Marie Gane, Mr. Wm. Durden, and Mr. Fred. Dison. The band and chorus were efficient, under the conductorship of Mr. Boyton Smith.

DOVER.—The opening of the organ of the Dover College Chapel, after rebuilding, additions, &c., was celebrated by a Special Service on the 12th ult. Wesley's Anthem, "Blessed be the God and Father," and a selection of carols by Barnby, Sullivan, and others, were sung by the choir, under the direction of the Rev. A. H. Stevens, M.A., Mus. Bac., Organist and Precentor, who also exhibited the qualities of the instrument to the most favourable advantage.

DUDLEY.—The Vocal Union gave a performance (for the first time in Dudley) of Weber's *Jubilee* Cantata, in the Public Hall, on the 6th ult. The principal vocalists were Miss Catherine Penna, Mr. Harry Mobberley, and Mr. G. H. Mainwaring, who were supported by an efficient band and chorus of 100 performers. The Cantata was successfully given, and with the miscellaneous selection which followed was greatly enjoyed. Mr. W. H. Aston was solo pianist and accompanist, and Mr. B. Barlow, Conductor.

EASTBOURNE.—Miss Janet Steele's Concert took place on the 8th ult., at the Town Hall. The artists were Miss Janet Steele, Miss Frances Hipwell, Mr. John Probert, Mr. E. Mill, Miss Nellie Chaplin (pianist), and Miss Kate Chaplin (violinist), while Mr. E. Watts Russell assisted with some recitations. Miss Steele has a voice of good compass and considerable strength and sweetness, qualities which were particularly observable in her rendering of her songs. The Misses Chaplin showed talent and gained much applause. Mr. Probert and Miss Hipwell were equally successful.

ELLAND, YORKS.—The Choral Society gave a performance of *St. Paul*, on the 13th ult., in the presence of a large audience. The solo vocalists were Miss Vinnie Beaumont, Mr. Henry Beaumont, Mr. Gledhill Marsden, and Mr. Sutton Shepley. Mr. James Noble conducted, and Mr. Worton presided at the organ.

ELLESMERE, SALOP.—A Concert took place in the Town Hall, on the 16th ult. Gaul's new Cantata *Joan of Arc* was given by the members of the Ellesmere Choral Union. The soloists were Miss Lilian Mills, Mr. H. Bydlin, and Mr. E. Robinson. A small orchestra was led by Mr. P. Powell; Miss C. Thomas presided at the pianoforte, and Mr. A. Hood at the harmonium. The choruses were well rendered by the choir, especially No. 11, "On, to the battle, on." The second part of the Concert was miscellaneous. Mr. Arthur T. Akeroyd was the Conductor.

FAKENHAM, NORFOLK.—Mr. Loraine Holloway gave two Organ Recitals at the Parish Church, on Wednesday, the 28th ult. The programmes, which included selections from Bach, Handel, Mendelssohn, Guilmant, Lemmens, Smart, Stewart, Mackenzie, Calkin, Sterndale Bennett, and Bunnett, were ably rendered. At each Recital Christmas Carols were well given by the choir.

FROME.—Handel's *Messiah* was performed in the Wesleyan Chapel on November 24, with a band and chorus of 100 performers. The chief vocalists were Mrs. Eames, Miss Bradbury, Mr. E. T. Morgan, of Bristol Cathedral, Mr. H. Welham, and Mr. E. R. Trotman. The Organist was Mr. F. Derry, and the Conductor, Mr. T. Grant.

GOSPORT.—The first of the present season of Monday Popular Concerts was given in the Thorngate Hall on the 12th ult. Miss Lillian Egerton and Mr. Seymour Kelly were the vocalists, the latter receiving an encore for his rendering of Calcott's "Friend of the brave," with orchestral accompaniment. The orchestra was composed of the splendid band of the Royal Marine Light Infantry, conducted by Mr. George Miller, and Mr. H. Harvey Pincher was an able accompanist.

GRAVESEND.—On Friday evening, the 9th ult., Mr. G. R. Ceiley performed on the organ of the Parish Church, in aid of the Choir Fund, a selection of pieces by Batiste, Smart, Mendelssohn, Wély, Bordesi, Rossini, and Bunnett. Messrs. Ceiley and George Clinch were the vocalists.

GRIMSBY.—The first Concert of the season by the Grimsby Philharmonic Society was given in the Town Hall on the 13th ult. The principal artists were Miss Agnese A. Macfarlane, Miss Morris, Mr. Musgrove Tufnail, Mr. R. R. Coverdale (solo violin); accompanist, Mr. Wm. Bennett. The band (from Hull, Grimsby, &c.) consisted of twenty performers. Mr. Walter Porter, of Hull, was Conductor. The programme included "Hear my prayer" (Mendelssohn), and a miscellaneous selection.

HARROW.—A very successful Pianoforte Recital was given in the Public Hall, on the 1st ult., by Miss Gurney (pupil of Mr. Franklin Taylor). The programme was selected from the works of Chopin, Bach, Henselt, Kirchner, Liszt, and Weber. The various items were excellently rendered and warmly received by a good audience. Miss Annie Marriott was the vocalist; Herr Peiniger, violinist; and Mr. Hopkins Ould, accompanist.

HARTLEPOOL.—The Hartlepool Choral Society gave a performance of Mendelssohn's, *St. Paul*, on Monday, the 19th ult., before a large and appreciative audience. The band and chorus numbered 100 performers. The principal vocalists were Miss Lily Marshall-Ward, Miss Wilmot, Mr. Acott, and Mr. W. R. Cheesman. The orchestra was composed of the principal amateur instrumentalists of the district, led by Mr. A. Trechmann; Mr. J. H. Robson presiding at the harmonium. The choruses were rendered with precision. Mr. Watson Hunter conducted.

HEBDEN BRIDGE.—The Harmonic Society gave their annual performance of *The Messiah* on the 20th ult., under the conductorship of Mr. W. R. Eckersley. The vocalists were Miss Conway, Miss Bertenshaw, Mr. C. W. Fredericks, and Mr. D. Sutton Shepley.

HIGHER ARDWICK.—A Concert in aid of the Higher Ardwick Orchestral Society, was given in the Lecture Hall, on the 3rd ult. The following vocalists kindly gave their services—Miss M. Hickey, Miss M. Walmsley, Mr. W. R. Parkin, and Mr. F. McKenna. Mr. J. Heywood played a violin solo, and Mr. W. H. Maggs a flute solo, each of which was very heartily received. Mr. D. Beckley gave Sullivan's "Lost Chord" as a cornet solo. The band, under the conductorship of Mr. W. Pearson, played some pieces which were well received. Miss M. A. Hickey was the accompanist.

HITCHIN.—The Choral Society gave an excellent rendering of selections from Haydn's *Creation*, in the Town Hall, on the evening of the 14th ult. Mr. W. Carling, Mus. Bac., Oxon., conducted. The soloists were Miss Clark, Mr Blandford, and Mr. Johnson. The orchestra, reinforced by Mr. Halfpenny (violin), Mr. Woolhouse (violoncello), and Mr. Reynolds (double-bass), acquitted themselves remarkably well. In the second part of the Concert, which was miscellaneous, Messrs. Woolhouse and Reynolds delighted the audience by brilliant solos on their respective instruments, whilst Miss Clark, Mr. Johnson, and others gave highly effective songs, which were much appreciated.

HOVE.—Miss Ethel Savery (from the Royal Conservatoire of Music, Leipzig) gave a Concert at the Town Hall on the 16th ult., assisted by Miss Maude Bond, Miss Nellie Reed, Miss Evelyn Gates, Miss Alice Gomes, Miss Amy Sedgwick Mr. T. H. Bred, and Mr. Marten Rarling. Miss Savery's playing was much admired. Mr. Norman Roe acted as accompanist, Dr. Sawyer as Conductor.

HUNGERFORD, BERKS.—The Choral Society, conducted by Mr. J. T. Liddle, Mus. Bac., gave an excellent performance of Gaul's *Holy City*, in the Corn Exchange, on the 21st ult. An orchestra of ladies and gentlemen, principally from Newbury, ably led by Mr. James Brown, gave most efficient assistance, and the harp accompaniments were played by Mr. A. Putnam. The solos were taken by Miss Mary Appach and Miss Rosa Hatt, and by Messrs. Hawkins and J. Stuart Higgs. In the miscellaneous selection forming the second part, Mr. J. Brown gave a violin solo, and joined Mr. Liddle in Spohr's Andante and Finale in D minor, and Messrs. Liddle, Brown, and Guyar, and

Miss Gibb played the Andante Finale from a Concerto for four violins, by Maurer. Miss Appach, Miss Hatt, and Mr. Stuart Higgs sang solos, and the choir gave some part-songs most effectively.

HYDE, NEAR MANCHESTER.—The Philharmonic Society gave a miscellaneous Concert on the 1st ult., which was in every way successful. Handel's Oratorio *The Messiah* was also given on the 22nd, with considerable success. The leading vocalists were Miss Mason, Miss Twidale, Mr. F. Clarke, and Mr. Hugh Ashton. The band was effective and the chorus good. Mr. Jos. Brierley conducted, and Mr. James E. Wood was Organist.

JERSEY.—Two very successful Concerts were given by the Choral Society on Wednesday and Thursday evenings, the 14th and 15th ult., at the Oddfellows' Hall, when Handel's *Judas Maccabæus* was admirably performed to crowded audiences. The solo vocalists were Miss Marianne Fenna, Miss Clara Rothwell, Mr. Edwin Morgan, and Mr. Thomas Kempton. The rendering of the choruses testified to the care with which the voices had been trained by Mr. E. Dowden, the Conductor of the Society. Messrs. C. E. R. Stevens and J. Malzard presided at the pianoforte, and Mr. J. Mallet at the organ. There was also a very effective string band.

LEAMINGTON.—The Leamington College Choral Society gave two performances of Farmer's Oratorio *Christ and His Soldiers*, on the evenings of Sundays, the 11th and 18th ult. These performances, the first of the Society, passed off successfully. Mr. O. O. Brooksbank, the College Organist, presided at the organ. The orchestra was recruited from the College students.

LEICESTER.—The second Popular Concert (second series) given by the Temperance Society, under the direction of Mr. J. A. Adcock, took place on the 3rd ult. Miss Maude Harding, Mr. T. W. Page, and the Leicester Vocal Octet supplied the vocal items. M. Sichel, solo violin; Messrs. Goddard, Bell, Engleman, and Harman. The Birmingham Trombone Quartet, with a full band of 120 performers, supplied the instrumental items. Miss Newton and Mr. J. Garner acted as accompanists.——The first of the sixth series of Mr. Harvey Löhr's Chamber Concerts took place on the 8th ult., at the Temperance Hall. The principal items of the programme were Mozart's Sonata in E flat, for pianoforte and violin, and Mendelssohn's Variations in D, for pianoforte and violoncello. The performers were Miss Winnifred Robinson, a young English artist of high attainments; Mr. Whitehouse, violoncello; and Mr. Harvey Löhr, whose rendering of Bach's Chromatic Fantasia was classical, without exaggeration. The Trio of Rubinstein's was a welcome novelty. Mr. Nicholl, who made his first appearance in Leicester, possesses a sympathetic voice and an artistic and musicianly style. The audience recalled him after Schubert's "Serenade."

LINCOLN.—On the 15th ult., the Harmonic Society gave a performance of the *Bride of Dunkerron*, under the conductorship of Mr. F. Marshall Ward. The vocalists were Miss Bertha Moore, Mr. E. Dunkerton, and Mr. D. Sutton Shepley.

LLANELLY.—The fifth annual Concert of Mr. A. W. Swindell's Pupils was held at the Athenæum Hall, on Monday, the 19th ult. The programme was faithfully gone through, and reflected a great deal of credit on all who took part.

LONDONDERRY.—A performance of Pattison's *Lay of the Last Minstrel* was given here, by the Carlisle Road Choir, on the 5th ult., before a crowded and appreciative audience.

LYTHAM.—On the 13th ult., the Choral Union gave the first Concert of the season in the Baths Assembly Room. The programme included Macfarren's Cantata *May Day*, solos by Madame Emilie Clarke. A miscellaneous selection followed, in which Mr. Frank Weston (violoncello), Mr. Blacow, and Madame Clarke took part. The Cantata was admirably given. The choruses and part-songs by the members of the Choral Union were listened to with the closest attention, and elicited very great and well deserved applause. Mr. W. F. Holden conducted, and Miss Fell accompanied.

MACCLESFIELD.—At the second Concert of the season, by the Philharmonic Society, on the 7th ult., in the large Sunday School, Handel's Oratorio *Samson* was given. The principals were Miss Fanny Bristowe, Miss Florence Bourne, Mr. E. Kemp, and Mr. E. Jackson. Mr. Hawkins conducted, as usual, and Mr. J. W. Jackson presided at the organ.

MALTA.—The annual Festival of the Naval Church Society was held on St. Andrew's Day, in the Barracca Military Chapel, Valetta. The musical part of the service was rendered by the choir of H.M. Ship *Alexandra*, directed by Mr. Leese, R.N., schoolmaster, and reflected great credit on the bluejackets and their instructor, the chanting of the special Psalm, sung to a Gregorian chant, being especially good. The tuneful setting of the Magnificat and Nunc dimittis, composed for the occasion by the Rev. C. J. Corfe, was also very well sung.——The choir of the Collegiate Church of St. Paul gave their first Concert on the 16th ult., in the Military Gymnasium, in aid of the Cambridge Asylum for the Widows and Orphans of Soldiers. An appreciative audience assembled to hear a very enjoyable miscellaneous programme, which was rendered in a very creditable manner, under the direction of Mr. W. S. Robinson, B.A.

MARKET HARBOROUGH.—On Wednesday, the 14th ult., an Organ Recital was given in the Congregational Church by Mr. F. E. Swan, Organist of Faversham. The programme included works from Bach, Handel, Haydn, Henselt, Wely, and others.

MILNTHORPE, WESTMORELAND.—The Choral Society gave its fifth Concert on the 15th ult., in the Agricultural Hall, when Gade's *Erl-King's Daughter* was performed. The soloists were Miss Coralie A. Calvert, Miss Irvin, and Mr. Temmison, who did their parts remarkably well. A word of praise is also due to the chorus, which reflects great credit on their Conductor, Mr. T. W. Aldous, B.A.; and for the first time at these Concerts an orchestra was organised, which added to the effect of the performance. In the second part, Miss Coralie A. Calvert and Mr. Temmison were the vocalists. An interesting feature at this Concert was the playing of Mr. W. B. Cross (of Bradford), who contributed two violoncello solos in such a manner as to show his complete mastery of the instrument. Altogether the Concert was a success, and was highly appreciated by a large audience. The chorus also did well in the second part. Mr. Rheam and Mr. Swift accompanied on the pianoforte.

NOTTINGHAM.—The Sacred Harmonic Society gave their second subscription Concert of the 31st season, on the 8th ult., in the Albert Hall. Sir Michael Costa's Oratorio *Eli* was the work performed, and the principal vocalists were Madame Lilian Nordica, Madame Marian McKenzie, Mr. Piercy, Mr. Bingley Shaw, and Mr. Barrington Foote. There was a band and chorus of 300 performers under the Conductorship of Mr. John Adcock. Mr. H. Houseley, F.C.O., presided at the organ.

PADIHAM.—A very successful performance of *Elijah* was given by the Padiham Choral Union, on Monday, the 12th ult. Mr. Worswick was Conductor, and an efficient band was ably led by Herr Jacoby. Miss Hallowell sang the soprano music in a brilliant manner, and was loudly applauded. Miss Howarth, of Padiham, sang the contralto music. Mr. Duckworth, a local tenor, won for himself much applause, as did also Mr. Rickard, of Halifax, whose rendering of the part of the Prophet was highly successful. The concerted music was well sung.

READING.—Mr. John Old's Opera "Herne" was performed with success at the Town Hall, on the 14th ult. The solos were taken by Miss Agnes Larkcom, Miss E. Barnard, Mr. H. Guy, Mr. Huggins, and Mr. Pope. The composer conducted.

RUNCORN.—The Tonic Sol-fa Choir gave their first Concert of the season in the Public Hall, on the 28th ult. They were assisted by Eos Morlais (tenor), Miss K. Meredith (contralto), Mrs. W. B. Kay (pianist), and a very efficient band under the leadership of Mr. P. Caldwell. Mendelssohn's *13th Psalm*, and a selection from the Crystal Palace programme of the Association of Tonic Sol-fa Choirs, was rendered to a large and highly appreciative audience. Mr. J. Holford conducted.

ST. LEONARD'S.—At the Evensong at Christ Church, on St. Andrew's Day, the whole of Spohr's *Last Judgment* was sung as the anthem. The treble solos were sung by Master Humm, of the Temple Choir. Mr. W. A. Frost, of St. Paul's Cathedral, was the principal alto, and Mr. T. Kempton, of the same choir, the principal bass. The tenor solos were taken by a member of the local choir. Mr. Walter Goss Custard, the Organist, conducted, and his son, a mere youth, played the whole of the accompaniments and the two difficult long symphonies in the most able manner.

SALISBURY.—A Concert was held in St. Mark's New Hall on the 13th ult., in aid of the Building Fund, when the following ladies and gentlemen kindly gave their services:—Mrs. Steward, Miss Herford, Miss Hay, and the Cathedral Quartet (Messrs. Pitman, Howgate, Crick, and Kelsey), as vocalists; violin (Mr. F. L. Bartlett), violoncello and contra-bass (Mr. A. A. Aylward), pianoforte (Mr. W. T. Bowey), the vocalists contributing each a song, with the addition of part-songs and glees by the Cathedral Quartet. Mr. F. L. Bartlett and Mr. A. A. Aylward were encored for their violin and contra-bass solos, the latter also acting as accompanist.——A most successful and enjoyable Invitation Concert was given at the Hamilton Hall on Thursday, the 15th ult., by Mr. T. E. Spinney. Pianoforte solos of the classical school were capitally played by the Misses Harris, Bristol, and Parker, and vocal pieces were given by Miss Martin and Miss Perkins, all pupils of Mr. Spinney. The Rev. H. W. Carpenter and the Salisbury Orpheus Society, consisting of male voices only, rendered valuable assistance. Miss Calkin contributed a violin solo, which she played with expression and feeling.

SHEFFIELD.—The numerous Concerts and musical entertainments, both of a public and semi-private character, which have taken place during the past few weeks, as well as a large number in prospective, tend to show that Sheffield is making some development in musical taste. The twenty-fourth Concert of the Sheffield Amateur Harmonic Society was given in the Vestry Hall, Cemetery Road, on the 8th ult. The opening selection was Barnby's scriptural Idyl *Rebekah*, the *dramatis personæ* being Rebekah, Miss Sellars; Isaac, Mr. Lees; Eleazar, Mr. Riden. The choral and instrumental portions were taken by members of the Society, Mr. G. Marsden leading the band, Mr. J. A. Rogers presiding at the pianoforte, with Mr. William Chapman as Conductor. After the Cantata a number of songs were given by the principals. The concluding item was Spohr's "God, Thou art Great," which was given in fine style, the soprano solo and subdued chorus, as well as the final chorus, gaining well merited applause.——A Concert was given, on the 8th ult., by Mr. Thomas Foulston (Organist of Eccleshall Church), in the School Room, Eccleshall, in aid of the Choir Fund. The programme was unusually good throughout. The concerted music included a Trio in E flat by Beethoven and another by Hummel, and a Duet (violin and pianoforte) grand Fantasie "William Tell." Mr. and Mrs. Makin received an encore for their singing of Balfe's "Think, a Sailor." Mr. Parkin sang "O, haste ye birds," and in response to an encore gave "Sally in our Alley." Messrs. Parkin and Makin's rendering of the well known duet "Excelsior," also by Balfe, was greatly appreciated, as was also Mr. Foulstone's playing.——On the 12th ult., the fourth of the free Concerts given by the Master Cutler (J. W. Dixon, Esq.) to the deserving poor of the town, took place in the Cutlers' Hall, which was filled to its utmost capacity. Mr. Dixon and his party occupied seats in the gallery, and their appearance was the signal for long continued applause. Mr. Peck, one of the leading local musicians, was responsible for the arrangements, which were most complete. A very efficient concert party from Liverpool was engaged, and included Mr. Percy Whyte, Mr. Richard Holland, Mr. Frank Weston, Mr. G. Platt, Madame Laura Haworth, and Miss Annie Hallwood. In addition, Mr. E. H. Lemare, Organist of the Parish Church, gave a couple of pianoforte solos with considerable taste.——On the same date as the above, the Sheffield Wesleyan Choral Union gave their second Concert in the Music Hall, Surrey Street, which was well patronised. The Society has been in existence barely a year, yet it is in a very vigorous condition, and promises to take a good place among local musical societies. The choir, under the direction of Mr. S. Johnson, gave Mendelssohn's *42nd Psalm* and the same

composer's Motett "Hear my Prayer." Mr. A. W. Speed presided at the organ, and there was a small string band led by Mr. Peck. Miss Elizabeth Hamlin sustained the solos in both works. Solos, songs, and part-songs, in the second part, afforded a considerable amount of enjoyment.——The forty-eighth Concert of the Sheffield Amateur Musical Society took place in the Albert Hall, on the 16th ult., and was attended by a large and fashionable audience. The programme included Schubert's Mass in E flat, Handel's Organ Concerto in B flat, and Dr. C. Villiers Stanford's Choral Ballad *The Revenge*. Mr. Peck was leader of the band, and Herr Schollhammer conducted. Mr. J. W. Phillips presided at the organ and played Handel's Concerto in B flat with much power.

SHERBORNE.—The one hundreth Concert of the School Musical Society was given on the 19th ult., and was in all respects most successful. The Sacred Cantata *The Holy City*, by A. R. Gaul, together with Mozart's Symphony in C, Grétry's Overture "The Caravan," some songs sung by past and present scholars, including a new Festal song, "The new Hundredth," written for the occasion, and the School song, "Carmen Sæculare." The whole was directed by Mr. L. N. Parker, who has been Conductor since the thirty-eighth Concert. As a special means of distinguishing the occasion, and of recognising the valuable services of the Conductor, the boys presented him with a testimonial, consisting of a Silver Drum containing fifty sovereigns. Appended to the programme was a short history of the Society and a list of works performed during its existence. This list shows considerable variety of character and good judgment in selection.

SOUTHEND.—*The Tribute of the Flowers*, a Cantata by Mr. Claude Dupré, was performed by the Choral Society on the 13th ult., at the Public Hall. Mr. W. G. Brighter was the Conductor, and the soloists were Madame Nita Guzman and Mr. Hulbert L. Fulkerson, the former being the authoress of the words of the Cantata. At the close of the performance the applause was loud and long sustained, and the choristers showered bouquets of flowers on the composer and the artists. The second part, miscellaneous, opened with Mendelssohn's Overture "Ruy Blas." The chief features of this part of the entertainment was the clarinet playing of Mr. Henry Lazarus, who responded to an encore with an arrangement of *Robert toi que j'aime*. Miss Dubois, Madame Nita Guzman, Mrs. Brighter, Mrs. Spain, Mr. Dawson, Mr. Stredwick (flute), and Mr. Hulbert L. Fulkerson contributed.

STRATFORD-ON-AVON.—The Choral Society gave their first Concert of the season on the 13th ult., in the Memorial Theatre, the leading feature being the Oratorio of *Samson*. The soprano music was allotted to Miss Gill Smith, who made her first appearance in this town; the part of Samson was taken by Mr. Castings, of Hereford Cathedral, Mr. Ineson, of the same Cathedral, taking the part of Harapha; the contralto music being sung by Miss Monica Cox. The orchestra was under the leadership of Mr. A. H. Callaway, the choruses being rendered by the members of the Society, numbering eighty. Mr. J. H. Caseley conducted the Concert, Mrs. A. H. Callaway presided at the piano, and Mr. Eaton at the harmonium. The second part of the Concert was miscellaneous. On the evening previous to the Concert Mr. Caseley was presented with a very handsome ivory *bâton*, mounted in silver, and elegantly engraved.

ULVERSTON.—A very successful performance of Mendelssohn's *Elijah* was given on the 9th ult., in Holy Trinity Church, by the church choir, assisted by friends, numbering in all about 100 in the band and chorus. The principal vocalists were Miss Fusselle, Miss Dews, Mr. Arthur Castings, and Mr. Frederic King, who all acquitted themselves most satisfactorily. The chorus singing was especially noticeable for the certainty of attack and excellent intonation. An efficient band (which included several members of Mr. C. Hallé's orchestra) under the leadership of Mons. Lexhine, of Barrow-in-Furness, rendered the instrumental portion of the Oratorio admirably. Mr. G. Denholm Walker presided at the organ, and Mr. S. Atkinson, the Organist and Choirmaster of the Church, conducted.

WAKEFIELD.—A miscellaneous Concert was given on the 9th ult., at the Mechanics' Institute, in aid of the Wakefield Guild of Pity. The programme was arranged by Mdlle. de Nolhac. Mr. Edgar Haddock played four pieces by Ferdinand David, pianoforte accompaniments by Mr. J. N. Hardy. Mdlle. de Nolhac took part with Mr. Haddock in Beethoven's Sonata in D major (Op. 12, No. 1) and Schubert's Sonata in D (Op. 137, No. 1), and as her solos, selected "La Truite," by Stephen Heller, and the *Adagio* and *Rondo* from Weber's Sonata (Op. 24). The latter movement secured an encore. The vocalists were Miss Wakefield and Mr. Harold Savery.

WARE, HERTS.—A Recital was given in the Parish Church, on the 6th ult., by Messrs. H. W. Weston, F.C.O., of Balham, S.W., and J. L. Gregory, F.C.O. The programme comprised a Dramatic Fantasia, *The Royal Banners*, by Dr. C. Pearce; Best's Christmas Pastorale, Prelude and Fugue in G major (Bach), a Festival Overture by Carl Loewe, played by Mr. H. W. Weston; Rea's Variations, and Smart's Postlude in E flat, played by Mr. J. L. Gregory, who also contributed two vocal solos.

WARRINGTON.—The first Concert for the season was given on the 16th ult. by the Musical Society, under the direction of Dr. Hiles. A selection from Handel's *Solomon*, the dramatic Cantata *Ariadne*, by J. More Smieton, and the Chorus and Dance of Reapers and Gleaners from Cowen's *Ruth* were included in the programme. Mrs. Lane, Miss Monks, and Miss Rose Gunton (all pupils of Dr. Hiles) met with enthusiastic applause, and Mr. Levison Wyatt (Chester) and Dr. W. H. Wallington took the tenor and bass solos. Especial mention should be made of the help so ably rendered by the Organist, Mr. E. T. Driffield (Liverpool), and of the efficient singing of the choir. For the second Concert *Samson* is announced.

WATFORD.—An Organ Recital was given in the Parish Church on Wednesday evening, the 7th ult., by Mr. T. W. Bevan, the Organist. The programme consisted of selections from the works of Spohr, Gounod, Lemmens, Wély, and Scotson Clark. The singing of the choir was very creditable, especially in the Anthem "God hath appointed a day" (B. Tours), and the rendering of the Gloria from Mozart's Second Mass was also very good.

WAVERTREE (LIVERPOOL).—A Lecture on English Cathedral Music was given on the 8th ult., by Mr. Fred. H. Burstall, L.Mus., F.C.O., Cathedral Organist, in the Town Hall. The Cathedral choir illustrated the lecturer's remarks with examples from anthems by Dr. Tye, Tallis, Orlando Gibbons, Sterndale Bennett, and Dr. G. C. Martin, the only living writer illustrated. The Lecture and Concert were very enjoyable, the audience expressing appreciation of the manner in which the subject was treated.

WEST COWES.—The Northwood Musical Society gave a fine performance of the *Creation* on the 15th ult. The principal vocalists were Mrs. Mason, Mr. Charles Pillow, and Mr. Seymour Kelly (Chichester Cathedral). Mr. Edward Jones was leader of the orchestra, and Mr. W. Scadding presided at the organ. Mr F. Rutland was the Conductor.

WHITBY.—On Tuesday, the 6th ult., the Choral Society, under Mr. Hallgate's direction, gave a miscellaneous Concert, including Mendelssohn's Motett "Hear my Prayer." Mr. John Dunn played some violin solos. The solo vocalists were Madame C. Gardiner, Nottingham; Miss Morris, and Mr. Dunkerton, both of Lincoln.

WHITCHURCH, HANTS.—The fourth Concert of the Choral Society took place in the Town Hall, on the 20th ult., when Stainer's Cantata *The Daughter of Jairus* was performed. Mrs. E. Adams, Mr. E. J. Hunt, and Mr. Herbert Noakes were the solo vocalists, and Miss Laura Vink was the accompanist. Mr. H. E. Powell was an efficient Conductor.

WIGAN.—The Trinity College Local Choir gave their first Concert of the season on the 21st ult., when *The Messiah* was performed, under the conductorship of Mr. A. Alexander. The principals were Miss Fanny Bristowe, Miss S. Riley, Mr. C. W. Fredericks, and Mr. D. Sutton Shepley.

WINDSOR.—The first Concert this season of the Windsor and Eton Amateur Madrigal Society took place on the 8th ult., under the direction of Mr. Walter Parratt. There was a well varied selection of unaccompanied vocal music, in which H.R.H. the Princess Christian took part.——The first Concert of the Windsor and Eton Choral Society was given on the 19th ult., under the direction of Mr. Samuel Smith. *Judas Maccabæus* was the work performed, the principal singers being Miss Catherine Penna, Miss Agnes Chester, Mr. J. Gawthrop, and Mr. Lucas Williams. Mr. G. Morsch led the orchestra, and Mr. H. R. Couldrey was at the harmonium.——The first two parts of Bach's "Christmas Music" were performed in the place of an Anthem at the Special Service in St. George's Chapel on Christmas Eve, the choir being augmented by the Amateur Madrigal Society. The accompaniments were well rendered on the organ by Mr. W. Parratt. The deficiency in the past two seasons, amounting to £12 13s. 10d., has been most generously made up by the Amateur Madrigal Society from their balance in hand.——The Eton College Musical Society gave performances, on the 10th and 12th ult., in the College Hall, under the direction of Mr. Barnby, of Cellier's *Gray's Elegy* and a miscellaneous selection, which ended with the *Carmen Etonensis*. The pianoforte and violin solos were well played.

WITNEY, OXON.—A successful Concert was given by the Witney Singing Class on the 15th ult., in the large hall of the New Schools, when Mendelssohn's *Elijah* was performed. The work was rendered entirely by members of the class, Mr. F. S. Walter very ably sustaining the part of the Prophet. Mrs. C. W. Early, Mrs. Young, Miss E. Smith, Miss Kate Jones, and Mr. J. Verney were the other soloists. The chorus numbered fifty, and performed their share of the work with due care and ability. Miss Dickin and Mr. W. H. Tarrant presided at the piano; Mr. J. W. Owens (son of the Organist at St. Mary's) was at the harmonium, and Mr. D. Young conducted.

WORCESTER.—Mr. Josef Cantor's "Gems of the Opera Company," twenty-one in number, gave an interesting and varied Concert at the Public Hall on the 12th ult., under the auspices of Mr. Spark, which was greatly enjoyed by those present.

YIEWSLEY.—The members of the Choral Society inaugurated their fourth season, on the 1st ult., by a Concert, the chief attraction of which was a representation of Edmund Rogers's humorous Cantata *Beauty and the Beast*. The work was well received, the solos being effectively sung by Miss Edith Price, Miss Amy Becket, Mr. F. Brown, and Mr. Hugh Roy. The miscellaneous portion of the programme included songs by the artists named; violin solos by Mdlle. Berthe Baudet; a flute solo by Mr. E. Jekyll Williams, and a selection of glees. The accompanists were Miss Becket, Miss Price, Miss Thatcher, and Mr. J. H. English. Mr. Davies conducted.

ORGAN APPOINTMENTS.—Mr. Fred. W. Howland, to the Wesleyan Chapel, Drayton Park, N.—Mr. W. G. Whale, Organist and Choirmaster to St. Paul's Church, Bray, co. Wicklow.—Mr. Walter Alcock, Organist and Choirmaster to Quebec Chapel, Bryanston Street, W.—Mr. William Dale, Organist and Choirmaster to King Edward Street Chapel, Macclesfield.—Mr. Walter Holmes, Organist and Choirmaster to Laisterdyke Congregational Church.—Mr. G. F. Wesley Martin, to St. Saviour's, Walthamstow.—Mr. George Elliott, to the Episcopal Church, Balham Park Road, Balham.—Mr. C. W. Hanson, Organist and Choirmaster to St. John the Evangelist, Bromley, Kent.—Mr. J. E. Jaques, to St. Luke's Episcopal Church, Peterborough, Ontario, Canada.

CHOIR APPOINTMENTS.—Mr. Charles Iseard, Conductor to the Choral Society in connection with Bloomsbury Chapel, Soho, W.—Mr. Frederick W. Doe, Conductor to the St. Anne's (Wandsworth) Vocal Union.—Mr. Adolph Beyschlag, Conductor to the St. Cecilia Society, Bradford.—Mr. Henry A. Hughes, Conductor to the Pearl Assurance Musical Society.

DEATHS.

On August 30, at Howick Street, Perth, Western Australia, THEODOR FRITZ KRANICH, aged 28

On the 13th ult., at 5, Pembridge Gardens, GEORGE (FREDERICK) KIALLMARK, aged 84.

On the 23rd ult., at Camberwell, GEORGE I. VENABLES, aged 42.

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THE CAPTIVES of BABYLON, new Oratorio by GEO. SHINN, Mus. Bac., will be performed, by kind permission of Archdeacon Farrar, under the Direction of the Composer, at St Margaret's Church, Westminster (near the Abbey), on Friday, February 24, at 8 p.m. Tickets (free) may be obtained at the Vestry after February 17.

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MISS HATTIE HICKLING (Soprano). Engaged: February 1, Dulwich; 2, Peckham; 4, Southsea; 8, City; 14, Exeter Hall ("Rose Maiden"). Address, 51, St. Mary's Road, Peckham, S.E.

MISS MAUD LESLIE (Soprano). Engaged: January 10, Kensington; 17, Battersea; 21, Forest Hill; 23, Camberwell; 26, Lavender Hill; 28, Stepney; 30, Walworth; 31, February 3 and 8, Peckham; 9, New Cross; March 9, Brixton. Address, 41, Crystal Palace Road, Dulwich.

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MR. BARTON McGUCKIN, in announcing his return from America in June next, begs that all communications respecting Concert and Oratorio Engagements may be addressed to his sole Agent, Mr. Alfred Moul, 26, Old Bond Street, London, W.

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Bury	Mar. 17.
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The FOURTH MEETING will be held at 27, Harley St., W., on MONDAY, February 6, 1888, at 5 o'clock,

WHEN A PAPER WILL BE READ

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At the Fifth Meeting, on March 5, 1888, Mr. Ebenezer Prout, B.A., will read a paper "On some suggested Modifications of Dr. Day's Theory of Harmony."

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THE MUSICAL TIMES
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FEBRUARY 1, 1888.

EDVARD GRIEG.

To understand the artistic character and work of this composer, Englishmen must do what is for them a somewhat difficult thing, and put themselves in sympathy with the intense feeling of nationality which often inspires the inhabitants of a poor country when made conscious of its inferiority by political connection with a more powerful and dominant state. We, whose concerns are as world-wide as the British Empire, who know no masters and no superiors, can hardly be expected to understand such a sentiment. It seems to us puerile, in many of its manifestations, at any rate, and we look on with wonder, not unmixed with impatience, when Scotland becomes irritably jealous for her institutions, Wales blazes up with a purely "local" spirit, or Ireland demands self-government. Circumstances, however, are forcing upon the Imperial Englishman some measure of perception as to this matter. We are beginning to see that national feeling is a force which must be reckoned with in a variety of ways. Nowhere, perhaps, does that feeling exercise a more potent influence than in Norway. The Norwegian has a poor country, counting for little in the world's estimation of physical and moral forces, and overshadowed as a State by its greater and wealthier neighbour, Sweden. But he loves his motherland with a passionate devotion; he is proud of her traditions and history—the history of an unconquerable few; his affection for her valleys and mountains is a commanding passion; he answers as no other can to the spirit of her literature and art, and is far more proud of all she is, and hopeful of all she may be, than the dwellers in mighty lands can conceive. This intense sentiment finds many outlets, but we are concerned here only with its influence upon the art of music.

More than most northern races, the Norwegians are lovers of music, to the instinct of which everything in the physical features and the history of their country makes appeal. Interesting testimony to this fact appears in an article long ago contributed to *Macmillan's Magazine* by Mr. Otto Goldschmidt. The writer said:—

"When, on my visits to England, I had been some time in London, in the Eastern Counties, in Surrey, in Kent, and in the Isle of Wight, it struck me that in my strolls through streets and lanes, high-roads and woods, I had never heard the people sing. I certainly had heard, for instance, the black minstrels and such other bands; but I do not call that a singing of the people, but a more or less bad execution of individual compositions. The people's song descends from the air; it rushes forth from the forests, the rivers, the mountains; it lives in tradition, it was never composed, never taught man by man. I remember when once, with a friend, passing over Tower Hill, hearing a plaintive sound proceeding from a crowd. I asked him what was the matter, and on being told 'A Ballad Singer,' I hastened to the spot to catch a musical sound, however coarse, from the people of England. Alas! it was only a poor starving woman crying out for bread, and in false rhythms offering printed ballads for sale. My thought reverted to the time when I visited Norway, and when, having crossed the Farn Tinn lake and entered Vestfiorddal, Aagot, the daughter of my host, at dusk took down the *langeley* and sang. Oh! for those sweet simple lays of love and feud, fragrant with naive faith in a mysterious destiny, that selects the best hearts, the loveliest girl, and the bravest lad for the greatest joy and the deepest pain. As for the strain, the music itself, if you were to ask Aagot who made it, she would not tell it to a stranger, but perhaps later, when you had won her confidence and made her trust you were no unbeliever, no 'scorner of simple folk,' she would tell you that her great grandmother had the melody from a man whose great-grandfather had learnt it of the Fossekarl (the spirit of the waterfall), or from the Hulder, the mysterious ever-young shepherdess, who had fallen in love with him."

So music entwines itself with every form of the life of this interesting people. When Ole Bull was buried at Bergen, the peasantry, who, it is said, knew his music by heart, paid the dead violinist a touching tribute. These men, "in their lonely, poverty-stricken huts, had been proud of the man who had played their 'Gamle Norge' before the kings of the earth. They were there by hundreds, each bringing a green bough, or a fern, or a flower; they waited humbly till all others had left the grave, then crowded up and threw in each man the only token he had been rich enough to bring. The grave was filled to the brim." Rude may be the minstrelsy of Norway, but the spirit of music dwells with the people, who look forward, we doubt not, to a time when the harp of Earl Eric, played by King Harald at the feast in Rogaland, shall be its true symbol:—"But when the boards were taken up, the earl let bear forth good things, which he had chosen for the king, and to all his men he gave some good gift or other; and at the end of this gift-giving, the earl let bear forth a harp, whose strings were this one of gold and that one of silver, and the fashion of it most glorious; and the king stretched forth his hand to meet it and began to smite it, and so great and fair a voice had this harp that all wondered, and thought they had never heard the like before."

Given a people with musical instincts and intense national feeling, and there we have the conditions under which music is cultivated as a source of national distinction and pride. All evidence goes to show that Norwegian art is intensely patriotic. By the grave side of Ole Bull, the uttered words mingled the glory of "old Norway" with that of the dead violinist. Björnstjerne Björnson said:—"Patriotism was the creative power in his life. When he established the Norse theatre, assisted Norse art, helped the national museum, his mighty instrument singing for other patriotic ends; when he helped his countrymen and others wherever he found them, it was not so much for the object, or the person, as for the honour of Norway. He always felt himself our representative, and if he felt there was need, let it be at home or abroad, that 'Ole Olsen Viol, Norse Norman from Norway,' should appear, he never failed us." The same note is struck by Wergeland, when he makes Norway sing—

Oh, world-wide is my son's fair fame!
Anew my eye is proud aflame.
On, on, my son! when thou art blest
'Tis blessing in thy Mother's breast.
A poet I, for ages long:
The Norseman's legends are my song.
My epic have I written too,
A noble thought each hero true.

Lastly, we may quote the words of Edward Grieg himself on the same occasion. With him, too, the theme was the Motherland:—"Because more than any other thou wast the glory of our land; because more than any other thou hast carried our people with thee up towards the bright heights of art;

because thou wast more than any other a pioneer of our young national music, more, much more than any other, the faithful, warm-hearted conqueror of all hearts; because thou hast planted a seed which shall spring up in the future, and for which coming generations shall bless thee with the gratitude of thousands—for all this, in the name of our Norse musical art, I lay this laurel wreath on thy coffin."

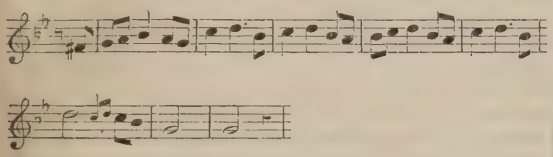
In all this we have indications of a state of things adapted to exercise an immense influence upon Norwegian art and artists; the best proof of which may be discovered in the fact that Scandinavian composers almost entirely limit themselves to the musical dialect of their own land. In this they resemble those of other nationalities similarly situated. Chopin, as the representative of Poland; Dvorák, as the representative of Bohemia, stand prominently forward in illustration. They are patriots in music, embodiments of the musical instincts of their people. Such a representative and such a patriot is Edward Grieg, of whom we must now think as a man devoted to love of country, jealous for the glory of Norway, confident in her genius, and by these feelings influenced throughout his life and work.

Grieg's life has been singularly uneventful, as the world counts events. Last month we had to speak of Brahms under the same circumstances, and to point out how little that master's career lends itself to a descriptive pen, or appeals to the imagination. The Norwegian, like the German, is a quiet, plodding musician, content, personally, to show himself over a very limited part of the earth's surface, and to be known by his works rather than by face, form, and speech. It is well, perhaps, that we have some of these earnest souls left—men suggestive to us of the great artists of the past, who laboured with far less care for an individual triumph than for the glory of their craft, and even whose names, in many cases, have not come down to us, though their masterpieces survive. Grieg was born at Bergen in June, 1843, and educated there till he had reached the age of fifteen. In his case, unlike that of many others, circumstances were favourable to the development of inborn musical talent. His father, who represented some foreign country as consul at the Norwegian port, had a good position, and his mother early taught him the elements of the art in which he is now so distinguished.

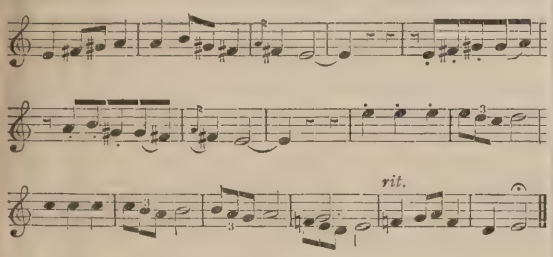
Details as to Grieg's early years are not accessible, but it would seem that he made good use of the advantages that came in his way, and was quite a boy when certain of his compositions were brought under the notice of Ole Bull, who was also a native of Bergen, and occasionally returned thither from his extensive wanderings. The biography of the Norwegian violinist, published not long ago by his widow, contains no reference to this fact, but we learn from other sources that Bull was much struck by the talent of his compatriot, and strongly persuaded Grieg's parents to give him a musical education. Advice from Ole Bull in Bergen was almost equivalent to a command which must be obeyed at any cost. It was followed in this case without much demur, young Edward being sent to the Conservatorium of Leipzig in 1858, when he was fifteen years old. He remained there four years, having Hauptmann and Richter as his masters for harmony and counterpoint, Rietz and Reinecke for composition, and Moscheles for the piano. According to Mr. Edward Dannreuther, who, we believe, was his fellow-student in the Saxon city, Grieg, "during the term of his studies, lived mostly in the romantic worlds of Schumann, Mendelssohn, and Chopin, whose works then gave the tone to the entire musical life of the town, and especially of the Conservatorium. He has since become aware of other older and newer masters, without, however, showing very distinct traces of their influence in his compositions." The young Norwegian may have been far from suspecting the line he was afterwards to take, but Providence had a mission for him other than that of working in one of many rival schools, and fighting the battles of Tweedle-dum against the forces of Tweedle-dee. It seems, indeed, that we may recognise the hand of an over-ruling fate in the illness which compelled him (1862) to quit Leipzig and return to his own country, which, as far as we have been able to ascertain, he has not since left for the purpose of residence abroad. During many years he has resided at Christiania, where he acts as teacher and conductor; where, also, he enjoys a pension bestowed upon him by the Norwegian Diet, to the end that he may devote himself, without concern for daily bread, to the highest musical interests of his country. This is all of Grieg's outer life that there is to tell. To his inner life, save as reflected in his works, there is no present access, but, mayhap, when he has passed away, survivors will know him thoroughly, just as the great masters of our own past are known to us by the publication of their most intimate confessions.

Turning to Grieg's work as a composer, we at once find ample evidence to justify all that has been said on the score of his patriotic musicianship. He took home with him from Leipzig a knowledge of how to express himself, a mastery of form, and acquaintance generally with the apparatus of composition, but for the rest—for ideas, spirit, character, poetry—he owes nothing to any land save his own. Not every nationality is rich enough to furnish a musician in this matter. An Englishman, for example, could derive but small help from the popular music of his country. But Norway is a mine of wealth to her artists, and gifted beyond most lands with characteristic songs, picturesque legends, romantic history, and a physical aspect that of itself stimulates the imagination. Naturally the folk-music of Scandinavia catches some of the gloom and sternness of nature, but, strangely enough—and here the wide contrast between a Northern winter and a Northern summer may suggest a cause—some of them are as effusively cheerful as those of Naples. In his work on "The Study of National Music," the late Carl Engel wrote:—"It is a curious fact that those nations which possess the most lugubrious music, possess also the most hilarious tunes. The songs of the Norwegians are generally very plaintive, though at the same time very beautiful: and some of the Norwegian dances have, perhaps, more resemblance to the dirges than to the dances of some other nations; but in single instances the Norwegian tunes exhibit an unbounded joy and cheerfulness, such as we rarely meet with in the music of other people. Indeed, the Norwegians, as far as their music is concerned, might be compared to the hypochondriac, who occasionally, though but seldom, gives himself up to an almost excessive merriment." To the manner of such music born, and deeply in sympathy with all around him, Grieg early proclaimed himself a Norwegian composer. What that means, and what sort of music a Norwegian composer writes, when he is nearest to the sources of his country's art, may be seen in some "Pianoforte Albums," recently published by Messrs. Novello, Ewer and Co. Here we have nothing of "form," development, or aught else extraneous in origin. For the most part the little pieces are melodies strongly marked by Norwegian characteristics, and accompanied more with reference to the emphasising of those characteristics than to anything else. In this matter Grieg allows him-

self a free hand, very properly insisting upon truth to nature. As for the melodies themselves, it is impossible to convey, in words, an idea of their quaint beauty. Occasionally one is met with that by regularity of phrase and conventionality of expression sounds familiar even to foreign ears, but the major part is strange. Plaintiveness, even sadness, is a common feature, and over all seems to be thrown the tender grace of the flowers that bloom on Norwegian hills in, so we may fancy, melancholy anticipation of the early Northern winter. Let the following be given as an example. It is entitled "Folk Song":—



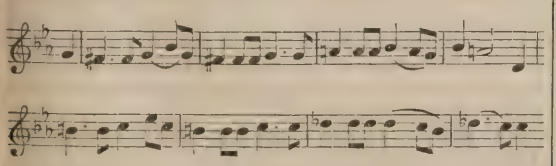
And this also—a waltz theme—



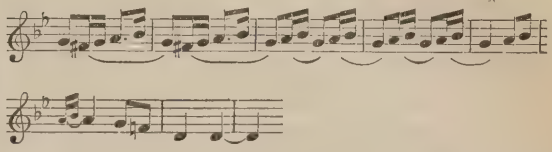
Can anything be more artless or, at the same time, more charming? The melodies of which the foregoing present samples are imitations of national style, but they might have been born among the people in that anonymous, mysterious way which makes it impossible to discover the source of beauty to the like of which Mr. Goldschmidt's Norwegian maiden attributed a supernatural origin.

We repeat that these little pianoforte pieces, in themselves gems of price, should be studied as showing how thoroughly Grieg absorbed the spirit and character of the national music of his country.

The short pieces just referred to are, of course, national music and nothing else. We have now to see Grieg carrying the sentiment and character of his country's art into compositions of a larger form and higher class. Let us take, for example, the two "Elegiac Melodies" (Op. 34) for orchestra, not long since performed at the London Symphony Concerts. In the case of these works, we again meet with the structure of Scandinavian popular tune, and its peculiarly tender and gentle sadness—an expression quite *sui generis*—

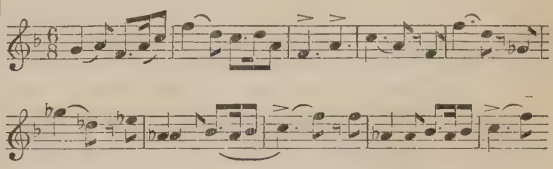


But this is not all of distinctiveness, for Grieg, though limited to a string orchestra, so accompanies the melodies that we are constrained by some instinct of perception to recognise the general effect as no less national than the partial. There is in it a sombre northern tone, a grave northern utterance which, somehow, appears to bring up before us the pine-clad hills and deep-shadowed fiords of Norseland. Different of character and purpose are the "Lyrical Pieces" (Op. 38 and 43) for the pianoforte. These are short works with descriptive titles, as "Berçeuse," "Spring Dance," &c., or else they are examples of Norwegian dance measures, and so on. The second class are, of course, nothing but national in form and sentiment, and we turn to the first with more interest because expectant of Norwegian characteristics in works of more than local scope. No disappointment ensues. In the "Berçeuse," it is a Norwegian mother who rocks her child to sleep—



and as here so in other instances. Hardly, as a matter of fact, can a piece be found altogether free from local colouring. The composer seems to be possessed by the genius of his country's strains. He is its prophet and mouthpiece—a Norwegian musician and nothing else.

Grieg, as the reader well knows, does not limit himself to pieces of lyrical dimensions and character. He is the author of large works in classic form, as, for example, the Violin Sonatas in F (Op. 8) and G minor (Op. 13), and the Violoncello Sonata in A minor (Op. 36). Necessarily in these cases, the composer appears to some extent as a cosmopolitan musician. Norway has no musical forms apart from simple melodies, and the Norwegian musician working on the higher lines of art must borrow his models. But he can infuse into his productions more or less of the national musical dialect and feeling, and this is precisely what Grieg does. The Sonata in F is a remarkable illustration of the fact. In the very opening theme, we have more than a suggestion of the melodies dear to Norwegian people—



Throughout the work the same individual character prevails, and, to a greater or less extent, this may be said of the other Sonatas mentioned above. Hence the peculiar and distinctive charm that attends the works of Grieg. We find the old world-wide forms instinct with a new spirit, and the tongue of universal culture made to utter sentences classically shaped but rich in novel and piquant turns, that somehow appeal to us as having their source less in art than in nature. Foreigners cannot be expected to share all the sympathy which a Norwegian must feel for what is national in Grieg's art, but we can enjoy, and be thankful for an opportunity of enjoying, its freshness and beauty. The conventional language of music is so far exhausted that only a man of genius can hope to command attention in using it. The man with no genius is confined to platitudes, and his hearers are consequently driven to weariness. The remedy for this is—and musicians are beginning to find it out—a closer alliance with that which is distinctly national, which means resort to the original sources of music as they lie, a living power, deep down in the hearts of the people. There, as Grieg proves, may strength and variety be found, and there may the secret be learned which enables a musician to emulate the fabled deeds of Orpheus, who "made

trees, And the mountain tops that freeze, Bow themselves when he did sing." In music, as in other arts, we must now and then go back to nature. The painter who composes landscapes in his studio soon becomes stilted, artificial, conventional, and so does the musician in an analogous case. There is no doing without the breezy hill-side, the quiet sun-lit lake, the magnificent ocean, the peaceful valley, the calm summer-day, the roaring winter-storm. One of Edward Grieg's claims to honour and regard is that he has shown the way to nature and the advantage of her company.

VERNON LEE ON MUSICAL SUGGESTIVENESS AND MUSICAL PERSONALITY.

These remarkable essays,* in view, doubtless, of the character of the writer's previous efforts, have been treated hitherto as a contribution to the domain of letters pure and simple, and hence their close connection with music has been strangely overlooked in such reviews as we have come across. This omission, which we now propose to remedy to the best of our ability, is strangely characteristic of the attitude of literary men towards music. It is hard to say whether their neglect or their patronage is the more exasperating. Saint-Saëns speaks resentfully of the unfair advantage that a brilliant essayist has over a musician in talking about the art in which the latter is so intimately concerned. His style and literary ease help him to impose upon the guileless public, and lend weight to the most unfounded assertions. It is all the more satisfactory, then, to find, as in the present case, powers of expression cultivated to a remarkable pitch, combined with a real sympathy for, and considerable knowledge of, the subject under discussion. Of all the lady members of the honourable Corporation of the Goosequill, as Thackeray called the profession of letters, none wields an abler pen than the gifted writer who chooses to veil her identity beneath the pseudonym of Vernon Lee. She is deeply read but never pedantic, so light is her touch and natural her style; and where one most entirely dissents from her views it is impossible to withhold one's admiration at the ability with which she states her case, and the adroitness with which she forestalls and parries objections. Turning from generalities to a consideration of the specific references to music in these pages, and passing over a few incidental allusions in the early chapters of the book, we encounter, under the title of "Prosaic Music and Poetic Music," a disquisition suggested by hearing within the space of forty-eight hours two such widely different operas as Boïto's "Mefistofele" and Cimarosa's "Matrimonio Segreto." After dwelling on the essentially poetic and suggestive character of Boïto's music, and the absolute lack of any such element of poetry or romance in the libretto of the "Matrimonio Segreto," Vernon Lee is obliged to admit that, spite of the incongruous setting, there is something undefinable in the melodies of Cimarosa's opera which makes the same impression as the phantasmagoric visions of "Mefistofele," "something that at bottom is of identical nature, something we call music and feel inclined to call poetry." The lack of imaginativeness in the eighteenth century librettos is well illustrated by the fact that Gluck and his librettist Calzabigi, "both of them furious reformers, pre-Wagnerian Wagnerists, were never struck with the idea, which every fifth-rate composer would have to-day, of using up in their opera the barbaric, fantastic, and gruesomely imaginative element contained in the massacre of *Orpheus* by the frantic Mænads. *Orpheus* and *Eurydice* are sent home quickly at the end of the third act, like a newly-married couple returning from their honeymoon."

But returning to the question of what constitutes this romantic or poetic quality of music, as illustrated by the "Canta Sirena" in "Mefistofele," Vernon Lee asks of what is the music suggestive? Of the siren, of course, and the full moon! But, after all, where are they to be found if not in the words? "As to the music, it would be difficult to point out in what particular arrangement of notes there is any allusion to a siren or a full moon; indeed, it might be hard to convey either of the two items to the mind of the audience, if that audience happened not to understand the words." The best commentary on the foregoing remarks is furnished by the unquestioned fact that abstract music, such as the symphonies of Beethoven, music of the most imaginative or poetic cast, will awaken totally different emotions and make totally different pictures in the minds of different people. In some, these mental pictures are hardly produced at all, and this, doubtless, in the case of those in whom the perceptive faculty is less developed—a faculty, the absence or slight development of which must by no means be taken to imply a low order of intelligence, as those who have studied Galton's researches on this point will remember. Some persons always think of the years of the century or the numerals up to twenty in a particular diagram, others frame no such pictures. But the fact alluded to above is, we think, conclusive as to the point on which Vernon Lee insists—namely, that apart from appropriateness and association there is no definite and unmistakable suggestion about music any more than there is any morality in an algebraic equation. And for our own part, while we have no objection to being told about the images called up in the minds of others, we greatly resent any attempt to force upon us certain fixed pictures or sentiments, as inseparably associated with certain pieces of abstract music. It is very interesting, for example, to learn from his own letters, that Schumann discovered the whole story of "Hero and Leander" in one of his Phantasiestücke—"Die Nacht"—*after* he had composed it; or again, how Chopin's Funeral March reminded him of cannons buried in flowers; or again, how at a performance of the C minor Symphony, an old soldier stood up in uncontrollable excitement at the opening of the last movement, and cried out "C'est l'Empéreur." But when—as happened to the present writer—a well-meaning friend appeals to one whether such and such a phrase is not typical of a pantheistic philosophy, we are fain to protest against this or any other attempt to regard music as a precise language. Such definite symbolism would be the death of music, and there can be no doubt that the mistaken interpretation put upon Wagner's theories by some of his extreme adherents—for whom, by the way, he had the heartiest contempt—would tend not a little to mislead persons as to the true function of music—namely, the expressing and illustrating those sides of our being, which can be expressed or illustrated in no other way.

The poetry of Boïto's and Cimarosa's music, then, Vernon Lee is driven to conclude, resides in the very prosaic circumstance that the music is beautiful. Rather a lame and impotent conclusion, as she herself frankly admits, but one which, taken in connection with the other conclusions arrived at in the long and elaborate musical medley styled "Signor Curiazio," is worthy of due consideration and respect. The writer had been endeavouring to conjure up and recall a recent performance of "Tristan und Isolde," and along with the resultant impressions, which were chiefly those of weariness, there emerged a fragment

* Juvenilia. By Vernon Lee. 2 vols. T. Fisher Unwin.

of a phrase from Cimarosa's "Orazi," coupled with a vague sense of regret and approval. In order that her readers may fully appreciate the incongruity of *Curiazio* intruding himself into the company of this most tragic pair of mediæval lovers, she is impelled to give some account of the conditions of operatic performances at the time when Cimarosa wrote, in the form of an imaginary dramatic prologue to Sografi's "Le Convenienze Teatrali," a very amusing *tour de force*, which lets us behind the scenes of that "world of tyrannical *prima donnas* and coxcomb *primo nomos*, &c. . . . with its exquisitely trained voices, its admirably elegant music, its contempt for history, geography, and possibility." This incongruous intrusion of Cimarosa's music, Vernon Lee explains by saying "the fact that she could not possibly love or feel sorry about *Tristram* and *Yseult*, had called forth the fact that she had loved and been sorry for *Curiazio*." From this she is led to inquire into the reasons for her preference in the one case and indifference in the other; and finally find them in the fact that Cimarosa's music has a personality (of which more anon) and Wagner's none. Lest, however, the ardent admirers of Wagner's genius—amongst whom we enrol ourselves—should be led to imagine that Vernon Lee's disparagement is founded on mere prejudice or ignorance, we hasten to point out that in several places she speaks of the magical power of his music with an eloquence and graphic force that his votaries could hardly surpass. "We are," she says (pp 171-173), "let us say, during the performance of the marvellous garden duet, extremely moved; we are unconscious of the theatre, of the spectators, of the actors, almost of the music, and almost of our real selves; for notes, combination of notes, harmonies, melodies—all these things have disappeared, have melted away. And disappeared also has our past, our present, our future—all the things about which we think, after which we strive, all gone, forgotten. There remains, so to speak, only a something within ourselves which is vibrating, quivering, vaguely wanting, receiving, giving, hungering and thirsting, fainting and gasping, and uprising and shaking at we know not what closed gates; there remains a something outside ourselves which is sweeping across us, sending streams of anguish through the bare nerves of our soul, pouring upon them a quite heavenly balm; chilling us at one moment, and making us burn at another; shaking like an impetuous wind; rocking, submerging us, like a soft wave. Besides this, a vision, a sort of passing glorified sense of the presence of *Tristram* and *Yseult* whom we love; nay, we do not love them, we love with them. They are in us and we are in them. Love, but how? Not certainly as we love *Desdemona*, or *Juliet*, or *Miranda;* not even as we love some beautiful soulless statue for its more visible loveliness; not anything like that. In this there is neither sympathy with virtue nor admiration for beauty; there is merely what there is in *Tristram* and *Yseult* themselves, and by what name should we call that? As they love one another, so do we seem to love with them; the buzz of their blood is in our ears, the palpitation of every one of their arteries is throughout our own bodies, the choking of their voice is in our throats. Through ourselves runs a bodily tremor and convulsion of passion communicated by the hurrying violin phrases, the sighing horns and panting hautboys, by the throbbing (as of blood in the temples) of the basses in the orchestra, all rushing up to subside in long tremulous ripples, turned to slowly swaying waves of sound, through which, every now and then, well up the broken harp chords. Ourselves, the music, *Tristram*, *Yseult*, whither disappeared? We know not; there remains but this strange mist of passion, these narcotic fumes, in which there is the height of pain and pleasure and forgetfulness, wreathing, swirling out of the music of Wagner as out of some magic censer, rising to our brain, to numb and intoxicate." High praise this, and yet fully preparing us for the subsequent passage. Is our soul, she asks, during such a performance and as long as its spell lasts, "made stronger, keener, and more supple to deal with true and false, and right and wrong, as it would be by some written tragedy? I fear not. That passion, without object or motive, blind, if passion ever was, deaf and sterile, communicated to our soul by the mysterious power of Wagner's music, shakes and unsettles it, weakens our mental and moral muscle, making it incapable of resistance in the present, less capable of resistance in the future. If it be true that the dignity of any art in our lives may be measured by the degree to which it increases our power of coping with the difficulties and agitations to which our soul is exposed; may we not ask, if, during the performance of such music, we were suddenly put in presence of some great decision to make, or some great temptation to resist—Should we be more or less fitted to make the right choice, or take the right course, while our soul was enervated and excited with the empty visions and barren passions with which, like a subtler alcohol, such music had filled it? Let every one answer this question for himself: to me it seems to admit of but one answer." That these are pertinent questions no one can deny, and we do not propose to enter upon any discussion of them, merely remarking that the bracing and refreshing quality which Vernon Lee denies to Wagner, would be declared by his votaries to be found in the very highest degree in such a work as "Parsifal." For the present, we are concerned with Vernon Lee's treatment of the question—What is a musical individuality, and does it really exist? Music undoubtedly possesses the power "of projecting into our soul the shadowy semblance of joy, or grief, or rage, or tenderness which we have ourselves experienced." There is emotion in music, but "emotion is not he or she who feels it; emotion is not a man or a woman, it is not an individual." The personality is in the words of the libretto, not in the score of the opera. So that it would almost seem as in admiring or disliking a musical individuality, we had been criticising the non-extant. But, as Vernon Lee proceeds to show, the hows and whys of music are excessively complicated and misleading, its philosophy a perfect phantasmagoria of strange things, and its phraseology so poor, even in the simplest technicalities, that although we perceive the qualities as quite separate, we have to conceive them in the terms of other classes of things. "The characteristics of music are unknown except in music, and have no nomenclature of their own; so that we are simply reduced to applying to musical qualities the names of qualities which can have no musical existence." This is bad enough in regard to mere technicalities, but when we come to grand effects the confusion grows inextricable. We borrow, to designate the large impressions producible by music, the nomenclature of our conditions of soul. "For such combinations of notes as constitute musical identity we are simply without names," and the result of that figurative language which we are forced to use is that "the more we attempt to describe music to ourselves and to others, the more completely do we get into the habit of talking of music as having a nature which it simply has not got. . . . And hence it is that the quality of definiteness of musical form, the something which does not yet exist in Palestrina and has well nigh ceased to exist in

Wagner, becomes in our mind unconsciously confused and identified with definiteness of musical personality." And this confusion is immensely enhanced by the conditions of operatic performance. "Music, words, dress, and gesture unite, and we cease to know what is what. If, then, the man or woman on the stage sings those words to music which give us a sense of clearness, of separateness from other music, . . . it must inevitably seem to us that this clearness, completeness, separateness is cognate to the moral nature of the living man or woman, to the nature of those human words; we think of it as individuality of character. . . . Thus, therefore, does musical personality, although a mere phantom, come really to exist (like many another phantom) for our fancy and our affections; thus can we feel, towards what is merely the poignancy of loveliness, a quite human kind of sympathy: we can love, and almost desire to serve on account of their beauty, what are in reality merely arrangements of melodies and harmonies, but of which we think as the heroes or heroines of Gluck, or Mozart, or Schubert." This personality or distinctness of form is possessed in a high degree by Cimarosa's music. "*Curiazio*," Vernon Lee continues, "is musical flesh and blood; has a musical face and eyes into which I can look; he has a musical personality. And *Tristram* and *Yseult*, I say once more, have none; are mere dim spectres confused with each other, and confused with all things about them. Why? Because the music which Wagner has composed on to the words expressive of their vicissitudes and of their feelings is, even like the music of Palestrina's great Mass, music insufficiently distinct in form; music of the infinite; music all about nothing at all; music without personality. And for this reason, therefore, the most imaginative and emotional of all composers, the man whose whole life has been one long mediation on the weirdness and pathos of mediæval romance, one constant effort to bring them home to us with his music; this man therefore has failed, where an utterly unthinking composer, or rather the grotesque world of Sografi's 'Convenienze Teatrali' has succeeded, succeeded even to the extent of sending their absurd and charming *Curiazio* into my mind when it should have been flooded with the thought of *Tristram* and *Yseult*." Of a truth has it been said that the mobility of a woman's mind adds to her attractiveness. How eloquent and vivid, and true and irreconcilably inconsistent are Vernon Lee's criticisms on Wagner; telling us in one passage of the mortal weariness induced in her by listening to *Tristan*, and in another of the intoxicating sorcery of his strains; describing the chief characters in that drama at one moment as a pair of spectral phantoms, and in another so throbbing and palpitating with life as to force us, willy nilly, to love and live with them. And how complacent is the use of the pronoun *us* in the last passage quoted. After all, we are not so sure but that Saint-Saëns has a good deal to justify the following protest, with which we many fitly close this paper:—"La critique musicale étant faite, non par des musiciens, mais par des littérateurs, la musique est livrée à ses pires ennemis, et tous les conseils qu'on lui donne la conduiraient à sa perte, si elle les suivent. On ne dit pas aux musiciens; soyez grands, soyez forts, soyez sublimes! mais soyez faciles à comprendre, mettez-vous à la portée du vulgaire. En ce moment même, on donne ce conseil aux compositeurs qui songent à écrire de nouveaux ouvrages pour l'Opéra: 'Pour être compositeur dramatique, il n'est nul besoin de se montrer algébriste ou chimiste. Que, *avant tout*, leurs œuvres soient scéniques et mélodiques, *le reste leur sera pardonné s'il est besoin*.'"

THE GREAT COMPOSERS

By Joseph Bennett.

No. XXIV.—HÉROLD (*continued from page* 18).

Last month we saw the composer of "Zampa" escape from Venice without a passport and set his face towards Vienna. Five days after that bold adventure (we must remember that the Hundred Days of 1815 were in progress) he appeared at Ponteba, near the Austrian frontier, having contrived so far to elude the attentions of the most suspicious and watchful police in the world. But Hérold's greatest difficulty lay before him. He had to cross the frontier into Austria, and then make his way to the capital without knowing a word of the language. What of that? Youth is strong and hopeful; it loves danger, and finds its energies braced up by obstacles. Hérold persevered, therefore, and combining the wisdom of the serpent with the harmlessness of the dove, engaged a smuggler to convoy him across the boundary line. Known to the "free-trader" in question were all the by-paths by which forbidden goods, or men, could be slipped over the frontier, and the operation would, no doubt, have been easy had not the weather made it difficult. When the two men started, at midnight, the rain descended in torrents, the roads were in a frightful state, and a river through which they had hoped to wade was found swollen and impassable. Cross that stream they must, or venture a bridge guarded by officers of the customs and police. What was to be done in the emergency? Hérold proposed swimming, but the smuggler had contracted to risk liberty, not life, and therefore declined. The bridge alone remained. It was the last card of the confederates and they determined to play it. Happily, fortune favoured them. Perhaps because of the violence of the storm, the officers were not on the alert; so, in the darkness and tumult of the elements, our two adventurers slipped past and by four o'clock in the morning had tramped several miles into the country and found shelter in a way-side house, where Hérold recompensed and dismissed his guide. From that point the young Frenchman travelled alone, sometimes on foot, sometimes in public conveyances, but always, on approaching a town or village, executing a grand turning movement to escape official attention. At Klagenfurt his troubles reached a climax. Having as usual left the diligence and performed a flank march, he found several roads leading from the town on the other side. Which was the right one the poor bewildered traveller could not ascertain. He wandered wearily about on the outskirts of the place, knocking at the doors of cottages and making signs that he wanted food and lodging. In every case came a prompt refusal. The people, taking him for a deserter or suspicious person of some sort, ruthlessly turned him away. What was to be done? In his journal we find the answer: "As pouring rain had been continuous for five days, the roads were dreadful, and I could not take a step without finding the water up to my knees. Calling up all my courage and resolving what to do, I wandered into the country looking for shelter, but finding none for an hour, when I caught sight of some boards, and dragged myself towards them. They were two or three old planks nailed together and supported by sticks. Below was a little hay, to my great delight. Behold my house; behold my bed. I looked at my watch; it was ten o'clock, and I must remain there till four in the morning. The night of May 24, 1815, will not be forgotten by me." A day and a night did Hérold roam about, dodging the police and soldiers, thankful to share a peasant's coarse food and rough bed. At last he fell in with the same public conveyance

that had carried him to Klagenfurt, but in such a condition of dirt and dilapidation was the poor musician that his fellow passengers did not recognise him.

Fifteen days were spent on this painful journey, but even when Vienna was reached Hérold's troubles did not end. His position, indeed, became one of graver embarrassment. Austria was at war with France, and a Frenchman found in Vienna without a passport stood in danger of arrest and punishment as a spy. Moreover, want of the important document made useless all the letters of recommendation brought from Italy. At many a door did he knock in vain after wandering from the environs of the city, where he was thankful to find a lodging in the worst inn's worst room. Driven almost to despair, Hérold at length resolved to throw himself upon the tender mercy of Salieri—a man who had not much of that quality to spare. Accordingly he sought an interview with the composer, who, to get rid of an annoyance, passed him on to Prince Talleyrand, representative of France at the Congress of Vienna. The whilom bishop received his young countryman politely, heard what he had to say, and replied: "You have journeyed quite in French style; we will arrange your affairs." But all that Talleyrand could obtain was permission for Hérold to reside in Vienna during fifteen days. Upon this the young Frenchman quitted his dirty lodging in the suburbs and took somewhat expensive apartments on the Graben.

Of course Hérold went about hearing as much music as he could—the "Agnes Sorel" of Girowitz, the "Palmira" of Salieri, the "Bergsturtz" of Weigl, &c. He admired German art immensely, made contemptuous comparisons between it and the art of Italy, and really thought that he had found the Promised Land. He was further gratified on learning that the Austrian police would not interfere with him at the end of the fifteen days. But when Prince Talleyrand left Vienna, the clouds gathered again. Promptly came a notification from the police that Hérold must follow his distinguished compatriot, at any rate beyond the city walls. Desolation! And this, too, just when he had settled down for a long and profitable experience of the Austrian capital. Our young musician did not despair, but again invoked the aid of Salieri, into whose good graces he had contrived to worm himself, and also that of a Councillor at whose house he was in the habit of visiting. Both offered to become sureties for Hérold's good behaviour, on which they were informed that a petition for leave to reside must be drawn up and other formalities attended to. "Behold me," says the diarist, "in a droll situation. I am obliged, on the one hand, to prove that I have sufficient cash to pay my way here; on the other, to tell my director at Rome that I am dying of hunger, without which assurance he will not give me a sou."

While efforts were being made to the end of his continued residence in Vienna, Hérold took advantage of every musical opportunity that came in his way. But he was rather surprised to find that the Viennese were more disposed to enjoy French works than those of native growth. They listened to "Joconda," "Jean de Paris," "Le Nouveau Signor," and "Cendrillon," and, on reaching the end of the list began again with the utmost patience and cheerfulness. With reference to this experience, Mr. Jouvin—to whom we are indebted for these interesting details of Hérold in Vienna—has some remarks worth quoting:—

"I compare the compatriots of Haydn, Mozart, Beethoven, Weber, and Mendelssohn—traditionally considered in France as the body-guard of masterpieces—to the provincial folk who furnish their parlour very sumptuously and then lock the door, who proudly show the appointments of the dining room to their neighbours and take their meals in the kitchen. Hérold, mad about German music on reaching Vienna, had to put up with something strongly resembling a parody on French music. This was in 1815 and so it is in 1866. At this very moment the Germans of Paris protest against the failure of 'Tannhäuser,' and the French of Vienna applaud to-day 'La Belle Hélène' and will applaud 'Barbe Bleu' to-morrow. Adolphe Adam told me one day that, in travelling through Germany to Russia, he was more surprised than flattered to see in the repertoire of the towns *en route* his 'Postillon' and 'Brasseur,' which had been treated with lofty condescension by Parisian criticism and relegated by it to the orchestras of tea-gardens."

Apart from being condemned to hear French operas performed by Germans, Hérold greatly enjoyed and benefited by his Vienna sojourn. He became on intimate terms with old Salieri, who told him anecdotes by the hour, dissected symphonies for him, characteristically pointing out all the defects but saying nothing about the beauties, and advising him with exceeding patience. Hérold made acquaintance also with Hummel, who charmed him not less as a man than as an artist. The young Frenchman passed an entire morning with the great pianist, and wrote in his diary: "He preluded for nearly an hour, and I was entranced. We sang a mass by him. He played to me a manuscript concerto, two fantasias, some variations; in short, anything I wished. I was very sorry to part company with him, but in a year he will visit Paris." At this time Beethoven lived in the Austrian capital, and Hérold had a letter of recommendation to him, but dared not present it, such was the reputation of the great master as one whom it might be dangerous to approach. The French musician makes one reference to him in his diary. After praising Hummel's courtesy and good nature he adds: "Beethoven is a different man. He is unhappily deaf and as fierce as his face. I have met him in society. He did not wish to play the piano, and was not pressed, because everybody knows that, if disinclined, he would not play for the Emperor of Morocco. They sometimes perform 'Fidelio' here—an opera of his which I have studied only at the piano. I shall be curious to hear it in the theatre, but the actress who plays *Leonora* is travelling, and, for myself, I hope soon to return to my dear and unfortunate country."

The hope just referred to had its counterbalance, for Hérold had made himself much at home in Vienna and could not endure the thought of quitting Salieri. He wrote in his diary: "How changeable is humanity. At present, while I am tranquilly residing in Vienna, I am burning with desire to leave. I have nothing to learn here in the matter of theatrical composition, or, at least, that which I can learn may be learned better in Paris. But one does not part easily from Salieri. But for him I should be now in my own country. Nearly every day they play French operas here, and I can hear them better performed in Paris." Curiously enough—yet, after all, not curiously—he began to look back with favour upon the Italian music which he had come amongst the Germans in order to escape and forget. His ideal of German music was not satisfied, and this prompted him to leave the Austrian capital. Thus he writes: "It is not that staying in Vienna wearies me, but that there is no great advantage in remaining long here. While I am satisfied to have studied German taste on leaving Italy, I see that it might be dangerous exclusively to hear this compact music which speaks always to the ear and the head and never to the soul. The modern operas which gave me greatest pleasure are those

of Girowitz. The works of Weigl are masterpieces of counterpoint, but I do not find in them what I really want. The concerted pieces are excellently made, but where is the *ésprit* of Italian music? Ah! I formerly said severe things about Italian music, and every day I more and more find out that I was wrong. True, the Italian orchestra is sometimes poor, as we say, but in what consists the worth of a composition?—in the manner of treating the ideas or in the ideas themselves? My way of looking at music has much changed in three years, and I love to think that it has not changed for the worse." Mr. Jouvin comments upon these remarks very justly: "The artist, in his leanings from Italy towards Germany and from Germany towards Italy, appeared already to understand, at twenty-four and before having written his first French opera, that an exclusive and intolerant art, which does not open its hands to the beautiful, come whence it may, which does not advance to meet it in whatever direction, is a god which cuts off his own limbs in order not to be tempted to come down from his pedestal and leave his temple. The public, in that very different from the Austrian police who harassed Hérold, do not think of asking a composer for his passport; it matters little whether he come from Paris, Vienna, or Naples; what does matter is that, in default of genius, he have talent, and that music, French, German, Italian, be, for him, before all things music. Hérold, always having a glimpse of this grand truth, did not grasp it till after many trials. At last, in writing a score, and looking for inspiration, he turned the eyes of his spirit towards Mozart, Méhul, Grétry, or Rossini. Then, the hand sure, the thought free, and throwing into the crucible of his genius the harmony of the Germans, the melody of the Italians, the *ésprit* of the French, rejecting no one and copying no one, he could write two masterpieces, the most inspired and the most perfect—'Zampa' and 'Le Pré aux Clercs.'"

Hérold at length quitted Vienna, setting his face, in the first instance, towards Munich, and designing, staff in hand and wallet on back, to walk the whole hundred and twenty leagues. He had persuaded a Bavarian, one of his friends, to attempt this pedestrian exercise with him, and, one morning at four o'clock, the two young fellows began their tramp in high spirits. The first day they marched eighteen leagues, and, of course, exhausted themselves. The next day saw no more than twelve accomplished, and the morrow beheld them, after plodding along for a few hours, ignominiously seeking the repose and speed of a vehicle. So on the morning after that, and though, on the fifth and sixth days they, feeling ashamed of themselves, took to walking again, on the seventh they discovered that pedestrianism was not much in their line. At Lambach, therefore, the humiliated companions hired a carriage for the rest of the journey and found it very comfortable.

On reaching Munich, Hérold prepared to take another bath of German music, and rushed to a Concert given for the benefit of "a Mr. Weber, director of the theatre at Prague." The quotation is from Hérold's diary, and conclusively proves that Hérold had, at that time, heard nothing of the immortal Carl Maria. Nor, having made the acquaintance of his music, did he greatly like it. He writes: "Mr. Weber, the concert-giver of this evening, has good execution upon the piano, but it appears to me that he wants taste. In all the works of his that I have heard I cannot find a beautiful phrase. He surmounts upon the piano the most astonishing difficulties, but destitute of charm. His duet with clarinet sent everybody to sleep." Commenting upon this remarkable criticism, Mr. Jouvin endeavours, for the credit of Hérold, to cast doubt upon the identity of "a Mr. Weber" with the composer of "Der Freischütz," and suggests that the person spoken of was Dionysius Weber. But, unfortunately, this will not "hold water" for a moment. On turning to the "Life of Weber," by his son, we find that Carl Maria was in Munich at the precise time of which Hérold speaks, and that he gave a Concert on August 2, three days after the young Frenchman's arrival. "The house was crammed in every part," writes Baron Max. "The whole public listened with rapt attention to Weber's performances of his own Piano Concerto and his duet for piano and clarinet with the accomplished Bärmann. The Overture to 'Sylvana' met with the liveliest appreciation. . . . The receipts from the Concert were considerable, and on every side there were pleasure and contentment." From all this it is clear that Hérold spoke of Carl Maria, but so did Beethoven when he said "Science with him has taken the place of genius," and Fétis when he wrote: "Upset an inkstand on ruled paper and you will have the orchestral effects of Weber."

From the Munich entries in Hérold's diary, we get a glimpse of the "envious Winter." "This evening I have been presented to Mr. Winter, who is as big and as fat as when I saw him in Paris. I am sorry for him that he should be jealous even of his own pupils. I have been told that, great as he is, he is very idle and childish. He begs each person who visits him to do something for him, and he gives sacred representations at his house during Christmas. You see that great talents have their little weaknesses." From Munich, Hérold turned towards Paris, saying: "I am twenty-four years old, and have written nothing but a vile Italian Opera." So through Bâle and Nancy, and Chalons and Meux hurried our young man, full of hope for the future and determination to realise it.

Hérold reached Paris at the end of August, 1815, and after a little while obtained temporary employment at the Théâtre Italien, then ruled by Madame Catalani, who, perhaps, made him useful in the hack work of cutting and patching operas to suit the *prima donna*. Hérold next became *Maestro al cembalo* at the Opéra-Buffa, but devoted most of his thought and energy to search after a good libretto. This was an anxious time. He had done nothing and there seemed no possibility of escape from a mute inglorious condition. When, therefore, disappointments continued, he was tempted to give up the struggle, and submit to a life of miserable obscurity. This state of mind is shown in his diary: "What shall I do? Do as Emmerich?* Listen to reason and find satisfaction in imitating him? I have entered upon a career in which none of Emmerich's qualities would be worth much. Frankness, boldness, a lofty standard of morals—all that has no place in our state. I even think that the opposite qualities are indispensable—falsehood, hypocrisy, *miaulage* are all wanted for success with us."

At this time the Duc de Berry was forming his household, and Hérold's friends strongly advised him to apply for the post of director of the music. On the other hand, Madame Catalani, who contemplated a European tour, desired to take him with her as composer-accompanist. This threw our irresolute young man into greater perplexity than ever. He wanted to stay in Paris to make good his footing there. Something had already been done to that end; to go away was to undo it. But there was an attraction in seeing men and cities, in opportunities for studying foreign art and artists. Hérold, like the proverbial donkey between two equally fragrant

* The hero of a novel by Madame de Montolieu. Emmerich, after seeing all his illusions dispelled and every hope blasted, returns to dwell in peace and quietness among the people of his native village.

bundles of hay, was long in making up his mind. At length, however, as something had to be done, he threw in his lot with Catalani, influenced by Méhul on the ground that enforced idleness in Paris was working the young musician an injury, as no doubt it was. Hérold made all arrangements to start on the tour—and went not. At the last moment he was diverted by the sudden opening of a new and happier road.

During what he thought to be his last hours in Paris, Hérold visited the Favart on some matter of business and was told that a messenger from M. Boïeldieu had called to say that his employer desired an interview with the *Maestro al cembalo*. There were two Boïeldieus in Paris at the time, one being the composer, the other his brother, a music publisher. Hérold called first upon the publisher, whom he knew, naturally supposing that there was a commission of some kind on hand. But no; he was not wanted there. The young man next tried the greater man, whom he had not met for eight years. "Good morning, my friend," exclaimed the composer of "Le Caliph de Bagdad," "for a long time, without seeing you, I have sought to do you a service. At this moment I have an opera to compose, and an infernal sciatica to endure. I cannot get rid of the gout, and I count upon you to finish my work. I have done the first act; you shall write the second. What do you say? Does it suit you?" Suit him! Why here was the chance he had been waiting for, come in the very nick of time, and that so suddenly and from a quarter so unexpected that Hérold was stunned and for a while could not answer. Then he poured forth his thanks, went home and wrote in his journal:—"If ever I am ungrateful I shall indeed be guilty." *Apropos*, Mr. Jouvin tells how Hérold repaid a part of his debt to Boïeldieu:—

"On paying a morning visit to the most popular of French composers, and finding him still in bed, Hérold, familiar with the house, wandered into the sitting room and sat down to the piano. After having extemporised, he rose, and began marching up and down the room. As he did so his feet disturbed some papers which had been torn and thrown under the composer's desk. Minims and crotchets, upon which fell a ray of light from the window, seemed to protest against the ignominious treatment they had received at the hands of the master. Hérold mechanically gathered up the paper, cast his eyes upon it carelessly, then looked with curiosity, interest, and astonishment. Under the fingers which carefully arranged the fragments, the hieroglyphic notes took form. From the hand of Hérold the manuscript passed to the desk of the piano; the crotchets and minims, their humiliation avenged by a courteous chevalier, babbled and sang under the fingers of their saviour. When Boïeldieu, who had risen and dressed, entered the room, all the children of his imagination saluted their father. 'What a delightful piece!' said Hérold, rising from the piano to salute his friend. 'You have nearly made me like it,' responded Boïeldieu. 'But, between ourselves and without humbug, do you really think it passable?' 'Passable! You are modest this morning. It is *spirituel*, melodious; in a word, charming.' '*Ma foi*,' was the answer, 'that piece charming! Thanks to you, it has had a narrow escape! You found it ——' 'On the floor; but I tell you that it will be praised to the skies.' Boïeldieu was then working at 'La Dame Blanche,' and the masterpiece condemned by the composer, and miraculously saved by Hérold, was the *Duo de la Peur*."

Hérold duly accomplished his share of the opera "Charles de France," a *pièce de circonstance* in honour of a royal marriage—but it gave him a lot of trouble. One air was written five times, and even the fifth effort failed, whereas, said the composer, "when I was at Naples, working for men about whom I knew nothing, and in a strange language, I never altered a note." The work was produced at the Théâtre Feydeau on the first anniversary of the battle of Waterloo, and achieved a complete success, though whether the enthusiasm of the audience was natural or in part assumed to make things pleasant for royalty, may be an open question. Hérold's own impressions of the occasion were confided, like all others, to his journal:—

"It was yesterday, Thursday, June 18, that I made my *début* in Paris, under the protection of Boïeldieu, and this morning M. Méhul told me that I had done well not to go away. The success of 'Charles de France' was not a moment in doubt. Boïeldieu's music excited enthusiasm. Mine did not displease; the air sung by Huet, 'Vive la France,' carried the piece. MM. Boïeldieu, Méhul, and Nicolo assure me that I am on the right road; all the papers praise the work, and that makes yesterday the happiest day of my life. I owe all to Boïeldieu."

Now we leave our young master with his foot firmly on the ladder of success.

(*To be continued.*)

THE MATERIAL OF MUSIC.

II.

The authorship of the names of the notes now in use is attributed to Franco of Cologne by some, to Walter Odington, an Englishman, by others. The date of the existence of Franco is given by Fétis in the eleventh, by Kiesewetter to the thirteenth centuries. Walter Odington wrote the treatise wherein he names the notes in 1220.

The large and the long probably were derived from the *virga*, the breve and the semibreve from the *punctus*. These notes sufficed for all known purposes. Their names indicate their relative duration. It was only in later years, after the time-table became a recognised institution, that special characteristics were assigned to the proportionate duration of these notes. Franco of Cologne speaks of notes as being perfect and imperfect; the term perfect being used for the number three in honour of the Trinity. The long was always perfect when followed by a long, and the breve when followed by a breve. The long preceded or followed by a breve, or a breve by a semibreve, was imperfect. This enabled the composer to write in duple or triple time at will, though as yet neither of these measures were clearly defined. The semibreve was the diminutive of the shortest note, and all written music was restricted to the use of these few characters. When the minim, which means the least, was invented, in the thirteenth or the fourteenth centuries, either by Philippus de Vitriaco or Johannes de Muris, it is not known by whom with certainty, a greater extension of rhythmical emphasis became possible, though the new notes were subject to the same rules as those which guided the old ones.

After the minim came the *semi-minima*, now called the crotchet because of the hook which the semiminims once possessed. Having got as far as a division of half of the least, refinement upon refinement was further extended by the introduction of the lesser semi-minim, also called the fusa or croma—in English, the quaver—from the fact that this note was only employed in embellishments as the quilisma or *quaver* of the voice.

The fusa was called croma, inasmuch as it repre-

sented the amount of the proportionate loss sustained by a note of superior value when it was *coloured* in writing. The use of coloured notes was discontinued towards the end of the fourteenth century, but the names remained. About the same time white or outline notes came into use. They were employed, in conjunction with black notes, on conditions similar to those which were attached to the use of coloured notes—namely, a loss of a third of their value when perfect, of a fourth when imperfect.

To facilitate the reading of the rhythm of music, a series of time signatures were invented, the relics of which still embarrass musical students. Perfect, that is to say triple time, was represented by a circle, O, sometimes with the figure three added, O3; sometimes with a semi-circle and a figure three, thus)3. Imperfect time was shown by a semi-circle (, by the same figure with the number two, and by a circle with the figure two, O2.

These all represent different degrees of speed in the proportion of O ϕ C and ₵. In these latter figures may be recognised the sign employed in old music. The stroke shows diminution of value, increase of speed. The greater prolation as it was called was indicated by the addition of the dot to the time-sign, thus: ⊙ C for perfect or triple time. In course of practice this dot was transferred to the notes of the lesser prolation, so making two to possess the value of three, or as it is now taught, the dot after any note increases its value by one-half, which is the same thing in different words, and things that are equal to the same thing are equal to one another. This dot is still called on the Continent the "point of perfection," thus showing its origin and connection with the ancient plan of the time table.

Time of four minims in a bar shown by the addition of the bar to the semi-circle, and called *alla breve*, therefore did not mean time of the *breve*, the musical sign, but time of the shortest duration, that is to say, quick time. There were no marks of expression or words employed to denote pace, all was done by means of certain modifications of existing and recognised signs. Thus, when a double line was drawn through the ₵, it meant that the time was *alla capella*, the quickest of all times, not as is very frequently understood and taught in the present day, the time for church or chapel music of dignity and solemnity, vocal music unaccompanied by instruments, but a skipping time, the time of the goat in fact. If the sign was reversed, ϕ, it signified "that you must double the swiftness of the ordinary time."

Another method of expressing the reduction of the value of a note, was by the process called *evacuatio*, literally an emptying. Notes were deprived of a third of their value by drawing them in outline, thus ◆ was made ◇. The first was called *semibrevis plena et perfecta*, the full and perfect semibreve, of the value of three; the second was called *semibrevis vacua et imperfecta*, of the value of two. Other notes were treated in like manner, and the simplicity of the arrangement, by which the necessity of calculating the value of the note according to its relative position as to those which preceded or followed it was avoided, brought it into general use. Both kinds were at first used together, and afterwards the evacuated notes replaced the full ones. Another interesting fact associated with these old signs of *prolation* will be found in connection with the character employed to denote the prolongation of sound in what is called the pause. This sign is represented thus ⌒, and it needs no extraordinary keenness of perception to see that it is only the sign of the greater prolation inverted. It may be accepted as a further proof of the tenacity with which old customs cling to modern uses. It will appear strange to those who are only acquainted with musical characters in the forms now issued from the press, when it is said that the signs for the clefs are only modifications of the letters of the alphabet, which were originally employed for the same purpose—namely, that of indicating the pitch.

The bass clef is the letter F, the tenor and alto clefs the letter C, and the treble clef is the letter G.

The F and the C clefs have been in longest use in ecclesiastical music, no others being found in the old manuscripts anterior to the time of Palestrina. The treatises of the fifteenth century show five different clefs, the Gamma on the lowest line, the F, the C, the G, and the D. This practice was continued for more than a hundred years, as may be seen in the "Erotemata Musicæ" of Lossius, published in 1570, and other works about the same period. Out of the fancies of the theorists a more definite form for each of the two most common clefs was adopted. The G clef was later in coming to a settled form. The earliest known example of its appearance in a shape nearly approaching its present form is to be found in the "Compendium Musicæ," written by Lampadius in 1573. There it stands upon the second line. Lulli placed the clef upon the first line for his violin parts, hence it came to be called, in that position, the French violin clef. It is to be found in scores as late as the end of the eighteenth century.

In a work by Christopher Demantius, called "Isagoge Artis Musicæ" (1636), the clef is placed upon the third line. This is a needless trouble, inasmuch as the like series of sounds can be represented by the C clef on the first line. The treble clef was called the *G sol re ut* clef, the name being a legacy of the nomenclature of the Guidonian hexachordal system. The letters G and S were united in the clef in most music written as late as the first half of the eighteenth century. The present form adopted is a sort of glorification of those letters. The same shape is adopted in printed books for the sign of the word "and," this convenient arrangement being only a modification of the letters "et," which means the same thing.

So long as musical utterances and composition were restricted to the scales formed on the Guidonian system, the number of characters required in music was small; such modulations as were made were confined in their forms to the accepted rules. These admitted of only the most rudimentary transitions into the dominant or the subdominant. For these a single sharpened note was required. This was represented by a change of the shape of the note on the fourth degree of the scale, when the F clef was employed. This note is, as all are aware, represented by the letter B. The rounded B, or B rotundum of the Gothic character, was changed to the squared B, or B quadratum; the rounded B became the general sign for a flat (♭), the squared B (♮) for the natural, or, in the case of an already natural note raised half a tone, for a sharp.

The French still call the natural "bécarre," and the flat "bémol," this latter term meaning the same as "B rotundum" or "molle," the softened or rounded B.

There is a still more curious and interesting derivative employed by the Germans. They call B flat, B; and B natural, H. The former from the "B rotundum" or B flat, the latter from the "B quadratum," which is almost identical in appearance with the Gothic (♮) h.

The rebus which Bach formed of his own name, by writing one note on two staves crossed, and heading each stave with a different clef, as well as the fugues he wrote upon the subject formed by the notes, will show the freedom this added syllable allowed. Schumann also composed six fugues on the name of

Bach, as well as other pieces upon the name of Abegg, formed out of the letters of the scale, an exercise of ingenuity of a most playful and good humoured character. The introduction of the character called a sharp, as representing some note higher than a natural, became necessary when the trammels of the old ecclesiastical modes were abandoned for a freer style of writing. There is no doubt but that performers altered the melodies at discretion by the application of sharps or flats in singing, so that composers, in defence of their own intentions, became constrained to write the actual intervals they desired to have performed. The natural and the flat were already to hand, as it were, and the notes intended to be made sharp were marked with a cross, and the process was called "diesis," from the Greek. The Germans still call the sharp "kreuz," the French "diése." The English use the word sharp both as a noun and as an adjective. The cross employed was originally a cross "saltire," or St. Andrew's cross, but there is a singularity in the use of the sign which cannot be traced to a logical origin. There are writers who profess to see in this sign for the double sharp the representative of the Greek "komma," which is less than a semitone. The modern sharp is a double cross (♯), the double sharp is represented by a single cross in the old form (X), yet this is the sign called "doppel kreuz" in Germany. The old method of writing the sharp (𝄪) is more in conformity with the ancient use.

At first these "signs of alteration" were written as they were required in the course of the pieces. Afterwards they were inserted at the commencement. Nearly all the music which was not set in the ecclesiastical modes, when the *armature*, as the signature was called, was not required, was confined in its tonality to the natural, the first sharp, or the first flat key. The peculiar untempered system of tuning instruments with *key-boards* or *frets* hindered the excursions into remote keys. All scales requiring more than two sharps or flats were regarded as *extreme keys*, and composers, if they had a fancy to write their music in such tonalities, made a concession to popular prejudices by employing one flat or sharp, as the case may be, less than the key required, inserting the alteration as if by accident. Hence arose the term accidental alteration, when modulation was effected. The signs by which such changes were brought about were, by an easy transition, called "accidentals."

The invention of the time-table gave to notes a definite relative value. The names by which they were called at first served to distinguish their duration, as is sufficiently obvious in the terms long, large, minim, &c. The extension of the divisions of time by the introduction of the semi-minim, the fusa, and the semi-fusa, called the ingenuity of the mediæval musicians into further exercise, The minim was represented by the sign ♩, the semi-minim by ♩ or ♪, the latter being also called a *croche* or *crochet* from the *hook* attached to it. In the present day there are books of instruction which gravely state that the crotchet is so called from the hook; but there is no hook, and so young people who desire conscientiously to reconcile their observation with their teaching, naturally get confused between the crotchet and the quaver, and if they question the propriety of the term, are told that the *hook* refers to the shape of the crotchet rest. With this explanation they are compelled to be satisfied, even though they see no difference in the forms of the quaver or the crotchet rest, the difference being in the position only.

The note of the quaver duration was anciently called a *fusa* from its shape, ♦. The term was taken from the Latin word *fusus*, which means a spindle, the note being assumed to be spindle-shaped.

The addition of hooks to the stem of a note indicated diminution, and the manner in which these hooks or tails were sometimes written, ♪, shows the continuation into remote time, and the use of the old *neumata*. The rests, or characters which indicated silence, have been shown to be derived from that source.

The names of the notes as employed in England are scarcely so logical as they might be. There is, among notes which are, it is true, rarely employed in modern music, a long which is less than a large. The standard of extended duration is the breve, which, if its name means anything, ought to express the "short note." But there is a minim, lesser than the short, it is true; but not, as the term would signify, the ultimatum of brevity. There is a crotchet without a hook, a quaver which has a steady recognised value in time.

The Germans are more consistent in their nomenclature. They call the semibreve whole note, the minim half note, the crotchet quarter note, and so on. The French musicians of the present time give their notes names derived from their appearance. The semibreve is "une ronde," the minim "une blanche," the crotchet "une noir," the quaver "une croche" (hooked), and the sub-divisions of the quaver are twice or thrice hooked, as the case may be. These names do not imply any relation to the time-table as do the German names, but they are less confusing than the English terms, though neither show much connection with former uses.

In German a like practice is observed, as zweitel-pause, viertel-pause, achtel-pause, &c., for minim, crotchet, or quaver rest. The French names are more poetical. The rests beginning with that of the semibreve are called pause, demi-pause, soupir, demi-soupir, &c. The pause and the half-pause are intelligible and business-like, but the sigh and the half-sigh speak of a condition of performance more or less restricted in its sentimental expression.

The words "rhythm" and "measure" were at one time synonymous. In mediæval music, the rhythmic periods were separated by a point, or the sign V, called a "presa." This answered the same purpose as the modern bar in marking a period, or the valuation of the accent. In the places where we now insert bars to divide the measure were marked points or double points, as the signs for the strong accent, upon the syllable which corresponded to the commencement of a bar. The use of bars in music is quite of modern practice, considering the antiquity of the science. The regular recurrence of bars, such as now distinguishes every piece of music, was a matter which did not trouble the musicians until near to the end of the seventeenth century.

That which we now call "measure" was never indicated by any particular sign in the music of the mediæval period. Each note had a definite recognised value calculated according to its relation to the "breve," which was also called "a time." The signs of "prolation," which showed the pace, were sometimes inserted, sometimes omitted. The music of the Italian and Flemish madrigals, of Clement Marot's Psalms, and of other works printed in the sixteenth century had no bars.

Even so late as the year 1686 bars were used only in the same manner as stops are employed in writing, to mark the end of a subordinate sentence, the double bar serving as the period.

In the Anthems and Services of Dr. Croft, Dr. Greene, and Charles King, still in use in the Anglican Church, which were published before the year 1760,

the music is divided by bars which contain an unequal number of notes of the same character, sometimes two, four, six, eight, or more minims in a bar.

Sometimes the bar only extended partially over the stave, especially in church music; this was intended as a sign for the whole choir together to draw breath. "The two great bars were counted as the most efficacious contrivance that could be thought on to remedy all the cacophonies and other contrarieties in the voices of the singers, who without them could not guess when to rest."

The tunes in Playford's "Dancing Master," published in 1651, have no bars; but other secular music, songs and so forth, of the same period, are barred in regular stated division as according to present practice. The "Ayres and Dialogues" of Henry Lawes, published in 1653, are properly barred, while the "Choice Psalmes put into Musick for Three Voyces," by William and Henry Lawes, published in 1648, are without bars. The inference derived from observation of the manner of writing and printing music at this and at later dates, is that bars were the signs of secularity. Even in the present day the special Gregorian music is printed without bars, and it is a singular fact that the best performance of church music written before the end of the seventeenth century is effected when the primary accents of the bars into which it is now divided are not emphasised with any degree of strength. One of the earliest examples of the use of bars is to be found in the "Musica Instrumentalis" of Agricola, published in 1529, where the examples are written upon a single stave of ten lines. The parts are placed one above the other on the same stave with bars drawn from top to bottom. This was the usual custom in writing an instrumental piece. "Frescobaldi's Toccate, canzone versi d'Hinni Magnificat; Gagliardi, Correnti, et altri Partite di Cimbalo et Organo," printed as late as the year 1637, have a stave of eight lines. The instrumental pieces in "Parthenia," published in 1611, are written on two staves of six lines each, with the bars running through the twelve lines. The lines of the stave were also called "rules," a term still employed by printers, and the making of the notes was called "pricking," hence the term "prick-song" employed by the Elizabethan dramatists to describe written or printed music. The process of drawing the perpendicular lines through the rules was called the "scoring," as the drawing of parallel lines is still so called. Hence the term "score" for a piece in which lines are drawn through two or more staves. Other European nations call a score a "partition," because the music is represented in divisions made by the vertical lines.

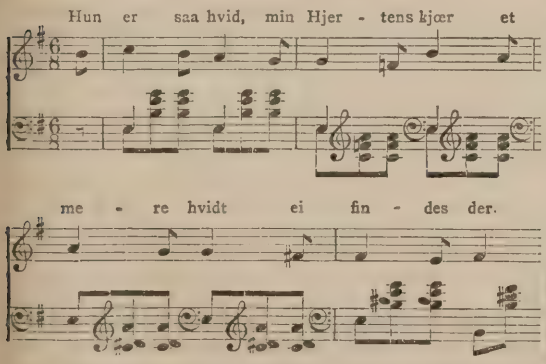
(*To be continued.*)

SOME KINDS OF MUSIC.

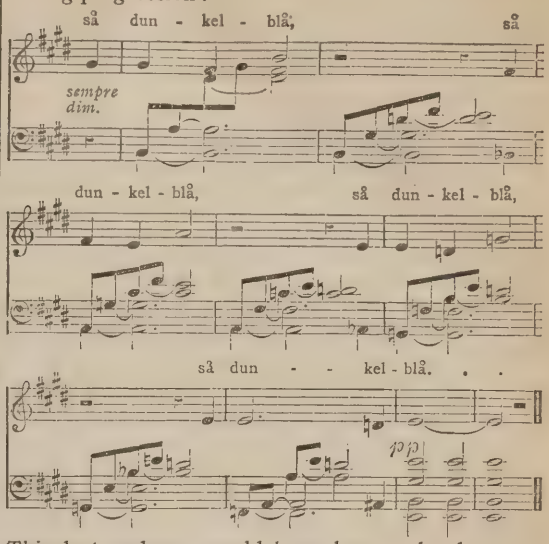
I.—NEW MUSIC.

I think that one can gauge the musical qualities of a person very correctly by the amount of interest he takes in new music. The musician who has a real love for his art is always eager to know what are the latest developments, the newest phases of musical thought, and he scans the works of every new composer with keen interest, so as to avoid the risk of missing a stray pearl in the quantities (alas!) of dreary mediocrity that now encumber the world. Even when he knows that there will be no gem to be found, still there is a joy in wading through the rubbish heaps; in fact, it is necessary to survey them in order to know the present level of taste. The non-musician, or he who has only slight claims to be called musical, on the other hand, has a positive reluctance to encounter new ideas, amounting sometimes to a deep-rooted prejudice against them which only long familiarity can remove. The two attitudes of mind are sometimes spoken of as Liberal and Conservative but quite wrongly; they have no analogy with the principles to which those names are applied. One may be a perfect Conservative in art—that is, one may hold that classical form is absolutely vital and Wagner an abomination—and yet look and hope for fresh developments; one may be the wildest of Radicals, swearing by Liszt, Dräsecke, and the other *impressionists*, and yet refuse to listen to music of any other school. A profound musician may believe that Beethoven has said the last word, but none the less will he always lust after new music. A slightly musical person may passionately admire Berlioz, yet none the less will every new work, even by his favourite composer, be a stumbling-block to him. I do not wish to decry England in favour of Germany; indeed, it would be unjust to do so in the present day; but I cannot help remembering what a difference there was between the Conservatorium pupils and those of the Royal Academy in my student days. The English youths seemed to be acquainted with no music—to be sure, their opportunities for hearing orchestral or operatic works were few and far between—but outside the actual pianoforte pieces they were learning, they seemed to *care to know* scarcely anything, while the German lads took delight in reading vast quantities of scores, which they moved heaven and earth to procure. From Bach to Wagner, all was hungrily devoured, and the conversation between students always teemed with enquiries as to whether you had seen Tschaikowski's Concerto, Rheinberger's Symphony, or Bargiel's Sextet. To this large range of study and extended experience must be partly attributed the great depth and nobility of German as compared with French and Italian—and, till recently, English—music. I cannot better exemplify the ignorance of English students than by stating that in setting the examination papers on Musical Form for one of our public institutions I have at different times demanded an analysis of the form of any one of Mendelssohn's Songs without Words, any one of Chopin's Nocturnes, any one of Schumann's short pianoforte pieces, Beethoven's Pastoral and Eroica Symphonies, Mendelssohn's Italian Symphony and "Ruy Blas" Overture. Incredible as it may seem, no candidate has ever described one of these pieces correctly, few have attempted to do it. So much for our English education! I do not for one moment say that the German system will produce more great composers than the English; education only teaches people to enjoy, not to create. But when a genius comes it is desirable that he should know as much as possible of the ideas of his predecessors and contemporaries, if only that he may not waste his time in saying what has been said before. Ah, what joy it was, after the uninteresting productions of the *post*-Schumann school had wearied one's brain to death, after one had turned in disappointment from Brahms, from Jensen, Kirchner, all these men whose music never advanced one step towards heaven, to suddenly come upon a man who opened an unsuspected door, and displayed before us a new and delightful vista! Its beauty showed that it led in the right direction. New music, indeed! Novelties of melody, of harmony, of rhythm—alloyed sometimes, it must be admitted, with plenty of old second-hand matter. Novelty of every kind, even down to the writing for chorus, a department in which one would have sworn that novelty was impossible. The final fugue of Dvorák's "Stabat Mater," the "Corpse-

candle" chorus in the "Spectre's Bride," the opening chain of choruses in "Ludmila," all these are emphatically new as well as beautiful. The modern Germans have sought to explore an exhausted vein; they have followed Schumann's path to where it has become choked with full chords and masses of sound. Harmony, harmony, and always harmony! No feeling at all for rhythm *as a means of beauty*, and therefore weak and emasculated melody—such is the German school of to-day. Look, though, at the other countries! Russia and Poland are producing music with vitality in it. Tschaikowsky and Noskowski have both got the divine spark; the Overture "Das Meerauge" and the vocal Mazurkas of the latter composer are emphatically new. Rubinstein, Moszkowski, and several other "owskis," however, continue to serve us up *réchauffée* of Chopin, and do not understand what novelty means. Hungary and Bohemia teem with promising young musicians, but the national flavour of their music is too strong, as a rule, for English palates. Italy has lost her distinctive school of melody, and, having nothing else to fall back upon, produces curious combinations of French and German peculiarities; while, if you look beneath the surface, the music is absolutely worthless. French writers are, as a rule, sad slaves to their one god, Gounod; but I have lately remarked one who is producing genuinely new music. This is, singular to state, a lady, Mdlle. Chaminade. She is probably the first of her sex who has been accused of originality, but a single glance at her six Etudes (Op. 35) will prove the truth of the charge. There is, perhaps, most boldness and freshness in the present-day composers of the Scandinavian countries, generously fostered as their talents are by the wisest government in the world. Hamerik, Sjögren, Svendsen, and Grieg have all a clearness and manliness of expression that is marvellously refreshing after the dulness of the Kirchner-Hoffmann school. Grieg! there is breezy sound in the very name. The man who cannot for his life write an extended composition, but who, within his limits, the narrow limits of the *Lied* form, can work absolute miracles. Out of about seventy songs which he has written there is scarcely one that has not some absolute and delicious novelty in it. Whether it be a dainty Folk-melody like—



or a passionate love poem like "Jeg elsker dig!" or "Det förste Möde," there is a complete sense of novelty pervading the music (and we may say the words as well, for Grieg's choice of poems is exquisite). Grieg is especially great at getting a surprising effect of harmony at the end or climax of a song; for instance, where in "The swan" he suddenly jumps from a dominant 6-4 in D flat to a similar chord in F, or in "By the riverside," where he uses the *minor* chord of the dominant in the final close. In the *Coda* of one of his latest and best songs, entitled "Ragna" (not in the collected editions), he has the following daring progression:—



This last cadence would have been a hard nut to crack for our deeply mourned late Cambridge professor, but its beauty places it beyond criticism. Yes, if the tons of music which are poured forth from the publishers only contained every year one gem like the "Reisemjnder," or the latest of the "Lyrische Stückchen," one would feel amply repaid for wading through them.

Now what about England? Is our much-abused country, which produces as much new music as any other, really keeping up to date and climbing towards new heights in the Parnassian Alps? For obvious reasons, this is a matter which it would not become me to discuss; but I may express a general opinion that the English composers are scarcely, like the fish in the "Arabian Nights," "doing their duty." Enormous strides have been made during the last few years; we are getting over our feeble tendency to echo Mendelssohn; we are now passing through the same phase of artistic flabbiness as the Germans, with this difference—our native works show a continual improvement, theirs a continual falling off. If we only keep *au courant* with the real men of progress, and try to enlarge the scope of our sympathies, we English composers undoubtedly have a bright musical future before us (I don't mean in any worldly sense, of course); but up to the present we have only made the first steps towards that future. I hesitate to mention names, but there can surely be little offence in declaring, as a personal conviction, that the best piece of English art up to the present date is Dr. Hubert Parry's "Blest pair of sirens." To call this work new, in the sense just applied to Grieg and Dvorák, would be incorrect. Novelty in that sense our English composers have not yet attained to, but at least they are striving to cast off their allegiance to the moribund schools of Mendelssohn and Schumann. That step once completed, they have to found a distinctive national style, to which end they should study the folk music of their own country, and strive to imbue themselves with its spirit. Haydn, Mozart, and Beethoven were all the outcome of the folk-song of Germany and Austria; Dvorák and Grieg reflect the national melodies of their respective countries; and what land has a more precious inheritance of tunes than England? Let "more light" be our first motto; "new paths" our second. It is only by cultivating a craving for new music that we shall get to produce new music. F. C.

That music is gradually asserting itself as a powerful additional attraction in a house intended to accommodate boarders can be proved by a perusal of the many advertisements in the daily papers from establishments of this kind. They may be elegantly furnished, pleasantly situated, and low rented; but the magic word "piano"—although often commercially coupled with "gas" or "garden"—is evidently considered an almost irresistible supplementary inducement, especially to young and unmarried men who are fond of having "a little music in the evening" without wandering from their home. The bare announcement that there is an instrument in the house, however, conveys no idea as to who is expected to play upon it; and recently, therefore, we find that this little difficulty has been foreseen and provided for by the substitution of the words "musical society," which of course means not only that a "piano" will be found, but that it will not remain a mere piece of furniture in the drawing-room, even if the incoming boarder be not himself a performer. It would certainly be thought that any man surrounded by all these comforts ought to make himself supremely happy; but the following advertisement (which is too good to be abbreviated) from a morning contemporary shows us that occasionally a musical lodger is more exacting than is usually reckoned upon: "Half board (solid breakfast and cold supper) for gentleman, with dog. Between Strand and Embankment preferred. Musical society. Spring mattress." We might undoubtedly at first consider that the "spring mattress" had some connection with the "cold supper" for which the advertiser stipulates before retiring to rest; but, following immediately upon the demand for "musical society," it is more reasonable, perhaps, to imagine that if the evening performances should call up pleasurable sensations he believes that he can thus prolong them in his dreams; and if they should unfortunately prove a "bane," that the "antidote" is immediately before him.

The movement which will soon result in the restoration of the Gloucester Cathedral organ, at a cost of £1,000, was started with no great hope of success. Again and again it had been represented that the work was necessary, and should be undertaken; but the Cathedral is poor—its income being derived from land—and the trade of the neighbourhood has touched a very low point of depression. This state of things made even those most concerned take a desponding view of the prospects of raising so considerable a sum. At last, however, they plucked up heart of grace, issued an appeal for funds, and discovered that they had been pessimists without cause. Within a few days more than half the sum was promised, among the earliest to respond being residents in the city and neighbourhood, like Mr. W. P. Price, the Dean, some of the Canons, and the Bishop; others connected with the county by birth, like Mr. Joseph Bennett; and sympathisers with the low estate of an historic instrument, like Messrs. Novello and Co. No doubt the balance of the amount required to meet Mr. Willis's estimate will soon be forthcoming and the work be put in hand. Mr. Willis proposes to place the keyboard at the side, so that the performer can command both choir and nave. The present stops, some of them very beautiful, will be utilised as far as possible, and it is intended to deal very tenderly with the fine old case. We understand that the case of the choir organ, which occupies the front of the screen on the choir side, will not be touched. It is an excellent example of the later years of the sixteenth century (1579); the date of the great organ case is 1670. We believe that the prompt and hearty response made to the appeal of the Cathedral authorities is not unconnected with appreciation of their enterprise in establishing the performances of sacred music, now running successfully through their second season.

It must not be supposed that the provincial press enjoys a monopoly of critical ineptitude. Mr. Gaul's cantata "Ruth" was recently performed at the Church of the Holy Trinity, Haverstock Hill, and from the notice which appeared in the *St. Pancras Gazette* of December 8 we extract the following coruscations:—"Everyone who knows anything about music"—so runs one passage—"will admit what difficulty a composer has to invent new matter, and how easy it is to drift from originality; but with this highly gifted musician no such difficulty arose, and listening to this charming realistically operatic work, one could not help feeling the individuality of the original characters in the story. This may in a great measure result from the graphic way with which both soloists and chorus did their work; one and all seemed to have the identical idea of the composer's thoughts." Of one of the soloists we read that his "delicate baritone blended with that delightful Italian tremolo quality for which he is so distinguished; but we of course expect such artistic merit from so old and experienced a chorister." In another column of the same publication occurs an account of a Concert given at a meeting of a local Primrose League Habitation, in which we learn that the gentleman who presided at the piano, "in response to an encore, gave a short sleight of hand entertainment, winning great applause for his marvellous skill with a half-crown piece." This opens up quite a new vista in the future, and may be the beginning of a fresh departure in the annals of the "encore nuisance." Imagine Dr. Richter responding to an imperative re-demand by dancing the *csardas*, or Mr. Lloyd turning Catherine wheels in answer to repeated recalls to the platform!

It is said that we must go away from home if we wish to hear news. This is particularly the case with the paragraphs relating to England which occasionally appear in American newspapers. Thus we read as a prominent item of news frequently repeated in various papers, that Lavallye is in London, attending the great memorial convention. "What is the great Convention and who is Lavallye?" Londoners may pause to ask. Again we learn that London has 425 music-halls with a total seating capacity of 200,000; about 75,000 more than its sixty theatres, so that a natural conclusion would be that the music-hall is the popular form of music with the British public. So it would reasonably be, but we in London would like to know where the theatres and music-halls are situated. We should like to know also how can a music-hall be a popular form of music? Again we read that Mr. H. T. Cowden, the celebrated composer, is to succeed Sir Arthur Sullivan as Conductor of the Philharmonic Society. We have never heard of the gentleman, but we offer him our congratulations upon his appointment, and our respectful submission to the Philharmonic Society in having made choice of a celebrated composer of whom no one has ever heard.

The ingenuity of advertisers in the present day cannot fail to strike the observant reader of the newspapers and other publications. The story of the tradesman who was disappointed because the mat-

maker in weaving the word "Salve" had forgotten to state whose salve it was, is only equalled by another relating to a great advertising firm who gravely offered a celebrated novelist a thousand pounds if he would incidentally mention their peculiar class of goods in one of his serials, a story which is oft repeated and widely believed. Taking note of the fact that the short paragraph is most likely to be read by the busy-minded, the reader is beguiled into perusing the tempting little anecdotes until his senses are shocked by the discovery that he has been trapped by an advertisement. It is a little disappointing, it must be confessed, to find that some such story as a battle between an elephant and a baby, suddenly resolves itself into a statement showing that the former was discomfited and soothed into placidity by the application of a penny packet of tooth powder, prepared only by Messrs. Brush and Turnapenny, which the toothless one happened to have in his cradle.

The insidious advertiser has found his way into the body of the programme books of operas, recitals, concerts, and entertainments. It is no uncommon thing now to find one's nerves highly shocked by the violent antithesis caused by the cross-readings in books of words of otherwise respectable undertakings. The combination of light and misleading is somewhat embarrassing.

The article on Edvard Grieg, which appears in another part of our present issue, will be read with none the less interest because the Norwegian composer is expected to visit England in connection with the performance of one of his works at a Philharmonic Concert, and also to be present at the forthcoming Birmingham Festival. Our notice of Grieg may help to invest him with an added personal interest, but, in any case, a cordial welcome awaits the musician from the North. England has not always been pleased to see the "hardy Norseman," but times have changed. He comes now with the music of the song-bird, not the hoarse croak of the raven.

We have several times quoted from provincial newspapers remarkable specimens of musical criticism. Unfortunately curiosities of this kind are not to be found solely in local journals. In a recent number of a musical paper published in London we meet with the following exquisitely comic notice of a performance at one of the concerts given by the National Society of Professional Musicians:—"On Thursday evening (January 5th) Dr. Swinnerton Heap's Sonata in B flat, for pianoforte and clarinet, was played by the composer and Mr. Lazarus, *who, I presume, 'read' in C, as he always uses a B flat instrument.*"

Our readers will learn with regret that Dr. Stainer has decided to resign his office as Organist of St. Paul's Cathedral. His sight, which has been for many years imperfect, was much injured by an accident some time back, and he now feels the exertion of reading music a great strain which seriously impairs his general health. He has therefore been advised, and wisely intends acting upon that advice, to relinquish a portion of his work. He will retain his appointment in the Education Department, but will leave London and reside in Oxford.

The Paris correspondent of the *Times*, who not long ago distinguished himself by reporting that Mdlle. Clotilde Kleeberg had performed a Symphony of Beethoven, has chronicled, in the issue of the 23rd ult., a remarkable incident which occurred at one of the Lamoureux Concerts. The audience were so delighted at the performance of the Pastoral Symphony that they insisted on its repetition. Of a truth, M. Blowitz is inimitable.

SACRED HARMONIC SOCIETY.

Rossini's "Moses in Egypt" was the work offered to the patrons of this Society in St. James's Hall on the 19th ult., and a considerable audience gathered to enjoy the luscious melodies of the "Swan of Pesaro." When Sir Michael Costa, and the directors of the old Society, brought out "Mosé" as an Oratorio in Exeter Hall, few who watched the experiment anticipated more than a passing *succès d'estime*. There was a natural idea that the music would be found too old-fashioned for the taste of the present day, and too light for association with a sacred story. Doubtless it so appeared to many, but upon the mass of amateurs the power of beautiful and flowing tune exerted an influence that has kept "Moses in Egypt" in the active repertory of the Sacred Harmonic Society from that time till now. We are far from complaining of its popularity, whatever we may think of the music as adapted to the illustration of the story. There are charm and beauty in the work, and where such qualities are found the eclectic amateur sees that which should not be wholly rejected because at variance with the fashion of the moment. The performance, conducted by Mr. W. H. Cummings, was, on the whole, adequate to the general demands of the theme, though not free from blemish. Both orchestra and chorus discharged their task with obvious relish and considerable success, while the soloists, who in "Moses" are of unusual importance, endeavoured to take the utmost advantage of an opportunity which, as vocalists and having regard to the nature of the music, they could not but prize. Decided successes, of the highest order, were made by Miss Anna Williams and Mr. Edward Lloyd, upon whom the chief responsibility fell. They were repeatedly applauded. The other solos were entrusted to Miss Hilda Wilson, Messrs. Wade, Newth, Bridson, Burgon, and Watkin Mills, all of whom exerted themselves more or less to the general advantage of the performance.

ROYAL ALBERT HALL CHORAL SOCIETY.

On the 19th ult. the Choral Society connected with the Albert Hall gave a performance of the work which in France is known as the "Damnation de Faust," and in England is called by a shorter and less emphatic name. Berlioz's Legend enjoys great favour under Mr. Barnby's auspices. Whenever given it attracts a large audience, whose appetite for the story and the music seems to be stimulated by indulgence. The reason is very obvious. "Faust" is fascinating, and its performance at the Albert Hall invariably good. Regarding what was done on the last occasion by the orchestra and chorus, there is no need to say much. Mr. Barnby and his well-trained force of singers and players long ago completed their mastery of the work, and by no organisation could the concerted pieces be better given. We sometimes wish that it were possible to transfer all the executants to the Trocadéro, and show the countrymen of Berlioz how "ces insulaires" can interpret the genius they themselves so long failed to understand. The solos were taken by Madame Nordica, Mr. Banks, Mr. Henry Pyatt, and Mr. Henschel, and gave much satisfaction, though it was felt by many that the representative of *Marguerite* laid herself out too strongly for dramatic effects that are properly beyond the scope of concert-room work. The stage and the platform are distinct things, having different regulations, and to intrude the first upon the second is idle, because the result can only be ludicrous. Madame Nordica has no need to support herself in this fashion. She is an excellent singer, and with her expressive vocalisation audiences are quite content. The new tenor, Mr. Banks, made a step forward by his rendering of *Faust's* music. He has yet faults to amend and mannerisms to get rid of. This done, his fine voice and artistic feeling will serve him, if properly

used, to the attainment of a high position. Mr. Henschel gave a vigorous and picturesque reading of the music allotted to *Mephistopheles*. He has the whole thing, so to speak, at his fingers' ends, and nothing was wanting to the expression of the Tempter's words. Regarding the technical merit of Mr. Henschel's singing it is needless to speak. Both the Serenade and Flea song were encored. Mr. Barnby conducted a performance which was fully up to the average of the Society's achievements.

LONDON SYMPHONY CONCERTS.

These performances were resumed on Wednesday afternoon, the 4th ult., when the audience was exceptionally large. This result may have been partly due to the eagerness of amateurs for the resumption of musical work after the Christmas holidays, but there is reason to believe that numbers of young piano students attended to hear Mr. Charles Hallé play the so-called "Emperor" Concerto in E flat. Beethoven's greatest work for piano and orchestra admits of many varied readings, but the purely classical performance of Mr. Hallé is by far the best for a pupil to "mark, learn, and inwardly digest." The esteemed artist has never played the Concerto with greater purity of style than on this occasion. Mr. Henschel's orchestra is not always irreproachable, but it was at its best in Mendelssohn's Scotch Symphony, a work that will hold its own in the estimation of English music lovers in spite of all changes of fashion. Dvorák's comic opera "The Peasant, a Rogue," is an early work. But it has an extremely fresh and spirited prelude, and the themes are strongly national in character. It is difficult to understand why Brahms should have orchestrated the accompaniments to Schubert's songs "Memnon" and "Geheimes." Granting the cleverness of his work, we are still constrained to ask *cui bono?* Miss Marguerite Hall sang the *Lieder* with good expression, but the frame almost obscured the picture.

The scheme of the eighth Concert, on Tuesday evening, the 10th ult., embraced a wide space in musical chronology, the composers represented being Rameau, Monsigny, Beethoven, Berlioz, and Liszt. Experience shows, however, that mixed programmes are not often attractive to the public, and the audience on this occasion was of rather slender proportions. The most interesting item was Liszt's "Todtentanz," a series of variations for piano and orchestra on the old ecclesiastical chant "Dies Iræ." This extraordinary work had only been heard once before in London—namely, at a Concert in aid of the Royal Normal College in 1878, when Dr. Hans von Bülow was the Conductor. It was suggested to the composer by Holbein's celebrated "Dance of Death," each of the variations illustrating one of the pictures. Thus we have "the sober, earnest man, the light-hearted youth, the scoffing sceptic, the praying monk, the hardy soldier, the child at play," &c., all of whom fall a prey to the inevitable scythe of death. It is of course permissible to assert that the realism is at times too painful, but no one can deny Liszt's masterly treatment of his subject-matter. The variations differ as much as possible from one another, but through them all is heard the stern theme reminding the hearer of the ultimate fate of humanity. The fourth variation—in canonic form, it may be remarked—is from another composer, C. F. Weitzmann, of Berlin, and was added by Liszt in 1880. The pianist on the present occasion, as in 1878, was Mr. Fritz Hartvigson, who was warmly welcomed on his return to public life after a very prolonged indisposition. He mastered the enormous difficulties of the work with apparent ease. Berlioz's Overture "King Lear," which opened the Concert, was composed in his early and most extravagant days. It is full of character and contains some effective episodes, notably the melodious second subject. A tolerable performance of Beethoven's Symphony in D, No. 2, was given, and Mrs. Henschel was deservedly applauded for her artistic delivery of Rameau's air "Rossignols amoureux," with flute *obbligato* by Mr. Svendsen.

An equally eclectic programme was provided at the ninth Concert, on the afternoon of the 18th ult. The central feature was Brahms's early Serenade in D (Op. 11), a work allowed to fall into neglect since the composer began to write Symphonies. We are told by Dr. Deiters, Brahms's biographer, that his works Op. 1 to 10 represent the outcome of youthful daring and extravagance, and that he then allowed himself a period for study, repression of his exuberant imagination, the acquirement of artistic moderation, &c., and that the Serenade in D may be regarded as the first fruits of this wholesome mental exercise. It may be so, for though it cannot be said that Brahms has always kept his fertile fancy within the bounds of moderation in his later works, the Serenade is noteworthy throughout for lucidity of style and chaste expression. The themes are for the most part simple and tuneful, and their development perfectly easy to follow. In two of the six movements the influence of Beethoven is so strong that it is impossible to acquit the composer of direct plagiarism, and, speaking generally, the work is too long and too deficient in variety to be thoroughly effective, though its revival was welcome as a curiosity. In listening to Gade's Overture "In the Highlands," it is advisable to forget that it is intended as a picture of Scottish life and scenery. As a piece of abstract music, it is agreeable and even charming, but, unlike his friend Mendelssohn, the Danish composer could not merge his own individuality in the subject he sought to illustrate, and the Overture will therefore not compare with the "Hebrides," not to mention the Scotch Symphony. The most enjoyable features of the Concert were Signor Piatti's rendering of two movements of Molique's Violoncello Concerto in D, and Mr. Lloyd's magnificent singing of *Lohengrin's* Legend and Farewell from the third act of Wagner's opera.

If enterprise could make an undertaking successful, Mr. Henschel's Concerts ought to enjoy the best of fortune. The programme of Tuesday evening, the 24th ult., was a model in its way, but unfortunately the London public never evinces much desire to be led into new and untrodden paths. Out of five items, four were either absolutely or comparatively strange, and to musicians each one of these possessed undeniable interest. English art was represented by Dr. J. F. Bridge's Overture "Morte d'Arthur," a work composed in 1885, and first performed at Mr. Stockley's Birmingham Concerts, and later under Mr. Riseley, at Bristol. This is the first important orchestral composition of the talented organist of Westminster Abbey, and for an initial effort it must be accounted a success. We are told that each theme represents an idea taken from Tennyson's poem, but we prefer to regard the Overture as abstract music, in which sense it is an important symphonic movement, consisting of an extended introduction and a well-worked out *Allegro vivace* in C minor, with a particularly expressive second subject. Dr. Bridge conducted his work, which was received with enthusiasm. The next item was the first four movements (forming a complete symphony) of Mozart's delightful "Haffner" Serenade, a work most undeservedly neglected. Madame Néruda played the violin *obbligato* superbly, though we must take exception to the rapid pace adopted in the fourth movement. *Allegro* is scarcely synonymous with *prestissimo*. Beethoven's *aria* to words from Goethe's "Claudine von Villa Bella," sung by Mr. Henschel, is one of those pieces recently published in the supplemental volume of his complete works. It is a lively *buffo* piece, not unlike *Rocco's* song in "Fidelio"; but its value, except as a curiosity, is not great. Yet another feature of interest was Bizet's Suite "Roma," first performed in London seven years ago, highly praised at the time, and since utterly neglected. Though not of uniform merit, the final (Carnival) movement being on a lower level than the other three, the Suite is on the whole a very attractive and original example of French art, and it will be strange indeed if it is permitted to rest in obscurity for another seven years.

MONDAY AND SATURDAY POPULAR CONCERTS.

Considerable spirit has marked the direction of these Concerts since Christmas, and Mr. Chappell has secured some very large audiences. The entertainments were resumed on Saturday afternoon, the 7th ult., when the programme commenced with Schubert's Quartet in A minor, generally known as the "Hungarian." In this lovely work Madame Néruda is heard to the greatest advantage as a

leader, and the performance on this occasion was as nearly perfect as anything of its kind could well be. Mr. Hallé was the pianist, and he gave, by desire, Beethoven's so-called Sonata Pastorale. Except that his *tempo* in the first movement was rather slower than usual, his performance left nothing to desire as an example of purely classical pianoforte playing. The same composer's Trio in D (Op. 70, No. 1) concluded the Concert. Mr. Thorndike was a fairly acceptable substitute for Mr. Santley as the vocalist.

The dense fog which prevailed on the following Monday did not deter a considerable number of amateurs from attending St. James's Hall, the principal attraction being the first appearance this season of Miss Fanny Davies, fresh from her successes in Germany. So many young pianists deteriorate after a season or two, that it is pleasant to be able to state that no such falling off is discoverable in Miss Fanny Davies's powers. On the contrary, her rendering of Mendelssohn's familiar Prelude and Fugue in E minor (Op. 35, No. 1) was noteworthy for breadth, brilliancy of execution, and warm feeling. The audience tried their utmost to obtain an encore, but the young artist was firm in declining the honour. She also took part with Signor Piatti in Schumann's charming little Mährchenbilder (Op. 113) for piano and violoncello, and in Mendelssohn's favourite Quartet in B minor (Op. 3, No. 3). Beethoven's Quartet in D (Op. 18, No. 3) commenced the Concert, and Mr. Thorndike was again the vocalist.

The Concert of Saturday, the 14th, was exceptionally attractive to all classes of music lovers. Beethoven's Septet was in the programme for the first time this season, and it is scarcely necessary to observe that no work, save, perhaps, the "Kreutzer" Sonata, possesses so great a hold on the public mind as this early effort of the Bonn master, which he professed to despise in his riper years. But for musicians there was also a Haydn Quartet for the first time. This was the one in A (Op. 20, No. 6), the last of this set remaining to be introduced to Mr. Chappell's audiences. A noteworthy feature in the work is the prominence assigned to the first violin, particularly in the slow movement, which thus possesses the character of a song without words. The *Finale* shows Haydn in his character of a humorist. It is a fugue with three subjects, and is directed to be played *sotto voce* until the last three bars. The effect of this is remarkably odd. Disregarding the three early sets and the transcriptions of the "Seven last Words," exactly a dozen Haydn Quartets remain to be added to the repertory. Miss Fanny Davies gave a thoughtful, vigorous, and altogether satisfying performance of Beethoven's Sonata in D (Op. 10, No. 3), and Mrs. Henschel's rendering of songs by Haydn, Wagner, and Liszt was one of the most enjoyable features of the Concert.

Even more interesting was the scheme of the following Monday. Works by English composers are sparingly introduced at these Concerts, and Mr. J. A. Dykes, whose Pianoforte Trio in E minor headed the programme, must regard himself as a favoured individual. The composer is a son of the late Rev. J. B. Dykes, whose beautiful hymn tunes are sung throughout the length and breadth of the land. Mr. Dykes, jun., has studied at the Frankfort Conservatorium, where he had for teachers the late Herr Raff, Herr Schulz Bernhard, and Madame Schumann. No young student could desire greater advantages, and we may add that Mr. Dykes was fortunate in having such executants as Miss Fanny Davies, Madame Néruda, and Signor Piatti for the introduction of his Trio to the public. With regard to the work, it is written in the modern German style, with much elaboration of the subject-matter and no little complexity of detail. The first and third movements are made rather than inspired music, but, on the other hand, there is so much freshness and piquancy in the *Scherzo* that we may fairly indulge in sanguine expectations regarding Mr. Dykes's future. The Trio was received in a highly flattering manner, the composer being called to the platform and loudly applauded. Schubert's Octet, divided into two parts, and a song by Miss Bertha Moore, completed the programme.

The Concert of Saturday, the 21st, needs only brief record. The concerted works were Beethoven's Quintet in C (Op 29), always a great favourite, and Chopin's Trio in G minor (Op. 8). Madame Néruda played Handel's Violin Sonata in D, and Mdlle. Janotha gave five numbers of Schumann's Kreisleriana. The Polish pianist was in her quietest mood, and if her reading lacked distinctiveness, it was, at any rate, simple and unaffected. Mr. Santley introduced a pleasing air, "Il pensier sta negli oggetti," from Haydn's "Orfeo ed Eurydice."

There is equally little to say concerning the Concert of Monday, the 23rd, which is the last we can notice this month. Haydn's Quartet in A (Op. 20, No. 6) was repeated, and the only other concerted work was Mozart's beautiful Trio in E (No. 6). Mdlle. Janotha displayed fine powers of execution in Schumann's Novelette in F, Mendelssohn's Lied, No. 29 (not the Gondolied quoted in the programme), and Chopin's Scherzo in B minor; and Madame Néruda gave a splendid rendering of Vitali's Chaconne in G minor, for violin. Miss Carlotta Elliot was the vocalist, and she may be commended for her unhackneyed selection, comprising an air, "Ch' io mai vi possa," by Handel, and Lieder by Eckert and Fischof.

ROYAL ACADEMY OF MUSIC.

The *Morning Post* of the 22nd ult. contained the following article concerning the still vacant office of Principal of the Royal Academy of Music:—

"The members of the committee of the Royal Academy of Music are probably moved by good and sufficient reasons for their action in allowing the first month of the new year to advance without exhibiting any sign of activity in the direction expected of them by the public. It was reported and understood that the provisional triumvirate direction, created immediately after the death of the late principal, Sir George Macfarren, was to exist until the end of the then current year to allow time for a good selection of his successor. Nothing appears to have been done in the way of electing the principal, or of officially contradicting the rumours made outside concerning the matter. If there is no indication of activity, speculation will be indulged in by the public concerning a public institution. The members of the committee have a perfect right to be deliberate in their choice, for the appointment is one which will considerably influence the future character of the Academy. The professors and teachers at present connected with it are eminent enough within its walls, but there are few of the younger men among them who are known beyond those boundaries. The names of several men of note have been mentioned as possible candidates, perhaps without their sanction, if not without their knowledge. Those who have been formerly associated with the Academy as pupils will doubtless have preference among the nominated. A large amount of sentiment surrounds the candidature of Mr. Walter Macfarren, the brother of the late principal. He has been associated with the Academy for a long period of years, and is fully acquainted with its plan of working as already laid down. The business to be done would seem to require a man whose years are less numerous and whose activity would increase his authority. On these grounds the name of Mr. Joseph Barnby has been brought forward. He, however, holds a position at Eton College, whose pecuniary emoluments are far in excess of what could possibly be obtained from the post of principal of the Royal Academy. It is scarcely reasonable to expect that he would, for all the memories of his former connection with, and his present position in, the Academy, make so sweeping a sacrifice as he would have to do. He is well known as a conductor and as a choir trainer; his other qualifications would possibly develop. The name of Alexander Campbell Mackenzie has also been mentioned as a possible candidate. If the Academy desires to honour itself in its own eyes, and in those of the world at large, there should be no hesitation in offering him the post, for a better selection it would be difficult to make. Dr. Mackenzie is an old student of the Academy — he was, in fact, King's Scholar, the highest distinction a student could obtain — and having passed through the classes in certain foreign conservatoires he knows the duties of a pupil. As one of the leading teachers in

Edinburgh for a period of fifteen years he gained great experience as a teacher. As well by his personal character, his singular honesty of purpose, and his wide-minded sympathies he is morally as well as artistically qualified. He is a linguist, knowing French, German, and Italian, and he also, possessing a great continental reputation, would sustain the prestige of the institution. While knowing the works of the best modern composers, he is also deeply read in and intimately acquainted with the works of the old classic writers. His own compositions are known throughout the world. He is, therefore, without doubt, distinctly the best man for the appointment, that is to say, if it is desired to offer it to one who has earned a name both within and without the walls of the Academy."

M. DE PACHMANN'S RECITAL.

Pianists of distinction are not so numerous that the temporary retirement of M. de Pachmann from the concert platform could be regarded with complete indifference. He was decidedly missed, and his re-appearance at St. James's Hall, on Monday, the 16th ult., was therefore welcome in like measure. It is to the Russian artist that we owe a revival of the true method of dealing with Chopin's most poetical creations. A double portion of the Polish musician's spirit seems to have descended upon him, and a conspicuous proof of this was afforded on the above occasion. Among the items in the Recital programme was the Concert Allegro in A (Op. 46). This is one of Chopin's least esteemed compositions; it is rarely heard in public, and is generally pronounced dry and uninspired. It is therefore not too much to say that M. de Pachmann's performance came as a species of revelation to those who heard it. That which before seemed obscure became lucid and full of meaning; thematic passages which to the eye and ear appeared overloaded with masses of ornamental figures and *bravura* work were brought into prominence and were found to possess life and beauty. The true artist is a creator as well as an executant, and by this performance M. de Pachmann afforded a salient instance of the fact. On the whole, his playing on this occasion was distinguished by greater breadth of style than heretofore. Among the best features of his programme were Bach's great Fugue in A minor and Beethoven's Sonata in F (Op. 54). The last-named somewhat enigmatical work is not often heard in public, and probably to many of those present it came in the light of a novelty.

M. PRADEAU'S SCHUMANN RECITALS.

It is only within the last few years that the pianoforte works of Schumann have become really popular in this country. Their strange originality of form and their excessive difficulty caused them to be regarded for a long time with distrust, and only a few of the smaller pieces, such as the Novelletten or the Phantasiestücke were heard from time to time. Now all is changed; the Carnaval, the Etudes Symphoniques, the Faschingsschwank, and the Kreisleriana have become as familiar as household words, and there is no longer any danger of the foremost of the romantic composers of modern Germany being underestimated. The announcement of a series of Schumann Recitals, on Tuesday afternoons, at the Princes' Hall, was therefore likely to prove attractive to a large circle of amateurs, though the name of the executant might carry no weight in itself. M. Gustave Pradeau is, we believe, a foreign musician, who has resided among us for some time, doing useful work in an unostentatious way, and it would have been better for his reputation had he not elected to stand in the fierce light that beats upon the Concert platform. We shall not join those who have seized the occasion to indulge in cheap ridicule, more or less questionable in respect of taste, but it behoves us to express an opinion that M. Pradeau should have more carefully estimated his executive powers before he ventured to measure himself with the leading pianists of the day. The task he set himself was manifestly beyond his physical means, and his attempts to grapple with such formidable works as the Sonata in F sharp minor (Op. 11) and the Fantasia in C (Op. 17), at the first Recital, on the 17th ult., were calculated to make the judicious grieve.

MUSICAL ASSOCIATION.

At the meeting on the 2nd ult. Mr. T. L. Southgate read a paper on "The Physiology of Pianoforte Playing, with a practical application of a new Theory," being a communication from Mr. W. Macdonald Smith, of Oporto, a gentleman who had elaborately investigated the physiological side of pianoforte playing, had classified the particular muscles engaged in the operation, and had invented for their development and control certain small pieces of mechanism. Mr. Southgate defended the use of a rational mechanical aid in educating the hand of the pianist, arguing that the time thus saved might be more profitably employed in studying the intellectual side of music. After describing the hand with its various muscles and explaining the process by which they were put in motion, he dwelt upon the difficulties which confronted the player in bringing the muscles under control. Mr. Macdonald Smith's theory is defined in the following formula—"The systematic reiterated performance of each separate elementary movement requisite in pianoforte playing, with a rapidity greater than can ever be required in their combination, tends not only to develop and bring the various muscles under more perfect control, but to supply the pianist with a reserve of greater power than he will ever be called upon to put forth."

Mr. Southgate exhibited and showed in action the machines which Mr. Smith had invented. The first apparatus is termed the wrist strengthener. The hand is required to grasp a roll, the wrist resting on a fixed block, this roll has to be moved rapidly up and down. If the work is done with sufficient force and rapidity it causes a wheel to revolve and raises a small weight. Number two is the whistle bâton. This resembles a conductor's stick, but its top consists of a hollow cylinder in which works a little piston. The student, grasping the stick firmly, beats 4-4 time in the ordinary manner. If this is done with sufficient strength and rapidity the piston is driven violently up to the top of the cylinder and causes a whistle to sound. Number three is a box from which projects a key of the usual type. If depressed with sufficient rapidity or lifted quickly enough a bell is sounded. Number four is designated the scissors extender. This is a brass pillar supporting at the top a bell; on a projecting arm is pivoted an arrangement resembling a pair of scissors and consisting of two slender bent wires having grooves at the bottom in which to insert the tips of two fingers. If the fingers are suddenly parted with sufficient force it causes a small ball to fly up and strike the bell. All these exercises can be regulated in difficulty as desired by the student, and it was stated that as little as ten minutes a day practice with them would be of more use than hours of dreary scale and five-finger work. The instruments are practically simple and can be made very cheaply. Two other exercises not requiring mechanical aid were also described, one for turning the thumb under and the other for practice of the *tremolo*. Mr. Smith puts the question of muscle training and exercise in a new light; he seems to deal with the condition of the hand and the fitting it for the work it has to do in a distinctly novel manner. In concluding his paper, Mr. Southgate spoke of the modern danger of over-estimating the value of *technique*, and uttered a protest against the worship at the present day of execution and force, which seems to dazzle some people. The general tone of the discussion which followed was favourable to Mr. Smith's apparatuses.

CONFERENCE OF THE NATIONAL SOCIETY OF PROFESSIONAL MUSICIANS.

A large gathering of the members of this Society, the third annual conference, was held in London in the first week of the year. On Wednesday, the 4th ult., the Lord Mayor received the Society in the fine hall belonging to the Drapers' Company, and warmly welcomed the attempt

to establish a common meeting ground for musicians of all schools, and to place the teaching of the art on a level with that of all surrounding branches of education. At the close of the conference, on the Friday afternoon, his Lordship and the Lady Mayoress entertained the members at the Mansion House, congratulated them upon the earnest and business-like manner in which their discussions had been conducted, and pledged the Corporation of London to afford them all assistance and honour whenever again they may hold their conference in the Metropolis. Two meetings were held in the Drapers' Hall and four in the picturesque old room of the Painters' Company; Mr. Cummings, Dr. Heap (Birmingham), and Dr. Hunt (Birkenhead) in turn presiding. The subjects considered on the Wednesday and Thursday were well chosen. Perhaps the programme for the Friday morning was less interesting and important.

On the Wednesday and Thursday evenings the members and their friends assembled at the Princes' Hall, Piccadilly, to listen to Chamber Music by members of the Association, and we may especially compliment Mr. Cowen upon his Pianoforte Trio, very brilliantly played; Dr. Heap upon his Clarinet and Piano Duet; Dr. Creser upon his String Quartet; Mr. C. E. Stephens for his Piano Duet, in which Miss Smyth most ably assisted the author; and Mr. J. F. Barnett upon his Trio in C minor—a very effective composition. The early part of the Friday afternoon was devoted to the enjoyment of a dissertation by Mr. Hipkins, F.S.A., upon the old music written for the clavichord, spinet, and harpsichord, illustrated by performance upon the instruments, now so rare, for which the music was written.

An additional charm was given to this year's conference by the attendance of a representative, and former President of the National Music Teachers' Association of America —Mr. Calixa Lavallée, of Boston—who came to England to assure the members of the interest with which their movement was regarded in the United States. In seconding a vote of thanks to Mr. Lavallée (at the request of the Chairman, Mr. Cummings), and again in proposing his health on the Thursday evening, Dr. Hiles alluded to the great work now undertaken by the American Association, and the effect it must have upon the development of a National School of Music, the outcome of the enthusiasm, freedom, and perseverance of the English-speaking people of the Western world.

The report of the condition of the Society, read by Mr. E. Chadfield, of Derby, the general secretary, stated that since the previous visit of the Association to London, two years ago, the number of members had been doubled; and that the examinations held under the auspices of the General Council have been welcomed throughout the country.

Next year's Conference will be held in Cambridge.

MR. DANNREUTHER'S MUSICAL EVENINGS.

Although these performances only appeal to a limited *clientèle*, they are always of sufficient interest to claim some notice in these columns, Mr. Dannreuther making it a point in every series to bring forward some of the best available novelties from native as well as foreign sources. If he is unable to present new works of the first calibre the fault does not rest with him. We fancy Mr. Charles Hallé was the first to introduce the name of Karl Nawratil into London Concert programmes, but the composer is as yet but little known, and we fear a Pianoforte Quintet in C minor (Op. 17), which was played at Mr. Dannreuther's first Concert this season, on the 5th ult., will not increase the feeling of curiosity concerning him. It is a dry and tedious work, the first movement, with its endless repetitions of one figure, being especially tiresome, though in the slow movement there is some approach to genuine expression. Far superior, however, is a new Sonata in C minor, for piano and violin, by Grieg (Op. 45), performed on the 19th ult. Here we have music full of character and energy, a little vague perhaps in matters of detail, but never dull. The last movement is in the Scandinavian composer's best manner, and the whole Sonata should be brought forward at some of our leading Concerts. Of the rest of Mr. Dannreuther's novelties we must speak in our next issue.

THE PEOPLE'S PALACE.

On Saturday evening, the 21st ult., the majestic strains of Handel's "Messiah" were heartily enjoyed by 4,000 of the people assembled in the Palace erected and set apart solely for their use and entertainment. However accustomed to vast audiences, one could not look upon the scene without experiencing a thrill of pleasure. The central hall itself is eminently beautiful, and happily its beauty is not of a sombre kind, but of a character so bright and cheerful as to raise the spirits of a visitor escaping from dull habitations and dreary thoroughfares. Those present on this occasion were unmistakably of a class by no means wanting in self-respect. This, by the way, will not cause the least surprise to those familiar with our industrial districts. Moreover, they evinced not only respect, but also enthusiastic admiration for the Oratorio undergoing representation. Each important number was received with favour, while the applause at the termination of the chorus "For unto us" was so prolonged as to make a repetition inevitable. More imposing than this demonstration was the rising of the people from their seats at the starting of the "Hallelujah" Chorus. This spontaneous movement of the multitude was looked upon as a tribute paid to art, as well as an act of homage offered to Him whose praises were being celebrated. Perhaps the friendly attitude of the audience towards the orchestra was in some measure owing to the fact that the executants were regarded as neighbours, the performers being members of the Popular Musical Union. Formed some few years ago for the musical training and recreation of the industrial classes, this Society has already done excellent service, and gives promise of working incalculable good in the East End of London. Its present efficiency was shown in the rendering of Handel's Oratorio; especially was it evident in the choral sections of the work. With a thoroughly satisfying body of tone, the choir sang the choruses with a certainty of attack deserving of the applause so freely accorded. To name one instance, the fugal number "He trusted in God" was sustained in a manner that revealed each detail, so that the listener was enabled to follow the progress of the subjects as they were carried on by the several parts. So excellent was the chorus-singing, that it might compare not unfavourably with the best efforts of some of the famous West End choral bodies. Careful practice alone could bring about such a result. With the exception of five professional players, the entire orchestra, choral and instrumental, was composed of members of the several classes instituted for the practice of the art by the Popular Musical Union. The principal teacher of these classes is the well-known professor, Mr. W. Henry Thomas, the Conductor also of the Concert, who, before collecting his forces together, drills them in detachments. This arrangement accounts for the complete understanding existing between the performers and their Conductor, whose firm beat and clear directions were at all times followed with earnestness and zeal. The executants seemed conscious that they were entrusted with the important task of entertaining neighbours and fellow-workers. It is not too much to say that they realised in this way the intentions of the founders and committee of the Union, whose self-imposed mission is not so much to supply the district with concerts as to qualify the people themselves to take part in musical performances. The principal singers rendered the solos in a very satisfactory manner. Concerning the ability of Mr. William Nicholl (tenor) and of Miss Mary Willis (contralto) only a passing reference is needed, as their talents are generally acknowledged, but the other soloists made on this occasion their first appearance in public. The soprano recitatives and airs were sung by Mrs. Arthur James (daughter of Mr. Cavendish Bentinck), who may be cordially commended for the kindness of thought and for her interest in the scheme as to give her valuable services in so good a cause as that for which the performance was undertaken. Her brilliant and powerful soprano voice, with its sweetness of quality, and clear enunciation, won the admiration of the audience. In the bass solos Mr. Plunkett Greene achieved a decided success. Possessing a voice not only full and sonorous, but so flexible as to enable him to sing the divisions in "Why do the nations"

with unwonted facility, this young artist gave promise throughout the evening of becoming eventually one of our most prominent vocalists.

OBITUARY.

Stephen Heller.—On the 14th ult. this well-known and popular composer for the pianoforte—upon which instrument he was no mean executant—passed away in Paris, where he had resided many years, for some time in retirement and affliction. Heller was born on May 15, 1814, at Pesth, and destined for the bar by his father, who, however, prudently abandoned the idea on discovering that the spirit of music dwelt in his son and claimed him for its own. Stephen was a "prodigy." At nine years of age he played, with his master, Dussek's Concerto for two pianos, the scene being the theatre of his native town. This achievement induced his parents to send the child to Vienna, and place him under the care of Carl Czerny, who gave him a few lessons only. From Czerny, young Heller was transferred to a teacher named Halm, of whom nothing else seems to be known. In 1827-8 we find Heller giving concerts in Vienna, preparatory to setting out on an extended tour, which embraced the principal cities of Austria, Hungary, and Germany. Weak in health, melancholy of disposition, and conscious that his equipment as a musician began and ended with ability to use his fingers on the keyboard, Heller was beginning to despair, when he interested in his favour a lady amateur of Augsburg, whose children required a teacher. The lad—he was only sixteen—accepted the post, and settled down in the old city under the motherly wing of his patroness. The happiest results followed. Instead of flitting from city to city, constantly playing, and learning nothing, Heller had leisure to study the works of the great masters, to hear them performed, and benefit by the advice of the older musicians around. At once he blossomed into an artist of high aims and conscious power, but felt in no hurry to display himself before the world. In 1833, being then nineteen, he visited Pesth to see his relatives, but soon hastened back to Augsburg, whence he sent his first published works to the publishers. These brought him under the notice of Robert Schumann, who gave him a word of praise in the *Neue Zeitschrift für Musik*, and largely helped to make them favourably known. Heller quitted his beloved Augsburg in 1838, and went to Paris, then the headquarters of art. There he settled down for the rest of his life, and gave himself to the work of composition. He appeared very little in public. Melancholy by nature, he shunned all society but that of a few intimates, and, as he took no pains to become popular, his advance was very slow. His biographer, Mr. Barbedette, says that, with his attractive qualities, "he was certain, had he followed the example of others, to arrive at speedy distinction. But Heller was not made of such stuff. He preferred to plough his own furrow unaided. And he did so, but slowly indeed, and at the cost of many disappointments." At first Heller's pieces did not suit a public taste formed on more flimsy and less poetical effusions. Only Charles Hallé, who was then in Paris, dared publicly to play them, but as taste improved, they came more and more into vogue, till they spread over the world and made the composer's name familiar in every household. Mr. Barbedette says that "Heller's works are at least as important as those of Chopin." We cannot go so far as that, for we see in Chopin the expression of a more positive and nobler genius. But Heller was, so to speak, the Chopin of middle-class amateurs, who have a difficulty in comprehending the high-flown romanticism and the altogether strange nature of the greater man. Heller, nevertheless, did a great work. He assisted largely in the reform of household music, and helped in no mean degree to form a taste for higher things than his own. For this alone he deserves a grateful remembrance.

Henri Herz.—This once famous pianist died in Paris, on the 6th ult., at the good old age of four-score years and two to a day, having been born in Vienna on January 6, 1806. He first studied music under his father, at Coblentz, and made such rapid progress that he performed Hummel's Variations (Op. 8) in public when only eight years old. Six months later he composed a sonatina for the piano. In 1816, being then the age of Joseph Hofmann now, Herz was taken to Paris and entered at the Conservatoire, as a member of Pradher's class for the piano. There he won the first prize for his instrument after four days' preparation, undertaken on rising from a bed of sickness; the works performed being a study by Clementi and Dussek's twelfth Concerto. In 1818 appeared the first results of his studies in composition, and thenceforward his name rapidly became known; Herz at once found a model when Moscheles visited Paris, and copied it with such success that his brilliant career may be said to date from the period in question. In great favour as a performer, Herz was even more fashionable as a composer of light, showy pieces, now, happily, out of date. Two hundred of these and other works were in print as far back as 1861, and it is said that publishers were willing to pay Herz four or five times as much as they gave to any other composer. Herz visited England in 1833 and was received with enthusiasm. Later on he associated himself with a company of pianoforte manufacturers, and subsequently started a business of his own which became, and still is, famous, Herz travelled much on artistic tours, especially in North and South America, but on his return to Paris in 1851 he began to lose interest in the practice of his art and gradually relinquished it all together, though his chair at the Conservatoire was not abandoned till 1874. Herz can hardly be said to have had any claim to consideration as an artist *pur sang*. He was a masterful composer and performer of flashy pieces, and took care, in the true spirit of a tradesman, to provide the public with what they liked, regardless of any higher consideration.

Carl Stepan, the once famous singer, died on December 30 from blood-poisoning, following an amputation of the leg. He was the father of the clever artist who still sings in the Carl Rosa Opera Company under the stage name of Mr. Max Eugène. Carl Stepan was born at Strakonitz, Bohemia, in December, 1822. He resigned the post of "Court singer" at Mannheim in 1870, and came to England, where he sang *Don Giovanni*, *Valentine* in "Faust," and other parts, under Mr. Mapleson. He also sang successfully at many Concerts, including the original series of Oratorio Concerts then being carried on by Messrs. Novello and Co. at St. James's Hall. He was principal baritone at the Pro-Cathedral, Kensington, until about three years ago, when ill-health interfered with the performance of his public duties.

The name of Chaplin Henry (Henry Charles Stroud) must also be added to the list of those recently deceased. He died on the 12th ult., in his sixty-second year. He was originally a bookseller, but having a fine bass voice he relinquished that business for the profession of music. He was at first attached to the choir of Surrey Chapel, in the Blackfriars Road, and when Mr. Henry Leslie's Choir was started he was one of the earliest members. He was principal bass at the Foundling Chapel for many years. His daughter, Elizabeth (Bessie Stroud), was married to Mr. Montem Smith of Westminster Abbey.

The death is announced of Signor Giuseppe Fancelli, at the age of fifty-three. He was originally a labourer, but possessed a tenor voice of rare quality and power. Signor Fancelli sang at the Italian Opera in Paris, and thence came to London, appearing at the Royal Italian Opera, under the late Mr. F. Gye, in April, 1866, in "La Traviata," and afterwards, and for several seasons, singing under the management of Mr. J. H. Mapleson, at Drury Lane and Her Majesty's. Signor Fancelli was absolutely ignorant of the art of music and learnt his parts by ear; he never sang out of tune. Although a very poor actor, the beauty of his voice carried all before it, and few tenors or his day were more popular in his native land. He had saved up sufficient money to render further work needless, and accordingly retired into private life at a farm he had purchased in the neighbourhood of Florence, where he died of meningitis, on the 22nd ult.

MUSIC IN DEVON AND CORNWALL.

(From our own Correspondent.)

On Saturday, the 21st ult., a successful Concert was given at the Plymouth Guildhall, under the conductorship of Mr. J. Hele, Mus. Bac. The spacious building was

The Lover's Plaint.

A FOUR-PART SONG.

Words by George Digby, Earl of Bristol (17th century.) Composed by F. Corder.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Soprano. *Allegro giojoso.* *f*

See, oh see, how ev - 'ry tree, How ev - 'ry bow - er, ev - 'ry flow - er,

Alto. *f* *dolce.* *p*

See, oh see, how ev - 'ry tree, How ev - 'ry . . bow - er, how

Tenor. *f* *dolce.* *p*

See, oh see, how ev - 'ry tree, How ev - 'ry bow - er, how

Bass. *f* *dolce.* *p*

See, oh see, how ev - 'ry tree, How ev - 'ry bow - er, how

Piano.* *Allegro giojoso.* *f* *p*

dolce. *cres.*

ev - 'ry bow'r, ev - 'ry flow'r A new life gives to oth - ers' joys! . .

cres.

ev - 'ry bow - er, ev - 'ry flow - er A new . . life gives to oth - ers' joys! . .

cres.

ev - 'ry bow - er, ev - 'ry flow - er A new life . . gives to oth - ers' . . joys!

cres.

ev - 'ry bow - er, ev - 'ry flow'r A new life gives to oth - ers' joys! . .

cres.

* For practice only.

ff

See, oh see, how ev - 'ry tree, How ev - 'ry bow - er, ev - 'ry flow - er

See, oh see, how ev - 'ry tree, How ev - - 'ry flow - er A

See, oh see, how ev - 'ry tree, How ev - - 'ry flow - - -

See, oh see, how ev - 'ry tree, How ev - - 'ry . . flow - er

ff

A new life, a new life gives . . to oth - ers' joys.

new . . life, . . a new . . life, . . a new . . life . . gives to oth- ers' joys.

er new . . life, . . a new life gives to oth- ers' joys.

new . . life . . gives to oth - - - - ers' joys.

Meno mosso.

pp

Whilst that I grief - strick - en lie,

pp

Whilst that I grief - strick - en lie,

pp

Whilst that I grief - strick - en lie,

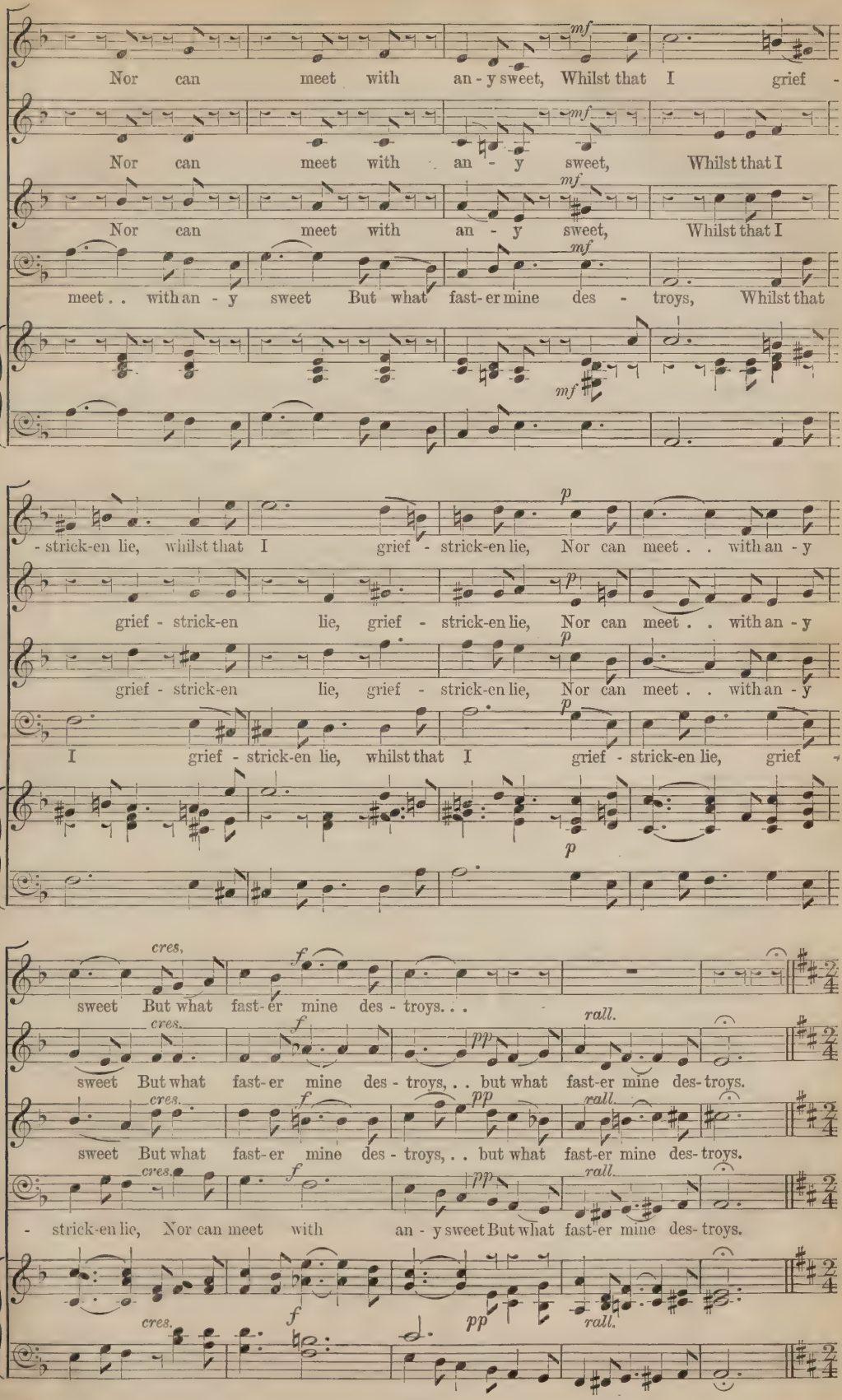
mf

Whilst that I grief - strick-en lie, whilst that I grief - strick - en lie, Nor can

Meno mosso.

pp

mf


mf
Nor can meet with an - y sweet, Whilst that I grief -
Nor can meet with an - y sweet, Whilst that I
Nor can meet with an - y sweet, Whilst that I
meet . . with an - y sweet But what fast- er mine des - troys, Whilst that
p
- strick-en lie, whilst that I grief - strick-en lie, Nor can meet . . with an - y
grief - strick-en lie, grief - strick-en lie, Nor can meet . . with an - y
grief - strick-en lie, grief - strick-en lie, Nor can meet . . with an - y
I grief - strick-en lie, whilst that I grief - strick-en lie, grief -
cres.
f
sweet But what fast- er mine des - troys. . .
pp
rall.
sweet But what fast- er mine des - troys, . . but what fast-er mine des- troys.
sweet But what fast- er mine des - troys, . . but what fast-er mine des- troys.
- strick-en lie, Nor can meet with an - y sweet But what fast-er mine des- troys.

Allegretto, sempre stacc. *p* *cres.* *mf*

What are all the senses' pleasures When the mind has lost all measures? what are all the sen-ses', all the sen-ses'

What are all the senses' pleasures When the mind has lost all measures? what are all the sen-ses' pleasures

What are all the senses' pleasures When the mind has lost all measures? what are all the sen-ses', all the sen-ses'

What are all the senses' pleasures When the mind has lost all measures? what are all the sen-ses' pleasures

Allegretto. *p stacc.* *cres.* *mf*

dim. e poco rit. al fine. *pp*

pleasures when the mind has lost all mea-sures, . . . has lost all measures?

dim. e poco rit. al fine. *pp*

when the mind has lost all measures, when the mind, a-las, has lost all measures?

dim. e poco rit. al fine. *pp*

pleasures when the mind has lost all mea-sures, . . . has lost all measures?

dim. e poco rit. al fine. *pp*

when the mind has lost all measures, when the mind, a-las, has lost all measures?

dim. e poco rit. al fine. *pp*

Allegro giojoso. *f* *dolce.*

Hear, oh hear, how sweet and clear, The night-in-gale . . and wat-ers' fall, the nightingale

f *dolce.* *p*

Hear, oh hear, how sweet and clear, The night - in - gale, . . the nightingale and

f *dolce.* *p*

Hear, oh hear, how sweet and clear, The night - in - gale, . . the nightingale and

f *p dolce.*

Hear, oh hear, how sweet and clear, The night - in - gale, . . the night-in-gale and

Allegro giojoso. *f* *p*

cres. *ff*

and waters' fall In con - cert join for others' ears. . . Hear, oh hear, how sweet and clear The

cres. *ff*

waters' fall . . In con - cert join for others' ears, . . Hear, oh hear, how sweet and clear The

cres. *ff*

waters' fall . . In con - cert join for oth - ers' ears, Hear, oh hear, how sweet and clear The

cres. *ff*

wa-ters' fall . . In con - cert join for others' ears. . . Hear, oh hear, how sweet and clear The

cres. *ff*

night - in-gale and wa - ters' fall . . In con - cert, in con - cert

night - - in - gale . . In con - cert, . . in con - cert, . . in

night - - in - gale . . . con - cert, . . in

night - - in - gale In con - cert . . join, for

Meno mosso. *pp*

join . . for oth - ers' ears. Whilst to me for

pp

con - cert join for oth- ers' ears. Whilst to me for

pp

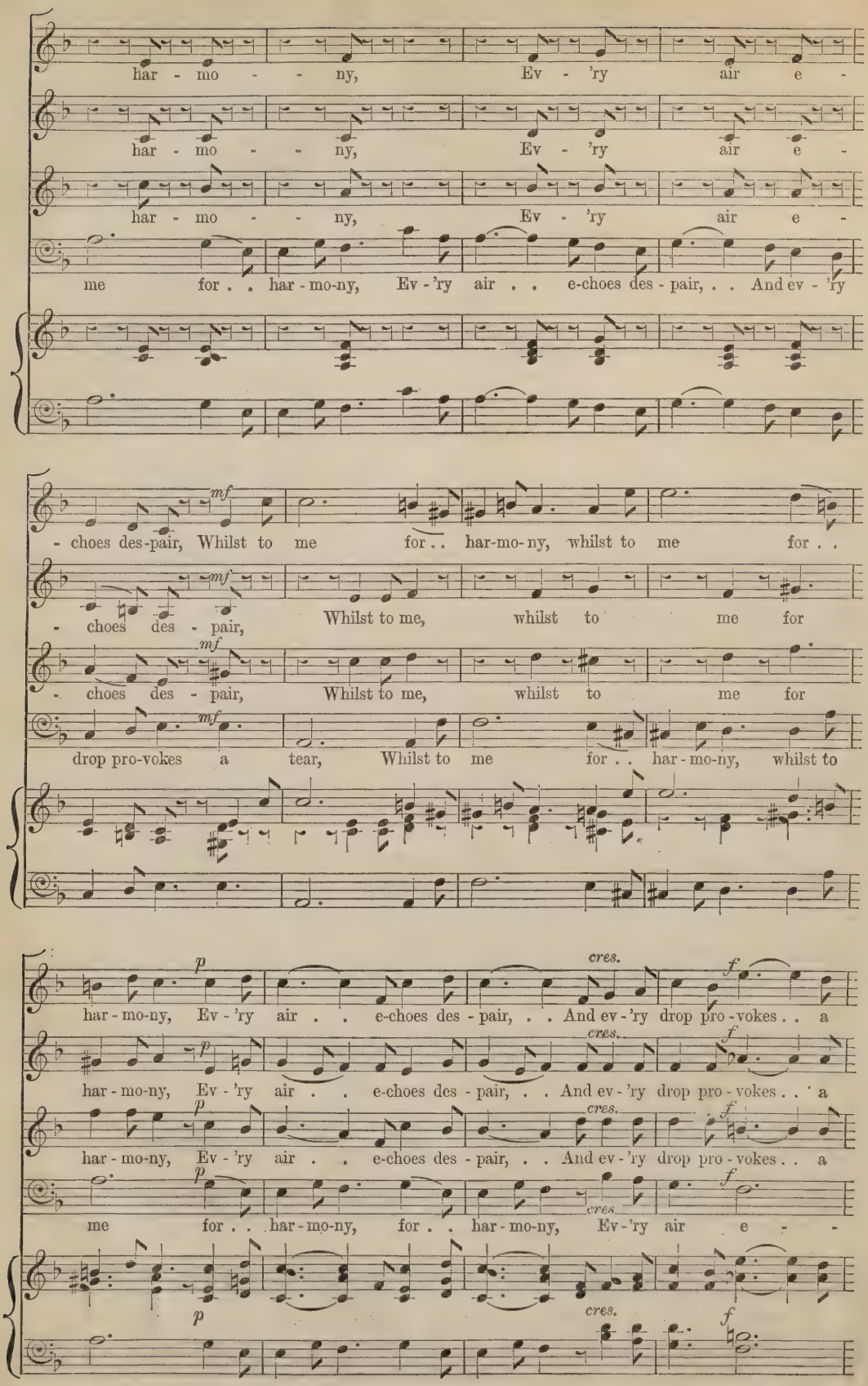
con - cert join for oth- ers' ears. Whilst to me for

mf

oth - - - - - ers' ears. Whilst to me for . . har - mo-ny, whilst to

Meno mosso.

mf *pp*


har - mo - - ny, Ev - 'ry air e -
har - mo - - ny, Ev - 'ry air e -
har - mo - - ny, Ev - 'ry air e -
me for . . har - mo-ny, Ev - 'ry air . . e-choes des - pair, . . And ev - 'ry
mf
- choes des-pair, Whilst to me for . . har-mo-ny, whilst to me for . .
mf
- choes des - pair, Whilst to me, whilst to me for
mf
- choes des - pair, Whilst to me, whilst to me for
mf
drop pro-vokes a tear, Whilst to me for . . har - mo-ny, whilst to
p
cres.
f
har - mo-ny, Ev - 'ry air . . e-choes des - pair, . . And ev - 'ry drop pro - vokes . . a
p
cres.
f
har - mo-ny, Ev - 'ry air . . e-choes des - pair, . . And ev - 'ry drop pro - vokes . . a
p
cres.
f
har - mo-ny, Ev - 'ry air . . e-choes des - pair, . . And ev - 'ry drop pro - vokes . . a
p
cres.
f
me for . . har - mo-ny, for . . har - mo-ny, Ev - 'ry air e - -
p
cres.
f

Allegretto. sempre stacc. *p* *rall.* *pp*

tear, . . . What are all the senses' pleasures When the

tear. . . and ev'-ry drop pro-vokes a tear. What are all the senses' pleasures When the

tear, . . and ev'-ry drop pro-vokes a tear. What are all the senses' pleasures When the

- choes despair, and ev'-ry drop pro-vokes a tear. What are all the senses' pleasures When the

Allegretto. *p stacc.* *pp* *rall.*

cres. *mf* *dim. e*

mind has lost all measures? what are all the sen-ses', all the sen-ses' pleasures when the

mind has lost all measures? what are all the sen-ses' pleasures when the

mind has lost all measures? what are all the sen-ses', all the sen-ses' pleasures when the

mind has lost all measures? what are all the sen-ses' pleasures when the

poco rit. al fine. *pp*

mind has lost all mea - sures, . . . has lost all measures?

mind has lost all measures, when the mind, a-las, has lost all measures?

mind has lost all mea - sures, . . . has lost all measures?

mind has lost all measures, when the mind, a-las, has lost all . . measures?

Also published in Novello's Tonic Sol-fa Series, No. 578, price 1½d.

THE

NATIONAL CONCERT HALL

(LIMITED).

Registered under "The Companies Acts," 1862 to 1886, whereby the liability of each Shareholder is limited to the amount of his shares.

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PROSPECTUS.

THIS company has been formed for the purpose of erecting a Concert Hall to seat about 4,000 persons, with orchestral accommodation for 700 performers; also a Minor Hall, with subsidiary suites of rooms, a spacious and handsome restaurant, smoking rooms, &c.

In addition to the main object of providing a perfect concert hall, the premises will be especially suitable for chamber concerts, banquets, large meetings, balls, &c.

The directors have been fortunate in securing a site close to Victoria Station, with three frontages. The area extends over about 20,000 superficial feet, and is for the most part freehold. The remainder is held under a licence from the Metropolitan Board of Works.

The position is unrivalled, as it is within a few yards of the Victoria Stations on the Metropolitan, District, London, Brighton and South Coast, and London, Chatham and Dover Railways, from whence it is proposed to construct a subway connecting these stations with the hall and restaurant, thus giving a direct approach under cover from any station round London on the whole system of the Underground Railways.

The Concert Hall will be built with due regard to acoustic properties, and with all the latest improvements in ventilation, electric lighting, seating, &c.

Ample means of exit will be provided, and the entire premises will be constructed of fire-proof materials. Electric light will be used throughout the buildings.

It is generally admitted that the necessity for adequate concert room accommodation in London has existed for many years. The only two buildings really available for large orchestral and choral performances are the St. James's Hall, said to seat only about 2,000 persons, and the Albert Hall, found to be impracticable on account of its great size.

The National Concert Hall meets a pressing and increasing want, and will enable the directors to provide orchestral, oratorio, and other concerts with the best artists of the day and with the greatest efficiency procurable, at prices much lower than those prevailing at present.

During last season the prices paid for best seats at the great orchestral concerts varied from 10s. 6d. to 15s., but concerts on a similar scale have been constantly given in Paris by M. Colonne and M. Lamoureux at popular prices with great success.

It is well known that the ever-increasing musical public of London will readily support concerts of the first class if the prices of admission are more reasonable.

The directors contemplate assimilating their prices to those charged on the Continent.

A large organ will be erected in the grand concert hall, and organ recitals will be given by the most popular organists of the day.

The buildings are to be commenced immediately, and it is intended that the hall shall be ready for occupation during the next autumn season.

The price to be paid for the property acquired by the vendors under some of the contracts hereafter mentioned, has been fixed by them at £60,000.

It is estimated that the cost of the buildings, subway, organ, furnishing, seating, electric lighting, &c., will not exceed £85,000.

The present issue of shares is limited to 20,000, as the directors contemplate raising the balance required on mortgage, at a low rate of interest.

The directors, after careful inquiry as to the income arising from similar undertakings, are of opinion exceptional advantages are attached to this property, and that the various sources of revenue arising from concerts, letting of the halls, and the restaurant, should be sufficient to pay a minimum dividend of 8 per cent. per annum on the share capital of the company.

The directors have every confidence in recommending this enterprise as a safe and profitable investment, providing substantial security.

All preliminary expenses up to the allotment of shares (excepting brokerage) will be borne by the vendors, who are the promoters.

The following contracts have been entered into:—

Agreement dated 28th December, 1885, between the Westminster Improvement Commissioners on the one part, and Richard Barker of the other part.

Supplemental agreement dated 28th December, 1885, between the Westminster Improvement Commissioners of the one part, and Richard Barker of the other part.

Agreement dated 28th April, 1886, between Richard Barker of the one part, and James Wilkie Adamson and Thomas Stirling Begbie of the other part.

Agreement dated 28th April, 1886, between Herbert Taylor of the first part, and the Westminster Improvement Commissioners of the second part, and Thomas Stirling Begbie of the third part.

Agreement dated 28th April, 1886, between James Wilkie Adamson and Thomas Stirling Begbie.

Licence dated 31st December, 1886, from the Metropolitan Board of Works to the Westminster Improvement Commissioners.

Agreement dated 21st December, 1887, between Joseph William Hiscock and Robert Taunton Raikes of the one part, and James Wilkie Adamson and Thomas Stirling Begbie of the other part.

Agreement dated 21st January, 1888, between James Wilkie Adamson and Thomas Stirling Begbie of the one part, and the National Concert Hall (Limited) of the other part.

The proposed plans of the building, together with the plan of the ground to be purchased, may be seen at the offices of the Company.

The memorandum and articles of association and copies of the above contracts may be inspected at the offices of the company's solicitors.

It is intended to apply for a quotation on the London Stock Exchange.

Prospectuses and forms of application may be obtained from the bankers and broker and at the offices of the company.

Application for shares should be made on the form accompanying the prospectus, and lodged with the bankers, Lloyds, Barnetts and Bosanquets Bank (Limited), 72, Lombard Street, accompanied by a deposit of 10s. per share.

If no allotment be made, the deposit will be returned in full.

London, January 21, 1888.

crowded to its fullest extent. Among the artists specially engaged were Mr. H. C. Tonking, Mr. B. M. Carrodus (violinist), and Mr. Maldwyn Humphreys (tenor). Mr. Tonking played several organ solos, including Best's Fantasia on Old English Carols, which was loudly applauded. Mr. Humphreys sang several songs successfully, but Mr. Hele, the Conductor, taking into consideration the length of the programme, wisely decided not to allow encores, though exception was made after Sullivan's "Once again." Mr. Carrodus had a good reception on his appearing to play the Andante and Finale in a Violin Concerto by Mendelssohn, and at the conclusion was heartily applauded. Mr. Carrodus also gave Berthold Tours's "Mélodie Religieuse" and a Mazurka by Wieniawski most successfully.

A short time since the Manchester Sunday School Union offered three prizes for the best setting of Whitsuntide hymns. The competition has been decided, and the winner of the first prize is Mr. W. Hannaford, Mus. Bac., Cantab., of Devonport.

The Redruth Philharmonic Society gave a Concert at Pencoys on Thursday, the 19th ult. The selections performed by the band were—"Tancredi" Overture; "Myosotis," "Ruddigore," and "Orange Blossom" Valses; "Carmen" and "British Volunteer" Marches, and "The Dance at the Forge" Fantasia. The vocalists were Miss Annie Hooper, Miss Clara Lemin, Mr. W. Juleff, and Mr. J. Lannin. Mr. H. T. Moore and Mr. J. Lemin were the accompanists, and Mr. J. Martin the Conductor.

A grand Chamber Concert was given at Druids' Hall, Redruth, on Monday, the 23rd ult. The performers were Mr. H. C. Tonking, Mr. B. M. Carrodus (violin), Mr. M. Humphreys (vocalist), and Master Harold Tonking (violoncello). The instrumental and vocal solos, &c., were rendered in a masterly manner, and were frequently applauded.

The Saltash Choral Society commenced their rehearsals on the 23rd ult. Mr. Gaul's "Joan of Arc" is the Cantata in practice, to be performed at Easter.

The members of the Redruth Choral Society have decided to perform Mendelssohn's Oratorio "Elijah" at Easter. This Society has lately been doing excellent work, and is making the best endeavour to ensure in the future the success which attended its performance of "The Messiah" and "Creation" in the past.

MUSIC IN GLASGOW AND THE WEST OF SCOTLAND.

(From our own Correspondent.)

Christmas was musically observed in our city in a number of the Established churches, likewise by one or two of the Dissenting congregations, in the form of Services of Praise, consisting of appropriate hymns and readings from Scripture, taking place chiefly in the evening. The occasion is dividing attention in the larger Scottish towns with New Year's Day, though not officially recognised by Presbyterians, who form so very large a proportion of our church-goers. Other musical functions that may be referred to, not sacred, which took place in the Christmas week, were a Scotch Concert by the Pollokshields Lyrical Society, under Mr. D. McColl, which was given in the Burgh Hall, Crosshill, on December 26, the distinctive feature of which was that the choral arrangements were all the work of local musicians; a Concert by the Crosshill Association, conducted by Mr. A. Patterson, in the same place, on the 28th, which included Schumann's New Year Song; a Concert by the Pollokshields Association, under Mr. W. T. Hoeck, also in the same place, when Barnett's "Ancient Mariner" was performed. Two Orchestral Concerts were also given by the Choral Union, Mr. Bernhard Stavenhagen appearing at that of December 27.

On New Year's Day the annual performance of Handel's "Messiah" was given by the Glasgow Choral Union, in St. Andrew's Hall, with Miss Annie Marriott, Madame Patey, Mr. H. Piercy, and Mr. Bantock Pierpoint as principals. Dr. A. L. Peace was the Organist, and Mr. Joseph Bradley the Conductor. The West of Scotland Choral Society, under Mr. Lambeth, also performed "The Messiah" in the City Hall, on New Year's Day. On the evening of the same day a Popular Orchestral Concert was given in St. Andrew's Hall, under the *bâton* of Mr. Manns, the selections being of a somewhat light cast.

The fifth Subscription Concert of the Choral Union took place on the 5th ult., the E flat Symphony of Mozart being the most important number in the programme. Mr. E. Gillet played the principal part in a Concerto for violoncello and orchestra by D. Popper. This Concert was succeeded by the Popular Concert of the 7th ult., in every way as classical as that of the Subscription Series. The Saturday audiences are, it may be noted, becoming almost the mainstay of the scheme. The programmes of the Subscription Concerts of the 10th and 17th ult. contained nothing very striking, the selections, generally, being rather from among familiar compositions than from new music. Madame Belle Cole sang on the last-named occasion. Mr. Franz Rummel, pianist, also appeared at that Concert. At the Popular Concert of the 14th ult. Schumann's No. 4 Symphony in D minor and A. C. Mackenzie's ballade for orchestra, "La Belle Dame sans Merci," were given; the first was listened to with careful attention and evident appreciation, and the latter, a most expressive composition, was enthusiastically received. The next (Saturday) performance, on the 21st ult., included Mozart's Symphony "The Parisian," the Overture to "The Flying Dutchman," by Wagner, and selections from Mendelssohn and others. Master F. C. Barker appeared as solo harpist.

At the Subscription Concert of the 24th ult. the Symphonie Fantastique of Berlioz was the principal work performed. Mrs. Hutchinson sang several songs by Fischof and others.

Dr. Stainer's church oratorio "The Crucifixion" was sung by the Woodside Church Choristers in Wardlaw Hill Church, Rutherglen, on the 18th ult. Mr. Graves acted as organist and choirmaster.

Macfarren's Cantata "The Lady of the Lake" was performed by the Paisley Choral Union on the 13th ult. The accompaniments were played by the Glasgow Choral Union orchestra. Mr. James Barr conducted.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

After the usual three weeks' lull at Christmastide, the second half of the musical season here began on Tuesday evening, the 10th ult., when our premier society, the Philharmonic, gave its seventh Concert; the soloist was Mdlle. Janotha, who has seldom been heard to better advantage here. She contributed Chopin's second Concerto in F, with the orchestra, and two soli—namely, a Novelette in F major, by Schumann, and a Valse Chromatique, by Leschetizky, with delicacy of tone and brilliancy of execution. The Symphony on this occasion—Svendsen's No. 2, in B flat—was a novelty, which proved to be thoroughly acceptable. Written in the usual four movements, Allegro, Andante sostenuto, Intermezzo, Andante, and Allegro con fuoco, the two last-named forming the *Finale*, and scored for full orchestra, it is replete with bright episodes and striking melodies, which rivet the listener's attention during the whole of the performance, there not being a dull moment from first to last. The orchestra, besides giving a well-nigh irreproachable rendering of this grand work, contributed in excellent style the Overtures to "Ferdinand Cortez," by Spontini, and "Zampa," by Hérold, as well as some ballet music from Gluck's "Parido ed Elena." The choristers had little or nothing to do, singing the Hunting Chorus from Schubert's "Rosamunde" and Smart's Part-song, entitled "Crocuses and Snowdrops." Miss Hope Glenn was the vocalist, and sang four songs in her best style. Mr. Hallé conducted.

The fifth of Mr. Hallé's series of eight Concerts was given in the Philharmonic Hall, on Tuesday evening, the 17th ult., the principal artists being Madame Norman-Néruda and Mdlle. Trebelli. The first-named lady, whose last appearance it was here this season, took part with the orchestra in Spohr's 12th Violin Concerto in A, joined Mr. Hallé in a superb rendering of the Andante (with variations) and Finale from Beethoven's "Kreutzer" Sonata, and played a solo, "Ungarisches," by Raff, with orchestral

accompaniment. Mdlle. Trebelli advanced considerably in the opinion of the audience by her artistic and finished performance of the airs allotted to her. The Symphony here again was a novelty, being Wagner in C. The Overtures to "Faniska," by Cherubini, and to "Der Vampyr," by Marschner, together with the Hungarian March from the "Faust" of Berlioz, completed the programme.

The Carl Rosa Opera Company began a seven weeks' stay on Monday, the 9th ult., and crowded houses have been the order of the day. Massé's bright and tuneful Opera "Galatea," was produced here for the first time, and must be pronounced a thorough success. The booking for this production was greater than can be remembered in the annals of local theatres, and necessitated its second performance two or three nights after. Auber's "Masaniello" has been revived here, and, judging from its reception, it will have to be repeated more than once. The other operas produced have been "Maritana," "The Bohemian Girl," "Nordisa," "Carmen," "Esmeralda," "Il Trovatore," and "Mignon." The season has so far been particularly noteworthy for the admirable mounting of the various operas at the Court Theatre, and for the unusual success of that rising young soprano, Miss Fanny Moody.

The newly-named Liverpool Choral Society will give their first Concert of the season early this month. The "Creation" is the work selected. It is confidently expected that the performance will be quite equal to their previous efforts.

The eighth Philharmonic Subscription Concert was given on Tuesday evening, the 24th ult., before a numerous audience, the soloists—Miss Lablache (vocalist) and Mr. Ondricek (violinist)—being new to Liverpool. There were two items on the programme which were performed for the first time here—namely, Mackenzie's "Water Music" from "Jason," and Dietrich's Overture entitled "The Normans," the latter music being bold and vigorous in character. The Symphony, splendidly played throughout, was Spohr's well known "Power of Sound." Mr. Ondricek, a violinist of unusual attainments, both in legitimate and "tricky" playing, delighted the audience by his manipulation of the instrument in Beethoven's lovely Concerto in D, and also in the soli (*a*) "Sérénade Mélancolique" by Tschaikowsky, and (*b*) "Rondo" by Laub, both of which were ably accompanied on the piano by Mr. Branscombe, the chorus-master and accompanist of the Society. In response to an encore, Mr. Ondricek gave "The Witches' Dance," by Paganini. Miss Lablache was fairly successful in her rendering of airs from "L'Italiana in Algieri" and "Lucrezia Borgia," and Tosti's song "Good-bye." The chorus sang "An old Romance," by Mendelssohn, and Beethoven's "Twine ye the garlands," from "The Ruins of Athens." The programme for the ninth Concert, to be given on the 7th inst., will include Lloyd's Cantata "Hero and Leander." Mrs. Hutchinson and Mr. Bantock Pierpoint are to be the vocalists, and Miss Fanny Davies the instrumentalist.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

Mr. Hallé's selection, for his chief solo performances this season, of the Beethoven Concerti in chronological sequence proves very interesting and instructive. The gradual expansion of the great master's insight into the possibilities of the orchestra, and the duty of the piano when combined with it, is shown as clearly in those works as it could be by the study of any other department of his labour. On the 19th ult. we reached the splendid E flat Concerto, which has so long served to mark an era in the development of this form of composition, and beyond which no one has yet seen his way. Doubtless much remains to be done ere we may reach the final settlement of the terms upon which the orchestra and the solo instrument may, with complete advantage, unite; but Beethoven unquestionably looked far into the distance, and made a very wide step toward the solution of this problem. Of Mr. Hallé's performance of Beethoven it is somewhat late to write. Nearly forty years ago he came among us with a reputation largely depending upon his rendering of the sonatas; and still his reading of the great classics of the pianist's library is marked by undiminished power, as well as by the old clearness and delicacy. Among the smaller pieces which he has played lately—either at his own Concerts or at the Recitals which he gives at the Concert Hall—we should welcome a little novelty; something to satisfy curiosity as to the modern tendencies of writers for the instrument, as well as, if possible, to satisfy by completeness and suitability. But so long as he regales us with the greater poems of the genius of the piano, we thankfully admit his right to select the smaller surroundings as he pleases, and as he judges most suitable to the taste and digestive faculties of the amateurs who attend his afternoon performances.

Among the larger and entirely orchestral works, we have recently had—for the fourth time—the "Episode de la vie d'un Artiste" of Berlioz, and (possibly for the last, as well as the first, time) Wagner's "Grand" Symphony. The combined labour of band, choir, and such principals as Miss Mary Davies, Messrs. Lloyd, Hilton, Santley, N. Dumville, and Barrow, in the rendering of the Cantata "The childhood of Christ" was probably intended as a relief after the "Episode," but the versatility of the French composer was not so great as his eccentricity. The choir sang with rare vigour Mendelssohn's magnificent Psalm "When Israel out of Egypt came," a masterpiece given only for the second time, and after an interval of twenty-five years.

The undertakings of the directors of the "Gentlemen's Concerts" have, during the month since I wrote, included one orchestral performance, on December 27 (and consequently attended by an audience miserably small, even for the Concert Hall), Mr. Hallé's Recitals, and a meeting, held on the 18th ult., to consider the present unhappy condition of the institution. After a little music Sir William Houldsworth and Mr. Hallé expatiated upon the history of the Society, its important services, and the advisability of an earnest effort being made to revive it. It appears that at least 100 new subscribers must be obtained in order to justify the hopes of the promoters.

On the 7th ult. Mr. de Jong introduced here a young *débutante*, Miss Sarah Berry, a native of Bamford, in this county, who holds the Courtenay Scholarship in the Royal College of Music. Possessing a contralto voice of great beauty and equality of tone, Miss Berry needs only to persevere in her study to attain a very honourable position in her profession. In her first effort she showed great self-possession and readiness by calmly proceeding to the end of the recitative introducing Gluck's "Che faro," in spite of a most unfortunate *contretemps* arising from some imperfection in the band parts. Conductors will be glad to know of a young singer not easily thrown out of her part. Miss Sarah Berry is to re-appear on the 4th inst.

For his Concert on the 21st ult. Mr. de Jong engaged Mr. Mapleson's Opera Concert party, with which was associated the new eleven-years-of-age prodigy, Mdlle. Pauline Ellice. The interest of the long programme culminated in the piano solos—wherein the little girl showed considerable brilliancy, unclouded by that nerve excitation which comes when the artistic sensibility begins to quicken—and the flute-like height and clearness of execution of the American songstress, Mdlle. Marie Decca; who, with apparent ease, warbled Mozart's trying "Gli angui d'inferno."

MUSIC IN SOUTH WALES AND MONMOUTHSHIRE.

(From our own Correspondent.)

The Opera "Blodwen" was performed at Merthyr by the local Orpheus Society, with full scenic and stage effects, on Monday, December 26, and several following nights. Mr. G. H. Rees was the organist, Mr. W. Rowlands played the harmonium accompaniments, and Miss E. Jones was pianist. The Conductor was Mr. W. H. Powell.

The eighteenth annual Eisteddfod was held at Treherbert, Rhondda, on December 26. Mr. E. H. Davies, Pentre, presided, and the musical adjudicator was Mr. R. C. Jenkins, R.A.M., Llanelly. For the best rendering of a Welsh part-song a prize of £10 was given to a Ton Ystrad

party. "Thanks be to God" was the test piece for the chief choral prize of £50. Four choirs competed—viz., Rhondda Philharmonic, Rhondda United, Blaencwm United, and Libanus United. The last-named choir, led by Mr. D. Davies, was adjudicated the winner. There was a Concert in the evening.

On the same day the ninth annual Eisteddfod at Ferndale, Rhondda, took place. The musical adjudicator was Mr. J. John. The chief choral prize for the best rendering of "Yr Haf" was divided between the Mardy and Trerhondda choirs.

An Eisteddfod was also held on December 26 at Treorky. Mr. Proudman, London, adjudicated. The attendance was very large. Two choirs (Porth and Cymmer United and Treorky United) competed for a prize of £20, offered for the best rendering of "We never will bow down," which the latter won. The chief choral test piece was the same as at the neighbouring Eisteddfod at Treherbert—"Thanks be to God"—and the prize similar in amount. Libanus, Porth and Cymmer, Rhondda Philharmonic, Blaencwm United Society, and Rhondda United Society were the competitors. The prize was taken by Blaencwm.

On Boxing day Eisteddfodau were also held at Cardiff, at Cefn near Merthyr, at Ebbw Vale, Llangeitho, Abercarn, and other places.

The Cardiff Orchestral Society gave a Concert at the Park Hall, on the Wednesday after Christmas Day, under the conductorship of Mr. S. G. Fifoot. Vocal assistance was rendered by Madame Patey, who was most enthusiastically received and applauded, and Mr. Lucas Williams. It should also be mentioned that out of respect to the memory of the late Sir George Macfarren, the "Dead March" was played at the opening of the programme.

On the 2nd ult. a Choral Festival was held at Dowlais. Mr. Daniel Thomas presided over the morning meeting, at which a choir of 800 children sang. The adult choir of 700 sang at the afternoon and evening meetings. The Conductor in each case was Mr. Dan Davies.

An Eisteddfod will be held at Neath on Easter Monday. The chief choral prize will be £50 and a gold medal, and the test piece "Worthy is the Lamb."

A meeting convened by Mr. Rees Jones, Landore, and presided over by Dr. Parry, Swansea, was held at the Ebenezer Schoolroom, Swansea, on the 13th ult., with the object of promoting the establishment of a Welsh Musical Society. An affirmative resolution was agreed to, and another meeting on the subject is to be held on the 12th inst.

Regarding the next National Eisteddfod at Wrexham, it may be useful to mention that, according to the special conditions, names and competitions for the vocal and instrumental subjects must reach the Society on or before June 1. In the male voice competition no instrumental accompaniment will be allowed; in the other competitions it will be at the option of the competitors to have a harmonium or pianoforte accompaniment. Amateur bands only are to compete for brass band prizes, but a conductor may act for more than one band, and he may be a professional musician. No objections will be entertained unless full particulars are forwarded at least one week previous to the contest.

The North Wales Eisteddfod was held at Dolgelly on the 2nd ult., when choirs from Llangollen, Festiniog, and Aberdovey competed for a prize of £40, offered for the best rendering of "Lift up your heads" ("Messiah"). Mr. Joseph Bennett, the adjudicator, awarded the prize to the Tanyrisian Choral Society, Festiniog.

MUSIC IN THE WEST.

(From our own Correspondent.)

Two ballad Concerts were given on December 26 by Mr. J. F. Nash, of Bristol Cathedral, in the Victoria Rooms, Clifton, before very fairly numerous audiences, attracted chiefly by the announcement of Mdlle. Marie de Lido and Mr. Iver McKay as vocalists. The Bristol Cathedral Quartet also rendered good service, giving some glees and part-songs with effect. Two of the members of the quartet, Mr. Morgan and Mr. Thomas, also contributed several solos, and Mrs. Viner Pomeroy (in place of Miss Bennett) gave four pianoforte solos with her usual brilliancy of execution. Mr. McKay's fine singing evoked hearty approval and was deservedly encored.

The chief event of last month was the annual "Ladies' Night" given by the Bristol Madrigal Society, in the Victoria Rooms, Clifton, the large room being, as usual, taxed to its utmost to accommodate the numbers assembled there. We append the programme—"God save the Queen," Horsley; "Let us all go Maying," Pearsall; "Fair Oriana," Hilton; "Matona, lovely maiden," Lassus; "I follow, lo, the footing," Morley; "A song for the season," H. Smart; "Let me careless," Linley; "O hills, O vales of pleasure," Mendelssohn; "Dainty white pearl," Bicci; "All ye that love fair freedom," Pearsall; "Now is the month," Morley; "T'other day as I was twining," C. Santley; "Sweet honey sucking bees," Wilbye; "Sweet flowers," T. A. Walmisley; "Thyrsis, sleepest thou," Benet; "Charm me asleep," H. Leslie; "Sir Patric Spens," Pearsall; "When Thoralis delights," Weelkes; "Home," Benedict; "The Waits," Savile. The Society fully maintained its high reputation at this, its 52nd Concert; but we should like to enter our protest against the system of granting so many encores, especially during the early part of the evening, the sad result of which practice was evident in the weariness of the voices, and the consequent falling of the pitch during the second half of the Concert, especially amongst the boys. A great deal of interest was felt in Mr. Santley's composition, which certainly received every justice at the hands of the Madrigalians. It was listened to with evident pleasure and was encored, its sprightly and dramatic character appealing to the general taste. We could willingly further discuss the performances, but must be content with a word of praise for the admirable rendering of Benedict's "Home," and in conclusion we would offer our hearty congratulations to the Conductor, Mr. D. Rootham, on the excellent work he presented as the result of last year's rehearsals.

We have received no news from other towns for this letter. The notices of Herr Peiniger's and Mr. Pusey Keith's Violin and Pianoforte Recital, given at Clifton, on the 25th ult., is deferred till next month, as also that of the first of a series of Matinées Musicales, arranged by Mr. and Mrs. Pomeroy, given on the 28th ult., and that of Miss Farler's annual Concert, which took place on the 31st ult.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

At Mr. Rawlinson Ford's fifth Concert, given in the Leeds Coliseum, on the 11th ult., there was a very good attendance. The programme contained Beethoven's genial Quintet in E flat, the perfectly smooth and unruffled beauty of which was greatly enjoyed. The Quintet was led by Mr. Franz Rummel, with whom were associated Messrs. Dubrucq (oboe), C. Fawcett (clarinet), T. E. Mann (horn), and D. Lalande (bassoon). The performance was in every way worthy of the distinguished artists concerned, and produced a good effect. Hummel's Septet in D minor was of a not less taking quality, and the fine showy part for pianoforte had the advantage of a very clever and thoroughly artistic exposition, such as the piece peculiarly demands. The vivacious *Finale* was given with much vigour, the whole of the executants, who were, besides Mr. Rummel, Messrs. John Radcliff, Dubrucq, Mann, Eckener, Giessing, and Dearlove, playing with spirit as well as intelligence, and by their perfect unanimity, inspired by the pianist, afforded the audience a special pleasure. Mr. Rummel, as soloist, gave a brilliant reading of Chopin's Sonata in B flat minor, and in Liszt's Hungarian Rhapsodie (No. 2) he made "a palpable hit." His playing was exceedingly clever, alike in the matter of technical quality as in its vigour and delicacy. Two lighter pieces by Chopin—a Valse and a Berçeuse—were given with exquisite taste. Another soloist was Mr. John Radcliff, who proved himself a capable flautist in the rendering of a Saltarelle by Demersseman. Mdlle. Antoinette Trebelli was the vocalist, and sang with much acceptance the air "With verdure clad," Handel's "Sweet bird," and

Gounod's Waltz from "Romeo and Juliet." Mr. Alfred Broughton officiated as accompanist.

The sixth Concert of the season was given on the 25th ult. The programme was of considerable length, and very entertaining through its variety. The vocalists were Madame Trebelli, Miss Alice Whitacre, Mr. Henry Piercy, and Mr. Barrington Foote. M. Hollman, Signor Bisaccia, and Mr. Marmaduke Barton shared in the instrumental items. At the Concert ensuing we are to have, along with Mr. Hallé's orchestra, Miss Agnes Zimmermann and Mr. Charles Chilley.

A more interesting Concert than that of the 6th ult., the fourth of the series, was never given by the Bradford Subscription Concerts Committee. Gounod's ballet music from "Polyeucte" and Smetana's "Lustspiel" Overture were performed. Of the latter it is sufficient to record a reception marked by unusual warmth and favour. Gounod's work was a scarcely less satisfying feature, and the Suite was, it need hardly be said, rendered to perfection by Mr. Hallé's band. Spontini's Overture to "La Vestale" proved a successful experiment, and the Huldigungs March was strikingly sonorous and grandiose. Mr. Hallé performed Weber's Concertstück in F, and Schumann's Novelette in F and the familiar Arabesque admirably. Signorina Gambogi made a very successful first appearance in Bradford, her voice being one of great purity and capable of the highest efforts. Her selections were compositions by Piccini, Pacini, Schumann, and Scarlatti.

Herr Peiniger and Mr. Pusey-Keith gave a Violin and Pianoforte Recital at Huddersfield on the 16th ult. The programme was somewhat remarkable, including side by side with works by Beethoven, Bach, Spohr, Chopin, and Dvorák, compositions by Julius O. Grimm, Mantel, and Bohn. Grimm's Sonata in A had a very favourable hearing. The "Moonlight" Sonata was well rendered by the pianist, who plays with facility and good expression.

Mr. Edgar Haddock continues his musical evenings with success. At the Concert given on the 16th ult. Mr. Haddock was assisted by a student of the Royal College, Mr. W. W. Cook (a Yorkshireman, born at Lightcliffe near Halifax). One of the items on the programme was a Sonata in D minor by Mr. Cook, which seems to have had for model one of Grieg's compositions, and of which a highly favourable impression is recorded.

MUSIC IN AMERICA.

(From our own Correspondent.)

New York, January 11, 1888.

In the metropolis the month's musical flood was stayed to a great extent by the holidays, which are always unprofitable to all amusement caterers except the Choral Societies that keep up the beautiful tradition of a Christmastide performance of "The Messiah." In Boston the Handel and Haydn Society is the conservator of the tradition, and two weeks ago it gave the work for the eightieth time in its history. In New York it is the Oratorio Society. Each year a depleted treasury is replenished by the ticket sales for the Christmastide Concert. The Newark Harmonic Society, which seems to be enjoying a new fund of vitality since Mr. E. M. Bowman became its Conductor, changed its policy this year with reference to Handel's Oratorio, and giving only a portion of it, filled the second part of the entertainment with Anderton's "Yuletide," the beauty and appropriateness of which were heartily appreciated by press and public.

The German Opera has been continuing its notable representations, though without such generous patronage from the public as it enjoyed last year. Undaunted by the fact that the receipts threaten to be 17,000 dollars less than last season, the directors have nevertheless determined to continue their present policy, and next fall will see inaugurated the fifth season of Grand Opera in German at the Metropolitan Opera House. Just now the company is hard at work with Wagner's "Götterdämmerung," which is the only promised novelty remaining to be given. It is expected that it will be ready by the 25th inst., when its production will be followed by two consecutive representations of the Nibelung tetralogy with "Rheingold" omitted. The last month brought two novelties into the repertory, Weber's "Euryanthe" and Spontini's "Ferdinand Cortez." Weber's beautiful opera had been heard in New York twenty-four years previously, but "Cortez" was entirely new. None of Spontini's music had been heard in this country previously except his overtures and a few detached pieces from his operas. The occasion was utilised by Director Stanton to give the public a peculiarly imposing stage spectacle, in which an effort was made to present truthful studies of the Aztec antiquities so far as architectural forms, banners, sacred symbols and the like were concerned. One writer for the press, in discoursing on the enterprising director's efforts at realism, called attention to the fact that the number of persons employed in the representation of "Cortez" was nearly as large as the veritable Mexican conqueror's army, and that only the horses were wanting. The music of the opera has been voted antiquated in spite of the critics who get their opinions from the essays of Dr. Spitta and Berlioz, and real amateurs have derived much less pleasure from it than from "Euryanthe."

Mr. Locke's National Opera Company, after many discouraging vicissitudes in the West, culminating in the secession from its ranks of Madame Fursch-Madi and Eloi Sylva, opened last Monday night in Boston, where "Nero" was given with much success. M. Sylva was persuaded to come back, in order that Rubinstein's opera and "Tannhäuser" might be given in accordance with promise. Mr. McGuckin has remained with the company from the beginning and has done much to keep the organisation intact.

The history of the Handel and Haydn Society is now being completed by John S. Dwight, and many points have been brought out in the work which hitherto have only been known to the members of the Society. It is a very interesting work for the general reader, and it will be conceded by all that the history of the Handel and Haydn Society is the history of music in New England, for up to a very recent period, say 1870, when the great Gilmore Jubilee gave an impetus to choral music, the "Handel and Haydn" was not only the pioneer, but to all intents and purposes the only exponent of this class of music in this country in any regularly constituted lasting form.

Early in the present month, Messrs. Novello will issue a new Pocket Edition of Mendelssohn's "St. Paul," price one shilling. The clearness and sharpness of the music, and the beauty of the type in which the words are printed, will commend the edition to those who know how to estimate the value of good typography, while the accuracy of the text will doubtless make it much sought after.

Dr. A. C. Mackenzie will return to London from Florence in time to conduct the rehearsals of "The Golden Legend," which is to be given at the next Novello Oratorio Concert, on the 22nd inst. At this Concert also an Overture by Mr. Oliver King will be performed for the first time.

The half-yearly Higher Examinations of Trinity College, London, took place during last month, when the following gentlemen acted as examiners:—Mr. G. E. Bambridge, Mr. Henry R. Bird, Dr. Jacob Bradford, Mr. Arthur Carnall, Mus. B.; Mr. F. Corder, Mr. A. G. Drinkwater, M.A.; Professor James Higgs, Mus. B.; Dr. E. J. Hopkins, the Rev. Dr. Bonavia Hunt, Dr. W. H. Longhurst, Dr. A. H. Mann, Mr. M. Maybrick, Dr. C. W. Pearce, Mr. Ridley Prentice, Professor Gordon Saunders, Mus. D.; Dr. Armand Semple, B.A.; Professor Bradbury Turner, Mus. B.; and Mr. C. E. Willing. The following is the Pass List:—Harmony Certificate—Emily Morgan, Frimley (Surrey). Certificated Pianists—Alice Brown, Ipswich; Ethel A. Buckley, Parkstone (Dorset); Emma D. Caird, London; Florence Dodd, London; Annie Elizabeth Green, West Bromwich; Ethel Hensman, Northampton; Lilian Mary Harris, Trinity College, London; Louisa J. Hunt, Trinity College, London; Ada M. Ireland, High Barnet; James Henry Ledger, Leeds; Alice Sarah Long, Reading; Lilian G. Mackenzie, London; Emily M. Mainwaring, Llanelly; Sarah A. Partoon, Buntingford; Lizzie Richards, Birmingham; Alice E. P. Symes, Alton; Anna E. Thomas, London; Frank Timperley, Birmingham; Elizabeth Watson, Kidsgrove (Staff.); Mary R. Yates, Southport. Associate-Pianists—Alice Minnie Clowes,

Needham Market; Agnes Cowley, Birmingham; Elizabeth B. Grose, Trinity College, London; Margaret I. Hulbert, London; Louisa J. Long, Reading; Florence Nightingale, Hampton-on-Thames; Edith Mary Sawer, Trinity College, London; Eleanor M. Shuttleworth, London; Elizabeth G. Thomson, London; Catherine L. Towers, London. Certificated Vocalist—Julia A. Stanton, Uxbridge. Certificated Organists—Frederick E. Hillman, Trinity College, London; Eliza Wilson, Grantham. Organ-Associate—James Shaw Ford, Trinity College, London. Matriculation Certificates—Helen S. E. Crosby, Trinity College, London; Gertrude M. Mitchell, Manchester; Marion I. Sked, Birkenhead; Annie M. Wood, London; with Honours—Marion Hunt, Rye; Eva Mary Silver, Maidenhead. Further Arts Certificates—Ethel M. Bonavia Hunt, London; Ptolemy S. T. Pardy, Kingston-on-Thames; William Sidebotham, Cheadle Heath (Stockport). Preliminary Division (Associate in Music)—Robert E. Clark, High Barnet; George A. Swain, London; Arthur E. Winscom, London. Associates in Music—William Griffith, Junr., Northampton; Arthur K. Hawthornthwaite, Lancaster; John B. Heavysege, Radwinter; Frederic W. J. Lesser, London; Bertha McBlain, London; Edith Moore, Nottingham; John W. Oxley, Trinity College, London; Arthur W. Rogers, Ealing; Thomas Russe, Tiverton; Susannah J. Steel, Trinity College, London; Herbert Westerby, Stonehaven.

The customary performance of the selections from Mendelssohn's "St. Paul," relating chiefly to his conversion, his ordination, and his departure for Jerusalem, took place on the 25th ult. at St. Paul's Cathedral. The choir was augmented by members of the Chapel Royal, Lincoln's Inn Chapel, Westminster Abbey, and the Sunday Evening Choir, and there was a full band, robed in surplices. The chants were sung to special Psalms, and the Service—Stainer in B flat—was accompanied by the band and organ, the pitch of the two forces not being always coincident. In the morning there was a full Communion Service, a large number of communicants presenting themselves. On this occasion the new reredos, erected from designs by Messrs. Burgess and Garner, was exposed to view. It is a very beautiful structure and covers the eastern apse. It is built of marbles, white and coloured, and it is approached by a pavement and wide steps of Parian and Brescian marbles. In the foreground is the communion table, and behind it rises to the height of some seventy feet the new marble reredos. In the basement are doors of pierced brass, over which are incriptions, "Pasce oves meas," &c., and angels above them are supporting shields with the crossed swords and keys, the arms of St. Peter and St. Paul. Higher still are the most prominent features of the structure—that is to say, curved groups of sculpture in bold relief, representing in the centre the Crucifixion and Entombment, flanked by the Nativity and the Resurrection, the whole surmounted by an ideal figure of the Risen Saviour. The frieze bears the inscription "Sic Deus dilexit mundum," and there are besides statues of the Angel Gabriel and the Virgin, St. Peter and St. Paul, and others. The white of the Parian marble is happily relieved by the backgrounds of coloured marbles, and by the gilded bronze wreathings of foliage which, in accordance with Wren's idea, borrowed from St. Peter's at Rome, twine round the supporting pillars. The whole will shortly be enclosed with Wren's iron gates, which were removed from the entrance to the choir and laid in the crypt when the organ was removed.

The following obtained the Diploma of Fellowship at the January Examination at the College of Organists:—Messrs. J. H. Mayer, W. C. Bayley, H. W. Bolling, F. E. Fletcher, H. A. Fricker, W. W. Harvey, A. Hey, E. F. Huntley, Mus. Bac., J. E. Jeffries, B. Nock, S. Round, T. Russe, J. E. Senior, H. J. Taylor, C. Wilkes, and A. R. Wood. The following obtained the Diploma of Associateship:—Messrs. W. Bamford, A. B. Bannister, T. H. Bennett, J. Bottomley, J. J. Bushill, H. B. Carter, C. E. Clemens, J. H. P. Dean, C. T. Dee, H. J. B. Dart, G. Farrant, A. Gurney, T. Hall, C. Hancock, F. M. Harrison, S. Hawley, J. C. Hele, W. H. Hopkinson, A. G. Iggulden, C. L. Jones, G. J. Kimmins, G. Lees, R. M. Lumb, C. C. Palmer, F. W. Parish, R. H. Peters, C. T. Reynolds, W. H. Richardson, W. Schofield, J. H. Slape, F. M. Smallwood, E. E. D. Smith, B. H. Steane, H. F. Stenson, H. A. Toase, R. H. Turner, and H. W. Wells; Misses B. Whyte, A. W. Wilson, and F. B. Wood. The Examiners were Dr. J. F. Bridge, Dr. E. J. Crow, Dr. F. E. Gladstone, Mr. J. Higgs, Mus. Bac.; Dr. C. Warwick Jordan, Dr. Haydn Keeton, Dr. G. C. Martin, Mr. W. Parratt, Mus. Bac.; Dr. C. W. Pearce (acting for Dr. Dyer), Mr. E. H. Turpin, and Mr. T. Wingham. The F.C.O. Diplomas were distributed by Sir George Grove, LL.D., Vice-President of the College, and the A.C.O. Diplomas were presented by Mr. C. E. Stephens.

A very attractive programme was provided at the Vestry Hall, Hampstead, on the 26th ult., by the Pitt Habitation of the Primrose League, on the occasion of the presentation of a testimonial to the Secretary, Miss Catherine Ray. An excellent quartet, consisting of Messrs. Sidney Barnby, Gawthrop, Hanson, and Miles, gave an admirable rendering of several Part-songs, being encored in Mackenzie's "Franklyn's Dogge." The same composer's new patriotic song, "The Empire Flag," sung by Mr. Gawthrop and a small chorus, was enthusiastically received. "Stars of the summer night" and "Because of thee," both by Berthold Tours, the former sung by Mr. Hanson and the latter by Mr. Gawthrop, accompanied in each instance by the composer, also met with great favour. Pianoforte and violin solos were contributed with excellent effect by Miss Bessie Waugh and Miss Clara Titterton respectively, while agreeable variety was given to the entertainment by the recitations of Mr. Charles Fry and his pupils, Mrs. W. Nash and Miss E. M. Churchill. Both of the ladies displayed marked ability and evidenced careful training, and Mr. Fry's humorous rendering of Mr. W. A. Barrett's clever parody on the "Lost Chord" was greeted with enthusiasm.

The Concert given by Mr. Ralph Livings on the 11th ult., at St. Leonard's, was especially noteworthy. Mr. Livings was warmly applauded and recalled after his pianoforte solo, Chopin's Ballade in E flat, which he played with brilliancy. Mdlle. Marie de Lido next gave a Russian national song, "Tzigane," with great charm. Miss Romola Tynte (a pupil of Mr. Hermann Vezin) among other pieces recited "A Legend of Provence," by Adelaide Procter, most effectively. Mr. Leo Stern, a pupil of Piatti, who has also studied at Leipzig, and during the last few weeks has won golden opinions in the metropolis, was the violoncellist. Herr Gompertz's rendering of Sarasate's bewitching Spanish Dance, No. 2, was most artistic and satisfactory in every way. The two last movements of Grieg's beautiful Sonata in F, substituted for the Trio by Gade, quite enchanted the audience by its wild freshness and quaint melodies. This was perfectly rendered by Herr Gompertz and Mr. Livings, and brought a splendid programme, upon which the Concert-giver may be heartily congratulated, to a brilliant conclusion.

The Dedication Festival of St. Agnes', Kennington Park, S.E., commenced on Tuesday, the 17th ult. Smart's Service in F, with the Benedictus and Agnus Dei from Gounod's Messe Solennelle ("St. Cecilia"), was sung at the Holy Communion. On the Sunday within the Octave, the Service used was Weber in G, with orchestral accompaniment in addition to the organ. The solos were sung by Messrs. Toms, Cox, and Plant, and Miss E. Howes; and the Service concluded with Gounod's "Marche Solennelle," played as a voluntary by band and organ. The Magnificat and Nunc dimittis at Evensong were harmonised Gregorians, arranged by the Organist, Mr. W. W. Hedgcock. On Wednesday, the 25th ult. (Conversion of St. Paul), a selection from Mendelssohn's "St. Paul" was given, with Madame Worrell, Miss Ella Cleugh, Mr. Edward Dalzell, and Mr. Stanley Smith as principals. The choruses were sung by the choir of the church, and Mr. Hedgcock was at the organ. The whole festival was brought to a close on Friday, the 27th ult., by the singing of Stanford's Te Deum in B flat.

Mr. W. Done, the Organist of Worcester Cathedral and the Conductor of the Triennial Festival held in that city, celebrated his golden wedding-day on the 9th ult. He is

a native of Worcester and has passed the greater part of his life there, and has been Organist of the Cathedral for a period nearly as long as the years of his marriage. He was Conductor of the Worcester Festival of 1845, when the arrangements were upon a more economical scale than now. In 1848 a departure was made, and Mdlle. Alboni, Madame Castellan, the Misses Williams, Miss Dolby, Mr. Sims Reeves, Signor Lablache, Mr. Lockey, Mr. Robinson, and Mr. Machin were engaged as principal vocalists. Mdlle. Jenny Lind had promised to take part, but Mr. Lumley compelled her to break her engagement. Of this goodly list, only one name is associated with the music of to-day, Mr. Sims Reeves. Mr. Done has held the Conductor's *bâton* at fifteen Triennial Meetings of the Three Choirs.

St. Paul's Day was, in accordance with a recognised custom, marked at St. Paul's Church, Paddington, by the performance, at the evening service, of a selection from Mendelssohn's "St. Paul," sung by an augmented choir. The service consisted of choral Evensong, and the Hymns "Angel voices ever singing" (Processional), "We sing the glorious conquest," and "O Lord of heaven and earth and sea." The special Psalm (132nd) was sung to Gilbert in G, and the Canticles to Berthold Tours in F. The selections from Mendelssohn's great work were chosen with judgment. The soloists were Messrs. T. Noble, T. H. Pearson, A. Smith, and Henry Pope, there was a chorus of sixty voices, and the Conductor was Mr. T. C. Warren. The accompaniments throughout were played by Mr. H. W. Richards, F.C.O., Organist of Christchurch, Lancaster Gate.

At the Intermediate Examination in Music of the University of London (Mr. R. T. Glazebrook, M.A., F.R.S., Dr. Pole, F.R.S., Professor Reinold, M.A., F.R.S., and Dr. Stainer, M.A., Examiners) the following names were placed upon the Pass List:—First Division: Henry Vipond Bate, private study; Ada Louise Cunningham, private tuition; Thomas Henry Davis, private tuition; John Williams Eckersall, private study. Second Division: Peter James Colson, private study; Thomas Smith, private tuition and study; Edwin Thatcher, private study. B.Mus. Examination. First Division: Thomas Handel Bertenshaw, B.A., private study. Second Division: James Jeremiah Beuzemaker, B.A., private study; Samuel Alexander Herzberg, private tuition; Harry Colin Miller, private study. D.Mus. Examination.—First Division: John Williamson Reynolds, private study.

On Monday, the 9th ult., a new Oratorio, by Mr. George Shinn, Mus. Bac., Cantab., entitled "The Captives of Babylon," was performed for the first time at Christ Church, Westminster Bridge Road, in the presence of a large audience, by whom it was most favourably received. The soloists were Madame Lita Jarrett, Miss Meredyth Elliott, Mr. Edwin Smith, and Mr. Robert Poole, all of whom artistically interpreted the music allotted to them. There was a choir of 150 voices, under the composer's direction, and the accompaniments were played upon organ, pianoforte, and trumpet, by Messrs. J. R. Griffiths, F. G. Shinn, A.C.O., and Alder respectively. The libretto was written and compiled by Mr. James Shepherd, and each part of the Oratorio was introduced by the Rev. Newman Hall, LL.B., who read a concise statement of the argument.

Mr. Ernest Lake gave the second of a series of Sacred Recitals for the people at All Saints' Church, Kensington Park, on Sunday, the 1st ult. The programme comprised violin solos by Herr Louis River—Romance in G (Beethoven) and Larghetto in B flat (Mozart); arias by Miss Leslie Trowbridge, "O rest in the Lord" (Mendelssohn) and "Glory to Thee" (Gounod), and by Mr. Albert Reakes, "There is a green hill" (Gounod) and "Les Rameaux" (Faure), the latter with violin *obbligato*. The organ solos given by Mr. Ernest Lake were Grand Toccata and Fugue in D minor (J. S. Bach), Mélodie in A flat (Guilmant), and Andante and Allegro (F. E. Bache). The Recitals will be continued on the first Sunday of each month after Evensong.

The Highbury Philharmonic Society performed a varied and attractive programme at its fourth Concert, on the 23rd ult. The bold essay of executing Beethoven's A major Symphony (No. 7), was doubtless due to the initiative of the new Conductor, Mr. Gilbert H. Betjemann; anyhow, it was fully justified by the result, a capital rendering affording manifest enjoyment to the crowded audience. The choir distinguished itself in a selection from Handel's "L'Allegro," the solo numbers having for interpreters Miss Florence Monk, Mr. Charles Chilley, and Mr. Frank Ward. Another vocalist who appeared was Miss Marguerite Hall, a sympathetic young artist, who sang a couple of songs, with orchestra, from the pen of Mr. G. R. Betjemann.

Mr. Loaring, F.C.O., gave a Recital on the fine organ at St. Mark's, Walworth, on Wednesday evening, the 11th ult. The programme contained selections from the works of Handel, Bach, Mendelssohn, Rossini, &c., his playing being much admired by a large and appreciative congregation. On the 17th, Mr. Loaring gave a Recital on the new organ built by Mr. Speechly at the Presbyterian Church, Hackney Downs. He displayed the fine qualities of the instrument to great advantage. Among many interesting items the programme included his own "Bride's" March, Handel's Organ Concerto (No. 5), Rondo de Campanelli (Morandi), and a Fugue on the name of Bach.

Miss Alice Bocquet gave a Concert on Monday, the 9th ult., at the Brixton Hall, when she was assisted by Miss Agnes Larkcom, Miss Mary Morgan, Madame Riechelmann, Mr. Musgrove Tufnail, Mr. J. S. Murdoch, and Mr. Henry Guy (vocalists). Miss Clara Titterton (violin) and Mrs. E. A. Swan (pianoforte) gave several selections on their respective instruments. The Concert-giver had a most cordial reception, her rendering of songs by Goring Thomas and Roeckel being much admired. In addition to the abovementioned artists, Mr. J. K. Boddy gave a recitation, and the Hattonian Quartet, under the direction of Mr. Warren Tear, rendered several glees in a most acceptable manner.

The Victoria Musical Society (in connection with the Early Closing Association) gave an Evening Concert at the Portman Rooms (late Madame Tussaud's), Baker Street, W., on the 13th ult. "The Fairy Ring," by Mr. W. H. Cummings, and a selection of part-songs and solos were performed. The Conductor was Mr. Leonard Venables, and the accompanist Mr. H. Hodge. The West-End Band (formed by the *employés* of Messrs. Marshall and Snelgrove) performed a selection of pieces, under the direction of Mr. A. C. Bollen.

Mr. Frank Pridmore gave a Concert in St. James's Boys' Schoolroom, on Tuesday, the 24th ult. The performers were Madame Whitfield Rose, Madame Annie Ryall, Miss Louisa Robins, L.A.M., Mr. A. F. Pinnington, Mr. C. Gooding, Mr. F. Thring, and Mr. Frank Pridmore. Violin solos were contributed by Miss Alice Fuller, and Mr. J. A. Smith recited. Mr. Pridmore was enthusiastically recalled with the composer, Mr. Ernest E. Vinen, for a new song entitled "Weary and sad at noontide" (first time of performance). Miss Pridmore presided at the piano.

The first Concert of the present season of the Choral Society was given at the Elliott Rooms, Leytonstone, on the 9th ult., when a very interesting programme of madrigals and part-songs by Leslie, Faning, Barnby, and other composers was given by the choir. The soloists were Madame Adeline Vaudrey and Mr. Charles Strong. The choir has now entered upon its sixth season, and has won a reputation for its rendering of part-songs and madrigals of the old and modern school of English music under its Conductor, Mr. J. W. Ullyett.

The official list of subjects, prizes, conditions, and adjudicators at the National Eisteddfod of Wales, to be held at Wrexham in the autumn, has just been issued. Competitions in music for voices and instruments, as usual, are among the chief features of attraction. Prizes of one to one hundred and fifty pounds are offered for excellence in the several departments. Messrs. F. H. Cowen, A. J. Caldicott, John Thomas, David Jenkins, D. Emlyn Evans, and Charles Godfrey are the adjudicators.

The Grosvenor Choral Society gave their 191st Monthly Concert at the Grosvenor Hall, on Friday evening, the

20th ult., when a miscellaneous selection of part-songs, appropriate to the season, was performed. The soloists were Miss A. A. Hora, Miss Kelly, Miss Bond, Mr. Harry Ward, Mr. John Bartlett, Mr. H. Davis, Mr. A. Roach, and Mr. Reynolds. Mr. Williams gave a concertina solo, accompanied by his daughter; Mrs. T. P. Frame presided at the piano, and Mr. David Woodhouse conducted.

Those of our readers for whom the question of the movements in favour of the establishment and employment of brass bands has an interest, will be glad to have their attention called to a correspondence in *The British Bandsman*, for January, between the paper and the Secretary of the National Sunday League, relative to Sunday Band music for the people. There is also a suggestion for the establishment of a club for musicians in the same number, which is worthy of attention.

The third annual Concert in aid of the Choir Fund of St. Saviour's Church, Aberdeen Park, took place at the Highbury Athenæum, on the 18th ult., when Handel's "Messiah" was given with full orchestra and chorus, numbering nearly 250 performers. The soloists were Miss Annie Lea, Miss Lena Law, Mr. Henry Beaumont, and Mr. Frank Ward. Mr. Soloman gave an excellent rendering of the *obbligato* to "The trumpet shall sound," and Mr. Alfred J. Dye officiated as Conductor.

On Monday, the 16th ult., Mr. Volanti Armitage gave his first Grand Evening Concert in the Drill Hall, Bermondsey. The artists were Madame Adelina Vaudrey, Miss Rose Moss, Madame Kate Heath; Messrs. John Lovett, Joseph A. Dunn, Kelson Trueman, F. Frampton, Ernest E. Vinen (solo pianoforte), Daniel Cleugh (solo violin), John Wilmot (viola), William Cleugh (violoncello), Master Arthur Hill, and V. Armitage; accompanists, Messrs. V. Armitage and Ernest E. Vinen.

The first Concert of the Bayswater Choral Society was given in the Lecture Room of Craven Hill Congregational Church, Lancaster Gate, W., on the 17th ult., when Mendelssohn's 42nd Psalm, Weber's "Jubilee" Cantata, and a miscellaneous selection of solos and part-songs were rendered. The solo vocalists were Mrs. Stanesby, Mr. Henry Beaumont, Mr. R. Rudd, and Mr. J. R. Williams. The accompanists were Mrs. Layton (piano) and Mr. W. Newberry (harmonium). Conductor, Mr. Fred. W. Noakes.

Mr. and Mrs. Henschel commenced another series of their agreeable Vocal Recitals at the Princes' Hall, on the 25th inst. The lyrics of four countries were laid under contribution, and the utmost diversity was given to the programme, the selections varying from the airs of Handel and Haydn, and the *Lieder* of Schubert and Brahms, to the national ditties of Scotland. There was a very large and highly appreciative audience.

Mr. G. Augustus Holmes gave an Organ Recital in St. George's Church, Camberwell, on Sunday, the 15th ult. The programme included Mendelssohn's Second Sonata, Allegretto in B flat (Lemmens), and March in B flat (Silas). Vocal music was furnished by Miss Rose Moss and Mr. Arthur Charles. Mr. A. Gambier Holmes also gave a violin solo. These Recitals take place on the third Sunday afternoon in each month.

An interesting Recital was given to a large audience on the 17th ult., by Mr. H. W. Weston, F.C.O., of Balham, at St. Nicholas, Cole Abbey, E.C., when the programme comprised Dr. J. F. Bridge's Organ Sonata in D, Bach's Prelude and Fugue in G, with pedal solo; an excellent Concerto by Correlli, and works by Saint-Saëns, Lemmens, Dubois, &c.

The prospectus of the National Concert Hall Company, Limited, printed in our advertising columns, will be read with much interest. There can be no doubt but that there is a distinct lack of concert hall accommodation in the metropolis, with its vast area and enormous number of inhabitants, many of whom are counted not only among the lovers, but also among the patrons of music.

Mr. Alfred Constable gave his first annual Concert, at St. James's Hall, Forest Hill, on Tuesday, the 3rd ult., when an excellent programme was rendered by the following artists:—Miss Annie Swinfen, Miss Edith Drew, Mr. R. E. Miles, Mr. Oakley Parrott (violin), Mr. T. Avant (pianoforte), Mr. Scott Edwards (recitations). The Conductors were Mr. W. W. Hedgcock and Mr. A. Furse.

A Concert was given at Brompton Hospital on the 17th ult., under the direction of Mr. Churchill Sibley, who was assisted by Mdlle. Alice Roselli, Miss Ina Hadden, Miss Mary Leonard, Signor Villa, Master C. Thomas (pianoforte), and Master Fussell (violin). Mr. Churchill Sibley accompanied with great taste, and the whole performance gave great pleasure to the patients and nurses.

At the Working Men's College, Great Ormond Street, on the 14th ult., Coward's historical Cantata "Magna Charta" was produced by the Bloomsbury Choral Association, under the conductorship of Mr. Charles Iseard. Miss A. Cowtan was the pianist; Miss Margery Allen, Mr. J. H. Mullerhausen, and Mr. Charles Prickett the soloists.

On Tuesday, the 10th ult., Mr. Fountain Meen gave an Organ Recital at Union Chapel, Islington, the programme consisting of works by Bach, Hamilton Clarke, W. S. Hoyte, Widor, Dubois, Beethoven, and Meyerbeer. The vocalist was Madame Antoinette Sterling, who sang songs by Schubert, Cowen, and Sullivan.

A very successful Concert was given at the People's Palace, on the 11th ult., when the performers were Miss C. Dowle, Miss Henden Warde, Mr. Thurley Beale, the White Rose Quartet (Messrs. Viney, Merrett, Thompson, and McKenzie), Herr Poznanski (violinist), and Miss Adela Duckham and Mr. Orton Bradley accompanists.

The Committee of the Purcell Society met on Monday, the 23rd ult., and decided that the publication of Purcell's works in full score should be at once proceeded with. A sufficient, though not a large, number of subscriptions have been promised, and Mr. Cummings has undertaken to act as Editor for the Society.

At the Wesleyan Church, Willesden Junction, on the 16th ult., an Organ Recital was given by Mr. Arthur C. Tattersall, Organist of St. Alphege, London Wall. Pieces by Rink, Smart, Mendelssohn, Bach, Wély, Handel, Gounod, and Tattersall were performed. Miss Florence Lulman was the vocalist.

Miss Laura Alexandrina Smith, whose interesting work "The Music of the Waters"—Songs of the sailors of all nations—will shortly be issued by Messrs. Kegan, Paul and Trench, is now engaged upon a collection of the Romany Songs of all lands.

Mr. George Aspinall and Mr. Charles Copland had the honour of singing before H.I.M. the Emperor of Brazil and his suite at Cannes, on the 21st ult. His Imperial Majesty expressed himself much pleased with our young English vocalists, and personally thanked them.

The report which has been circulated in several American newspapers, to the effect that Herr Joachim has been stricken with paralysis, and will not be able to play any more, is, upon inquiry in the best informed quarters, affirmed to be absolutely without foundation in fact.

At the Examination of Pianoforte Tuners, held in Regent Hall, London, in January, the following passed successfully, and have been awarded the Certificate of Qualification:—D. Davis, Longton, and T. Renshaw, Mansfield.

We are happy to say that Sir Arthur Sullivan is now convalescent, and in accordance with the doctor's advice will depart for the South of Europe to recuperate his strength.

On the six Monday afternoons during the coming Lent, Mr. Albert E. Bishop will give a series of Recitals at St. Mary Abchurch, City, entitled "Six hours with the Organ Compositions of J. S. Bach."

Mr. Samson Fox, C.E., the founder of the Leeds Forge Company, has given a donation of £30,000 to the Royal College of Music. This sum will be expended upon the building of a permanent home for the Institution.

A series of four Popular Concerts of Chamber Music is to be given in the Vestry Hall, Haverstock Hill, on Friday evenings during the months of January, February, and March.

Mr. Joseph Bennett has undertaken to read a Paper on "The Possibilities of Welsh Music" at the April meeting of the Honourable Cymrodorian Society.

Mr. W. S. Hoyte has been appointed a Professor of the Pianoforte to the Guildhall School of Music.

Mr. Barton McGuckin will return to England from his American tour in June.

REVIEWS.

Harold. A Dramatic Cantata. Written by the Rev. F. W. Vernham. Composed by J. F. H. Read.
[Novello, Ewer and Co.]

This work was performed for the first time under its composer's direction at the Walthamstow Musical Festival in November last. A description of Mr. Vernham's libretto and brief notice of the music appeared in The Musical Times of the following month. Mr. Read's score is divided into eighteen numbers, opening with a chorus of maidens, "Swift the flying shuttle speeds," in which the whirring sound of weaving is depicted by the accompanying violins, while the alto voices mark the rhythm with a reiterated "clang." No. 2 is an Aria for *Edith* (soprano), with chorus, "Merrily the throstle sings," a graceful and melodious setting of Lord Lytton's interpolated verses. In No. 3 the male chorus enters for the first time with a bold martial strain, worked up with increasing force, then dying away as the Saxons withdraw and the Maidens echo their war-cry, "Strike for England's Harold!" No. 4, a Trio for *Edith*, *Hilda* (contralto), and *Harold* (tenor), contains much suave, flowing writing for the voices, while the instrumentation reveals a liberal use of *Leitmotives*. An important section is the succeeding "Incantation" for *Hilda*, culminating in a subdued, mysterious chorus of unseen Spirits. A curious feature in *Duke William's* solo "Nobles of Normandy," is the continuous fanfare of trumpets that accompanies the declamatory utterances of the baritone voice. The re-entry of the strings in the succeeding duet for *William* and *Odo* (bass) forms a grateful relief, further heightened by the almost whispered chant of the Priests, "Domine, quis habitabit." The Scene of the Oath is treated with considerable dramatic force, the writing for male chorus here being very bold and massive. No. 10, which opens the Scene of the Coronation, is an extended duet for *Edith* and *Harold*, leading up to a spirited Processional March. A brief unaccompanied chorus, "Strong is Thy hand," forms the Anthem, which is followed by the entire Coronation service, very effectively treated. No. 13, a chorus for male voices, affords a vivid contrast between the religious demeanour of the Normans and the carousal of the Saxons on the eve of battle. After another long duet for *Edith* and *Harold*, accompanied towards the end by the warning voices of the unseen Spirits, we come to the Epilogue, which consists of a solemn Funeral March, a "De Profundis" for bass solo and chorus, and final choruses of consolation and jubilant praise. The writing here is full of contrapuntal skill and rich, massive harmonies, bringing to a conclusion with imposing effect a work in which there is much solid merit and constant evidence of scholarly resource.

Young People's History of Music; with Biographies of famous Musicians. By James C. Macy.
[Boston: Oliver Ditson and Co.]

It has often been said that the best critics of children's books are the children themselves; but although this may be true with respect to works written for their amusement, it can scarcely be asserted that those intended to convey an accurate knowledge of facts can be satisfactorily valued by these inexperienced censors. The majority of the authors of such treatises generally say too much or too little, so that their books are either dull and wearisome or fragmentary and tantalising; and those who have the care of "young people," therefore, should carefully gauge the worth of a work before admitting it into their school library. The author of the little manual before us says in his preface: "The historical part of the book, though necessarily condensed, deals with all the most important events in musical history"; but unfortunately this very bold declaration is by no means carried out. Decidedly the early chapters, treating of the ancient church music, the many systems of notation, the Troubadours and Minnesingers, music printing, &c., are the best; but when we come to the Biographies we find them not only brief—which of course we must expect them to be—but filled with irrelevant matter, to the exclusion of that which is really important. For example, we are told that Handel wrote "The Messiah," but no other work of his is even mentioned, except the harpsichord piece known as "The Harmonious Blacksmith," and this is only dragged in for the sake of recounting the nonsensical story about the composer's being "overtaken by a shower" and seeking shelter in Powell's shop, where the noise of the anvil and hammer suggested the idea of the composition. In proof, too, that this omission of any allusion to the other grand creations of Handel does not arise from want of space, we may add that the "biography" includes the well-known anecdote of Janson, the house painter, who, being asked by Handel (hearing that he could sing at sight) to try some of his music, replied that he could sing "at sight," but not at "first sight." As a rule, most of the knowledge especially desired by students will not be found in this book. Schubert, it is said was, "at the houses of the great, reserved and shy," but little is recorded of his compositions, and not one is named. Schumann, we are told, "practised the piano so industriously that he injured one of his hands, which prevented him from ever becoming a piano player"; no work, however, of the many he wrote is even alluded to by its title. But we have some information which will scarcely be met with in other biographies, for Rossini is credited as being the first "who gave to the chorus and orchestra the importance in opera which they have at the present day." Disappointing as the work is on the whole, it has nevertheless some good points, several musical illustrations in the opening chapters, and portraits of the composers, rendering it additionally attractive to the "young people" for whom it is especially written; and we can even imagine that, were a second edition called for, a few alterations, judiciously made, would convert it into a tolerably fair juvenile text-book.

The Art of Respiration (*Management of the Breath*). By B. Lützen. [E. Donajowski.]

Respiration is a natural inheritance and requires no education. When the voice is employed in singing or in elocution, the management of the breath and the subjugation of respiration to a definite purpose is a matter of art. The author of this little pamphlet offers a few hints on the subject to students of singing and elocution, to clergymen, and to public speakers, based upon the authority of the most eminent physiologists of the voice. There is little that is new to be said upon the subject as far as the physiological side of the question is concerned, and of this fact our author makes due acknowledgment by freely quoting the received authorities. On the practical side of the matter, such as concerns singers and speakers, there are many useful hints which may prove to be valuable as a guide to those who desire to improve upon nature, and for those the book may serve as a help. The best way to manage the breath is to leave it alone. It should be automatic. So soon as attention is drawn to its production, it becomes laboured and painful alike to the hearer as to the exerciser. Vocal exercises which shall teach the best way of phrasing are more valuable than a whole tirade of precepts concerning abdominal, diaphragmatic, collar-bone, or clavicular breathing. Our author, when he states that "one of the reasons why there are more good and sound voices to be found in the lower than in the upper classes, is that workmen and people living mostly in the open air use their voices without restraint," solves the question of the advisability of interfering with the breath for the purposes of singing or speaking. If a good voice "comes by nature," the business of a good teacher should be to direct the owner into the right channel, to employ it intelligently, and to cultivate natural gifts in a natural way, and not according to any fanciful system better calculated to hinder than to help the student.

The Widow of Zarephath. By Alan Gray.
[Novello, Ewer and Co.]

The compilation of the words of this work, which is called a "Reading in church recitation, with exposition

in chorus," has been made by the experienced hand of the Rev. J. Powell Metcalfe, M.A. It is novel in idea, and is intended as an attempt to carry out the "Reading of the Great Bible" with the aid of music. The story selected for the reading has its narrative based upon the old church monotone with the traditional inflections, sustained and illustrated by organ accompaniment. The choruses are designed to enforce the salient points of the story. The construction of the book is excellent as a whole. It is, however, in our opinion, a grave mistake to introduce any words from the New Testament as gloss to the story, and the texts "The trying of your faith," "The wind bloweth where it listeth," and others as illustrating the obedience of Elijah to the command of the Lord do not fall gratefully upon the mind in connection with the story. The first makes a pretty choral-like chorus and the second a graceful solo for soprano, with a chorus, but their applicability is doubtful and questionable. Mr. Gray's music is pleasing if not strikingly original. In his desire to be interesting he seems to pose for prettiness, and some of his themes—in old fashioned ballad form—fit the words as uncomfortably as some of the words fit the subject. The idea is very good and will doubtless command a welcome. It may be worked with considerable profit in similar stories from the Bible, and so promote the great object which is sought to be gained.

Eve. A Mystery, in three parts. Poem by Louis Gallet. English version by F. Hueffer. Music by J. Massenet. [Joseph Williams.]

WE have not yet had a performance in London of one of M. Massenet's "Mysteries," and it is easy to understand the reluctance of choral societies to present the public with works in which sacred characters are travestied in a manner likely to be regarded as blasphemous. In any case they could never be given with stage accessories as in Paris and Brussels. Some two years ago we noticed the English edition of "Marie Magdelene," an earlier work than the present, and laid out on a larger scale. "Eve" is divided into three parts and an epilogue, called respectively the Birth of Woman, Eve in Solitude, the Fall, and the Curse. It should be remarked that the poet identifies original sin with love, and the language is for the most part that of glowing passion and sensuous word painting. The translator has well preserved the spirit of the original, and, rightly enough, has not thought it his duty to improve upon it. Those who are acquainted with M. Massenet's music, and with the modern French school of composition generally, will guess that "Eve" presents the usual characteristics of that school. Dreamy voluptuous melodies, *tremolando* passages for the strings, and sweeping *Arpeggi* predominate in the earlier part, and after the Fall, the music becomes dramatic and realistic in the highest degree. It would, of course, be absurd to look for the essential features of oratorio—breadth, power, and fugal writing. The work is highly esteemed in the land of its birth, but public taste must undergo a considerable change if it is to become popular in this country.

The Angels of the Bells. A short Cantata for Female Voices. Written by Helen M. Burnside. Composed by Myles B. Foster. [Novello, Ewer and Co.]

THE argument of this charming little Cantata is thus stated by the composer: "Three new bells have been presented to a church to complete the full peal. They are christened 'Joy,' 'Love,' and 'Peace,' and are to be rung for the first time on Christmas morning. The sponsor angels are hovering around them, Peace being the first to touch her bell with her palm-branch, as the sun rises." The opening chorus, marked *Allegretto giojoso*, is melodious, graceful, and thoroughly sympathetic with the subject. Sufficient contrast is gained by simple means, and the harmonies throughout are most appropriate. This is succeeded by a placid solo for the first soprano (Joy), and then the second soprano and contralto (Love and Peace) unite in a brief duet, followed by solos for all the voices, that for contralto leading into a very effective little duet for second soprano and contralto. Closing in E flat, a short Recitative in G ushers in the final chorus, in the same key, a jubilant and attractive composition, which, without any undue pretence, undoubtedly evidences the hand of a skilled master, and brings to a satisfactory conclusion one of the most pleasing and artistic little Cantatas for female voices which has lately come before us.

The Auld Scotch Songs, harmonised and arranged. By Sinclair Dunn. Part I. [Glasgow: Morison Brothers.]

THE opportunity of obtaining twelve Scotch songs of the most popular character, with pianoforte accompaniments, for sixpence, is temptation enough even to Scotchmen to "gar the bawbees bang." The "songs" in this, the first part of an intended series, are well printed it is true, but the manner in which they are edited and provided with accompaniments is scarcely so artistic as might have been. After the somewhat self-sufficient preface, in which the editor deprecates "the many indifferent collections which have been foisted on the public by those who really do not understand our national songs and their treatment," the "people" for whom this edition is ostensibly prepared have a right to expect something better than the work done by George Farquhar Graham, George Alexander Macfarren, John Muir Wood, and others among the moderns, to say nothing of the somewhat blind labours of Haydn, Beethoven, Kozeluch, Pleyel, and others of the ancients, whose arrangements have been "foisted on the public." The only thing in which the present editor is in advance of all the above-named musicians is in the assumption of his own superiority.

Musical Dictation. A Practical Guide for Musical Students. By Frédéric Louis Ritter. (Music Primers, No. 29, Part 1.) [Novello, Ewer and Co.]

THIS latest addition to Novello's most useful series of Primers gives examples of musical sentences for dictation culled from composers of all nationalities and epochs. In this Dr. Ritter supplies a want distinctly felt, not only by teachers, but also by examiners, who in the present day are almost as numerous. The reason which prompted the thought of writing the book, as stated by the author, will be admitted by all who have thought upon the matter. "I have almost invariably found that even able pianoforte or vocal students well grounded in the rudiments of music, when asked to write down from memory the melodic passage of the first bar only of the simple piece or song they have just been playing or singing for me correctly by heart, can absolutely not do it; to fix the respective pitch of the different notes of the melodic passage, and especially the division of time, presents unsurmountable obstacles to them." Other teachers have doubtless felt the same. The existence of such a book was a necessity which would have become pressing sooner or later. It has now appeared, and will unquestionably satisfy the growing need.

Original Compositions for the Organ. By Otto Dienel. No. 11. [Novello, Ewer and Co.]

WE have so frequently drawn attention to the merit of Herr Dienel's organ compositions that there is no occasion to speak further of them in a general sense. In the present number the Berlin Organist has given us a Second Concert-Satz (movement) in D minor (Op. 22). By employing the term concert-piece the composer may wish it to be understood that his work is not to be regarded as a church voluntary. It is certainly bright and animated, but not by any means so trivial as many pieces by French composers which are very popular with congregations. The work starts with a vigorous *Allegro* based on one persistent figure, momentarily relieved by a quiet second subject in the relative major. A change of measure from 2-2 to 6-4 serves to introduce a new theme in F minor, which is used as the exposition of a fugue. Science, however, proceeds no further, and the fugue theme is blended with the original figure, and has an important share in the working up of the peroration in the tonic major. The piece has one important recommendation: its difficulties are so moderate as to be easily overcome by players of ordinary skill.

Magnificat and Nunc dimittis in B flat. By W. G. Wood. [Novello, Ewer and Co.]

CONSIDERING the vast number of new settings of the Canticles which are now appearing, it might be thought impossible for a composer to impart any individuality to work of this kind without passing the bounds of simplicity

necessary to be observed in music intended for ordinary church use. Mr. Wood, however, has shown in this service what earnest musicianship can accomplish in the face of difficulty. His voice parts are studiously easy and straightforward; his accompaniment, though mostly independent of them, is never florid nor complex; and yet his music is marked by freshness and freedom of ideas, sufficient to stamp it as a noteworthy production of its kind. The composer writes with force and dignity, but as a nineteenth century musician. We therefore heartily recommend his Service to those who recognise the possibility of progress without revolution.

Andante Cantabile in F; Zephyrs. By John Cheshire. [A. Hammond and Co.]

The composer of these pieces is well known as one of our leading harp players, and we are glad to welcome him in another domain of art. They are remarkably unpretentious examples of drawing-room pianoforte music, but none the less agreeable on that account. The Andante consists of a staid, semi-religious theme, subjected to some variations of the simplest character, the placid character of the opening being scarcely modified to the end. "Zephyrs," as its name indicates, is of a lighter character, a tuneful theme in 6-8 time being decked out with showy but by no means difficult *arpeggi*, chiefly for the right hand, an energetic peroration bringing the piece to an effective close.

A Selection of Movements from Dvorák's Oratorio "St. Ludmila." Arranged for the Organ by George C. Martin, Mus. Doc. [Novello, Ewer and Co.]

It need scarcely be said that the broad Handelian character of the music of Dvorák's Bohemian Oratorio renders it specially suitable for the purposes of organ transcription. In the present selection we have the beautiful soprano airs, "I long with childlike longing" and "O God, grant me," and the contralto air "Thy leading would I had not followed," together with the massive choruses "The gods are ever near" and "Mighty Lord." The name of Dr. Martin is sufficient guarantee for the excellence of the arrangements, and organists will find these pieces an extremely effective addition to their stock of voluntaries.

Magnificat and Nunc dimittis, set to Music in the key of F. By J. Baptiste Calkin. [Novello, Ewer and Co.]

Mr. Calkin always writes interesting vocal music. This setting of the Canticles used in the Evening Service of the Anglican Church is no less attractive and effective than his former contributions for a like purpose. The words are duly emphasised, the melodies and harmonies are dignified and noble, and the organ part designed with the skill of one who knows the power and capabilities of the instrument for which he writes. The music, though essentially modern in character, is not unworthy to rank with the choicest labours of the best Cathedral writers.

Pianoforte Music. By Louis H. Meyer. [Agate and Co.]

The composer of these several pieces writes with a facile pen, and so invests his work with a certain charm for those to whom originality of melody is a secondary consideration in music. In "Titania," a Scène de Ballet; in "La Belle Rosière," a Gavotte poétique; and "Les Beaux Soldats," a Marche Militaire, the rhythms are clever and attractive, the passages are well laid out for the hand, and the pieces are good as lessons for school purposes. So far they may fulfil all the conditions of their being, but it will be necessary for the composer to exhibit more individuality and independence of thought to qualify himself for a high place among writers of music for the pianoforte, which should find a place out of the schoolroom.

The King shall rejoice. Anthem. By Sir Robert Stewart. [Novello, Ewer and Co.]

This anthem was composed especially for the Jubilee celebration, but it contains no reference to that event, and the words being taken from the Psalms and 1 Kings, it would be suitable for general use, and particularly for the annual recurrence of Accession Day. Formally it consists of a short bass solo, a melodious quartet, and a lengthy and well developed fugal chorus in the best style of modern church music. It should be mentioned that the anthem opens with the first strain of the National Anthem, but this can of course be omitted if desired.

Andante and Allegro Scherzoso. Composed for the Pianoforte by Michael Watson. [E. Ascherberg and Co.]

The composer of this piece has devoted so much of his time to writing what is called "teaching music" that we may expect him now to have fully gauged the taste of his patrons. The greater credit then is due to him for experimenting upon a somewhat higher class of composition; and we hope that he may give us more specimens of this style as good as the Andante and Allegro Scherzoso now before us.

The Harvest truly is great. Anthem. By W. W. Pearson. [Novello, Ewer and Co.]

Although quite suitable for Harvest Thanksgivings, this short, full anthem is equally intended for Ember days, mission services, &c. It is studiously simple, and has no special characteristics on which to dwell. The consecutive fifths between treble and bass near the end of the first section may be intentional, and, according to some modern theorists, are justifiable. The effect is unquestionably bold, but whether it is unpleasing must be a matter of opinion.

Musical Directory, Annual, and Almanack for 1888. [Rudall, Carte and Co.]

A word of commendation is due in favour of this, the oldest work of the kind still continuing its useful course. This is the thirty-sixth annual issue, and its value is recognised by the profession and others. There is a capital summary of the year's music, a list of patents taken out during the year, besides the customary matter expected in every well designed directory, annual, and almanack.

Cavatina in F, for Violoncello, with Pianoforte Accompaniment. Composed by Francesco Berger. [Novello, Ewer and Co.]

Amateurs and professional players in search of a simple, effective, yet unpretentious piece, will be glad to make acquaintance with this Cavatina. It is well written, and exhibits many musicianly qualities, not the least of which is a feeling for graceful and tender melody, and the charms and powers of form. An arrangement for the violin is in course of publication.

The Choral Instructor for Treble Voices. By Charles Vincent, Mus. Doc. [Novello, Ewer and Co.]

This is a handy little work which will be found useful for the object for which it is written. It does not break new ground, but its brevity will commend it for general use. A few part-songs; "Merry June," a vocal polka; "The wind is sighing," "O birdie stay," unison songs; and "Blow, soft winds," a vocal valse by the same composer, may be used as supplements to the instruction book.

The American Organ Journal. Edited by J. Munro Coward. [Metzler and Co.]

The thirteenth number of this serial publication contains several interesting and useful pieces arranged for the American organ, among others Jackson's Te Deum and Jubilate, beloved of congregations in times past and still in favour; besides compositions by H. M. Higgs, Arthur Sullivan, Glover, Lérèbure-Wély, and Gounod, all well and skilfully adapted.

In Grotto Cool. By George J. Bennett. (Novello's Collection of Trios, Quartets, &c., for Female Voices, No. 207.) [Novello, Ewer and Co.]

This little trio for female voices is not only well designed, but is gracefully set out for the voices, and, with the pianoforte part, forms an elegant and pleasing work. It is altogether a favourable specimen of the musical mind of the author.

When the lamp is shattered. Song. Composed by Landon Ronald. [Metzler and Co.]

This pleasing little composition is confessedly the work of a very young composer, yet it exhibits considerable taste and expression, a reasonable reading of the words, and a close regard to the needs of the singer.

How to Play the Fiddle; or, Hints to Beginners on the Violin. By Henry William Gresswell and George Gresswell. Second Edition. [W. Reeves.]

The title of this book is tempting enough to sell many editions. Numbers of people, anxious to acquire the accomplishment suggested, would buy the book and set to work to study its contents in the hope of attaining their object. They will be much interested in the compilation. The authors have successfully striven to make their pages attractive by means of extracts from good and bad authors who have written upon the subject, and by the introduction of anecdotes and quotations from various poets relative to music or anything else. The pages are worthy of perusal because they are brightly put together, but, as far as the fulfilment of the title is concerned, they are of no practical value. Those, therefore, who wish to learn "How to play the Fiddle" had better buy some other books.

FOREIGN NOTES.

The fiftieth anniversary of the first performance of Lortzing's popular comic opera "Czar und Zimmermann," was commemorated on December 22 last, by festive performances of the work in all parts of Germany, one of the few exceptions having been the Royal Opera of the capital, where, on the day in question, "Il Trovatore" was given. The fact has been much commented upon by the German press, as furnishing fresh proof of the indifference with which the claims of national composers are regarded by an institution taking the nominal lead in operatic matters in the Fatherland. In the present instance, however, the Berlin Opera may be said merely to perpetuate the neglect shown to Lortzing by his countrymen during his lifetime, the composer having been suffered to die, in 1851, almost literally of starvation.

A most successful first performance of Wagner's "Die Meistersinger" took place last month at Cassel, the difficult work having been most carefully prepared for several months past under direction of Capellmeister Treiber, of the Hof-Theater.

Berlioz's "Requiem" has been performed three times within the last six weeks at Berlin, under the conductorship of Professor Xaver Scharwenka, but has failed to attract any very marked attention. The performances are said to have been excellent.

Peter Tschaikowsky, the eminent Russian composer, just now on a visit in Germany, has met with an enthusiastic reception at a concert recently given by the Leipzig Liszt-Verein, on which occasion several chamber-compositions from his pen—notably a Trio (Op. 50) and a String Quartet in D major—were included in the programme. During the present month the artist will produce a number of his own compositions at Berlin. "Tschaikowsky," says a well-known critic in the *Allgemeine Musik Zeitung*, "undoubtedly takes the lead in the most modern school of Russian composers, the younger members whereof he distinctly surpasses in clearness and maturity of conception combined with brilliant imaginative powers."

Herr Anton Wagner has been awarded the first prize (3,000 florins) for his design of a statue to be erected to Mozart in the Austrian capital. Herr Wagner is also the sculptor of the statues of Haydn and of Dittersdorf which adorn the Viennese Opera House.

It is stated in German papers that Herr Josef Sucher, for many years the highly-esteemed orchestral Conductor of the Hamburg Stadt-Theater, has accepted a similar post at the Royal Opera of Berlin. Madame Rosa Sucher (favourably known also to London audiences) has, on the other hand, renewed her contract with Herr Pollini, of the Hamburg Theatre, under, it is said, most brilliant conditions, for the next three years.

Peter Cornelius's comic opera "Der Barbier von Bagdad," lately included with ever-increasing success in the *répertoires* of several German lyrical stages, is now also in course of remounting at the Weimar Hof-Theater, where, some thirty years since, under the auspices of Franz Liszt, it was first brought out and met with an almost complete *fiasco*. Cornelius died in 1874. Another interesting revival is about to take place at the Weimar Theatre—viz., of Pergolesi's "La serva padrona," one of the gems of the old *opera buffa* (composed in 1731) consisting of two *dramatis personæ* and an orchestra of stringed instruments only.

The new German Theatre at Prague was inaugurated on the 5th ult. with Wagner's "Die Meistersinger." The performance, which is described as an excellent one, was most enthusiastically received by a crowded audience, the anticipated opposition on the part of the Czech element in the Bohemian capital being conspicuous by its absence. The new house is admitted on all hands to be an admirable structure, both from an architectural point of view and in its acoustic properties.

A street in the vicinity of the Berlin Thiergarten has lately been named "Richard Wagner Strasse."

A series of interesting articles concerning the history of Carl Maria von Weber's posthumous opera-fragment "Die drei Pintos," is just now being published in the *Neue Zeitschrift für Musik*, from the pen of the composer's grandson, Herr Carl von Weber, who is also the author of the completely revised libretto of the work, the musical portion whereof has recently been "completed" by Herr Mahler, of Leipzig. Without throwing, so far as they have appeared, much additional light upon the facts already known, the articles in question furnish an able and exhaustive *resumé* of the subject, the writer, *inter alia*, finally disposing of the oft-repeated assertion (originating in an erroneous statement made by the composer's widow), according to which Weber had brought the complete score of the "Pintos" with him to London, where it mysteriously disappeared after his death. The first performance of the attempted complete version of Weber's only comic opera was definitely announced to take place at the Leipzig Stadt-Theater on the 20th ult. Its result should either make or mar the courageous Herr Mahler's reputation.

A commemorative tablet has just been placed against the house No. 6, Unter den Tuchlauben, at Vienna, bearing the inscription: "Mozart resided in this house in the year 1781, where he composed his opera 'Die Entführung aus dem Serail.'"

A new statuette of Beethoven, modelled upon the well-known pen-and-ink portrait by Lyser, and reproducing more faithfully than any other the outward characteristics of the master's personality, has lately made its appearance in German shop windows, and finds ready buyers. The statuette is the work of the sculptor, Herr Landgrebe.

Herr Paul Peterich, a rising young sculptor, has been entrusted with the execution of the monument to be erected to Weber at his native Eutin, the design of which is said to be very graceful and poetically suggestive.

The new double-concerto, by Johannes Brahms, was performed for the first time in public at the Leipzig Gewandhaus, on New Year's day.

An Opera, "Die Camisarden," by Herr August Langert, met with conspicuous success last month at the Coburg Hof-Theater.

Herr Carl Formes, the well-known *basso*, is about to publish his "Reminiscences," which, considering the extensive artistic tours of the once popular singer, should prove to be interesting. Herr Formes has been established for some years past as singing master at San Francisco, and though over seventy years of age is still rendering good service to the art.

At a Concert given at Vienna last month by Madame Sophie Menter, the eminent pianist played amongst other pieces, no less than three pianoforte Concertos — viz., Beethoven's in E flat major, Liszt's in A major, and Rubinstein's in G major!

A new operetta, "Die Sieben Schwaben," has just been successfully brought out at the Berlin Friedrich-Wilhelmstadt Theatre, by Herr Carl Millöcker, the composer of the popular "Bettelstudent."

M. Lamoureux, the eminent Paris conductor, with an orchestra of ninety performers, will shortly undertake an artistic tour extending over Spain, Portugal, Russia, and England; the most important undertaking of its kind ever projected by a French orchestral body.

Madame Miolan-Carvalho, the eminent *prima donna*, and wife of the ex-director of the Paris Opera Comique, is about to establish a vocal academy in the French capital.

At the Paris Grand Opéra the performances have been for some time past confined to some seven or eight well-worn operatic works, pending the first production of M. Salvayre's new opera "La Dame de Monsoreau," for

which elaborate preparations are being made, and which is expected to prove the great success of the present season. The date of its performance had, however, not yet been definitely fixed at the time of our going to press.

M. Sardou has completed the libretto of an opera, to be composed by M. Massenet, and which is to be performed next year as part of the festivities in connection with the International Exhibition. M. Sardou's work is entitled "Montezuma," and deals with the conquest of Mexico by the Spaniards.

A Society has just constituted itself at Paris "in aid of the development and renovation of the lyrical drama in France and French-speaking countries." It is the ambition of the Society, moreover, to establish a special theatre where composers of progressive tendencies could produce their own works, and where, more especially, "they would have a frequent opportunity of studying those leading stage works which have marked out a new path in the development of the modern music drama." M. Lamoureux has been elected President of the Society, among whose members may also be mentioned MM. Georges Dewal, Albert Dayroles, Louis de Grammont, G. de Labruyère, Catulle Mendés, Georges Street, and Victor Wilder. The proceedings of the new Society, which manifestly owes its origin to the failure of the "Lohengrin" performances at the Eden Theatre some months since, will be followed with some interest by all amateurs.

A new opera, by Signor Mancinelli, entitled "I Ribelli," is shortly to be produced at the San Carlos Theatre of Lisbon.

According to a compilation of the Paris *Le Ménestrel*, the number of new operas and operettas actually produced in 1887 on the stages of Italy and Germany (including Austria) has been thirty-five and forty-eight respectively.

At Naples, Verdi's "Otello" is about to be performed at the San Carlo Theatre, while at the Teatro Nuovo the "Otello" by Rossini is to be given. In these circumstances, *Il Trovatore* suggests, Shakespeare's drama, upon which both operas are founded, might with advantage be produced at the third theatre of the town, the Fiorentini.

M. Paravey, formerly the director of the Grand Théâtre of Nantes, has succeeded M. Carvalho in the directorship of the Paris Opéra Comique.

Karl Goldmark's opera "Die Königin von Saba" has just been performed and very favourably received at the La Scala, of Milan, the composer being present. Madame Kupfer-Berger sang the *title-rôle*, Signor Nouvelli being the principal tenor, and Signor Faccio conducted. Goldmark's opera had already been represented in Italy—viz., at Bologna, in 1876.

At the Théâtre de la Monnaie, of Brussels, Ponchielli's "Gioconda" was produced for the first time, on December 28, as the first novelty of the present season. The work had been carefully prepared and well put on the stage, and was well received by an overflowing audience, M. Dupont conducting. Since the above date, the excellent performances of Wagner's "La Valkyrie" (M. Wilder's translation) have been resumed, and have apparently lost none of their popular attractions.

A new opera, "Edgar," by the young Maëstro Giacomo Puccini (the composer of "Le Willi"), is being published by Ricordi, of Milan, and will shortly be brought out at La Scala. The following new works are to be produced in Italy during the forthcoming carnival—viz., "Nestorio," by Signor Gallignani (La Scala, Milan); "Diana d'Almeida," by Signor Ronco (Carlo Felice, Genoa); "Asraël," by the Maëstro Franchetti (Teatro Municipale, Reggio d'Emilia); "Il Grembialino rosa," by Azzo Albertini (Castelfranco); and "Jacopo," by the Maëstro Leonardo (Apollo Theatre, Rome).

Madame Adelina Patti gave her farewell Soirée at the San Carlos Theatre of Lisbon, on the 23rd ult., in Verdi's "Rigoletto." "The house," according to a correspondent, "presented a splendid appearance, all the boxes being decorated with the choicest of flowers, provided by the leading ladies of the city. Even on the stage the scene representing *Gilda's* home was also filled with flowers and living plants, and the theatre looked as if it had been touched by a magician's wand. At the conclusion of the opera the demonstrations of enthusiasm continued for at least twenty minutes."

A. M. Storch, a popular composer of male quartets, died at Vienna on December 31, aged seventy-five.

Professor Julius Sachs, pianist and composer of some merit, died at Frankfurt on December 28, aged fifty-seven.

Vilma von Voggenhuber, the highly-esteemed *prima donna* of the Berlin Royal Opera, whose impersonations of Wagnerian characters were more especially admired, died on the 11th ult. at Berlin. The deceased artist was born at Pesth in 1845.

Herr Christian Bernhard Klemm, the senior partner of the well-known music publishing firm of Leipzig, died, on the 3rd ult., at the age of seventy-six.

CORRESPONDENCE.

ITALIAN VIOLIN MAKERS.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—The name of Genova, of Turin, is, I think, quite unknown as an Italian violin maker. I have, however, a very fine violoncello, indubitably genuine, bearing this name, and think it is of sufficient interest to many of your readers to ask your insertion of this letter, with a view of ascertaining if any other specimens of this maker are known to exist. The instrument is of excellent model, beautiful varnish, and exceptional tone; and should anyone interested in Italian makers wish to see it, and will communicate with me, I shall have pleasure in making an appointment for its inspection.

I remain, Sir, obediently yours,

Amateur.

4, Rylett Road, Shepherd's Bush, W.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A Country Organist *should apply to a musicseller for the information he seeks.*

A Subscriber.—*The higher pitch is the Philharmonic. The C requiring 540 vibrations in a second. Scheibler's pitch, often called concert pitch, is C=528. French pitch C=522, or by equal temperament C=517.*

Frank E. B.—*The Valse is published under the names of other composers besides Beethoven. Among the number Reissiger, whose work it probably is.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Abingdon.—An Organ Recital was given in the Parish Church on the 12th ult., by Mr. H. R. Couldrey, of Windsor. The programme contained works by Berthold Tours, Bach, Batiste, G. M. Garrett, H. R. Couldrey, Mendelssohn, Alexandre Guilmant, and F. C. Bache.

Barrow-in-Furness.—On Christmas Day part of *The Messiah* was given in St. George's Parish Church by the choir (augmented). The solos were taken by Miss S. Conway, Mrs. Dilks, Mr. J. Bryce, and Mr. Jemmison. Mr. G. Denholm Walker presided at the organ.—On the 15th ult. an Organ Recital was given after Evensong by Mr. G. Denholm Walker, which included works from Bach, Merkel, Lemmens, Guilmant, and Batiste.

Blackburn.—An excellent performance of *The Messiah* was given, on the 2nd ult., in James Street Congregational Church. Band and chorus of 105 performers. Miss Jessie Moorhouse, Miss Maude Yates, Mr. Butterworth, and Mr. Hesketh Meade sustained, with great acceptance, the principal parts. The choruses were much enjoyed. Organist, Mr. A. Miller; Conductor, Mr. W. H. Robinson.

Brighouse, Yorks.—Mendelssohn's *St. Paul* was given by the Choral Society, in the Town Hall, on December 28. The solos were sung by Miss Vinnie Beaumont, Mr. Holberry Hagyard, and Mr. Billington. Mr. Bowling led the band, Mr. Bickerdike was at the harmonium, and Mr. J. H. Pearson conducted.

Canterbury.—The Philharmonic Society gave a performance of Handel's *Acis and Galatea* and Mendelssohn's *Athalie* on the 24th ult., under the direction of Dr. Longhurst. Miss Agnes Larkcom and Mr. Charles Kenningham sang the music allotted to the unfortunate lovers with excellent effect, the part of Polyphemus being taken by Mr. Rhodes, who was heartily applauded after an excellent rendering of "O ruddier than the cherry." Damon's two songs were given by the Rev. F. J. O. Helmore, although it seems strange that, in a Cathedral City, the services of a professional singer could not have been secured for this part. Mendelssohn's beautiful setting of Racine's tragedy and the story alike seemed to be in a language "not understanded of the people" of Canterbury, possibly because it was not familiar to them as were the pastoral strains of *Acis and Galatea*. Miss Larkcom sang the soprano music with marked intelligence and refinement, Miss Josephine Cravino gave an excellent rendering of the contralto part, her enunciation being especially good, and the recitations were declaimed with his accustomed power by Mr. Charles Fry. The second solo parts were taken by Miss Fetherstone and Master Young. The choruses were, on the whole, efficiently rendered, and the accompaniments were played by a small orchestra led by Mr. C. Gann.

Devizes.—The Inaugural Concert of the Amateur Choral Society was held on Monday, the 16th ult., at the Corn Exchange, Mr. H. Millington, of Trowbridge, Conductor. The programme consisted of selections from the sacred works of Handel. The orchestra was complete, the whole band and chorus numbering about 120 performers. The solos were given by Miss Annie Lee and Mr. D. Harrison, of Lichfield Cathedral.

Dunstable.—On the 10th ult. Mr. Fred. Gostelow gave his fourth annual Concert in the Town Hall. He was assisted by Miss Minnie Kirton, Miss Osborn, Mrs. Cartwright, Mr. Puddephatt, and Mr. Heath; solo violin, Mr. Percy Elliott. Mr. Gostelow's choir boys delighted the audience with some capital songs and choruses.

Enniskillen.—Mr. Arnold's fourth Matinée Musicale of Classical Music was given on the 13th ult., in the Protestant Hall. The programme included pieces by Hatton, Chopin, Gade, Beethoven, Mendelssohn, Weber, Mozart, and Nicolai, performed by Lieut. Dundas, and Messrs. C. and M. Arnold, and Mrs. and Miss Evans.

Epsom.—On the 12th ult. Mr. James Hailes gave his second annual Concert at the Public Hall. The principal vocalists were Miss Meredyth Elliott, Miss Ida Everard, Mr. T. W. Page, and Mr. James Hailes. A special feature of the Concert was the violin-playing of Mr. W. Frye Parker, whose two solos evoked enthusiastic applause. Mr. Hailes received an encore for an expressive rendering of Hatton's "To Anthea." The accompaniments were well played by Mrs. Hailes and Miss Kate Davis.

Frome.—An Organ Recital was given in Wesley Chapel, on the 19th ult., by Mr. W. Haydn Cox, of Bristol. The programme included pieces by Lemmens, Smart, Gounod, Wély, Handel, Lux, and Calkin. The vocalists were Mrs. G. S. Walker and Mr. H. Welham.

Grosby, Lincolnshire.—The second annual Concert, given by Mr. Bennard, took place on the 2nd ult. The professional artists engaged were Miss Vinnie Beaumont, Miss Myfenwy Morris, and Mr. E. Dunkerton, who, with Mr. Bennard and Mr. Cleugh, made up a capital programme. Mr. C. W. Cray acted as accompanist.

Leeds.—On Sunday, the 1st ult., Handel's *Messiah* was given in Salem Chapel, by the choir, largely augmented for the occasion. The choruses were rendered with much precision. The Organist was Mr. W. N. Hudson, and the soloists were Mrs. Dixon, Miss Ada Sutcliffe, Mr. G. M. Hinds, and Mr. John Browning. Mr. W. Toothill conducted.

Leicester.—The third popular Concert, second series, under the direction of Mr. J. A. Adcock, was given on Saturday, the 21st ult., in the Temperance Hall. Mr. Percy Whyte's Concert Company from Liverpool, and a full orchestra of 110 performers furnished the programme. Mr. Whyte's Company consists of Madame Laura Haworth, Miss Annie Hallwood, Mr. Whyte, Mr. George Platt, and Mr. Richard Holland, vocalists; Mr. Frank Weston, solo violoncello; and Mr. Franklin Haworth, pianoforte. Mr. Frank Weston (a native of Leicester) met with a very cordial reception.

Luton.—Mr. Fred. Gostelow gave his first Concert in the Town Hall, on the 17th ult., before a large audience. The performers were Miss Winifred Parker, Miss Marie Hooten, Mr. Evan Jones, and Mr. Heath. Mr. Lathom and Mr. Steel gave some recitations, and Mr. Gostelow's choir of boys sang some songs and choruses. Mr. Percy Elliott (violin) and Mr. Gostelow (pianoforte) contributed solos.

Melbourne, Derbyshire.—On Monday, the 23rd ult., the Orchestral Society gave its first Concert of the season. The principal items in the programme were the Overture to *Der Freischütz* (Weber); Symphony, No. 1 (Beethoven); *Rigodon of Dardanus* (Rameau); Coronation March, *Le Prophète* (Meyerbeer); the "Merry Christ Church bells" (Aldrich), arranged for orchestra; and the "Lost Chord" (Sullivan), cornet solo, Mr. Loake, and orchestra. The vocalists were Mrs. Hay-Gordon, who sang two songs, "The Maiden's Prayer" (Smart) and "Fiddle and I" (Goodeve), both with violin *obbligato* by her husband; and Mr. F. T. MacDonnell, who contributed "Shall I in Mamre's fertile plain" (Handel) and "The two Grenadiers" (Schumann). Mr. Wilson conducted, as usual.

Nelson, near Burnley.—A Concert was held on the 14th ult. in aid of the New Wesleyan Chapel. The principals were Miss Marjorie Eaton, Mr. Watson, and Mr. H. R. Whitaker. A quartet of strings was led by Mr. Titherington, and there was a chorus of forty voices. The programme was miscellaneous in character. Mr. Rycroft was the accompanist.

Newcastle-upon-Tyne.—Messrs. Traherne and Cecil were amongst the artists who sang at the People's Concert on the 14th ult. These gentlemen, though well known in London, were strangers to the musical public of Newcastle-upon-Tyne, who, however, will certainly accord them a very hearty welcome on the occasion of their next appearance. Two of their charmingly rendered unaccompanied duets, an original gipsy ballad, and a "Laughing Song," which gained for Mr. Ernest Cecil a spirited encore, and an old Irish love song, by Mr. Cecil Traherne, were all much appreciated by a large and enthusiastic audience.

Nottingham.—On Monday, the 23rd ult., the old Radford Church Choral Society gave a very pleasing miscellaneous Concert in St. Michael's Hall. The principal vocalists were Miss Maggie Jaques and Mr. Bingley Shaw, of Southwell. Solo violin, Miss Lizzie Mott. The Choral Society contributed part-songs, &c.

Peterborough.—A highly successful Concert was given in the Fitzwilliam Hall, on the 17th ult., in aid of the Building Fund of All Saints' Church. The principal vocalists were Viscountess Downe, Miss E. Palmer, the Misses Yates, Miss Magee, Mr. Taljanski, and Mr. Bailey. Miss Butcher was the pianist, and Mr. de Solla was accompanist and Conductor.

Pulborough.—On the 3rd ult. a performance of the Sacred Cantata *The Nativity* was given in Pulborough Church, in addition to selections from the works of Handel, Gounod, and Stainer There was a chorus of forty voices, whilst the following were the principals: Miss M. Osmond, Master J. R. Forder, Mrs. Seymour Kelly, Mr. Charles E. Pillow, Mr. Seymour Kelly, and the Rev. R. U. Beresford. The whole of the choruses were capitally performed, and showed that a great amount of time and labour must have been devoted to them by the Conductor, Mr. Seymour Kelly, who was ably assisted by the Rev. R. U. Beresford. Miss M. Cooke was the Organist.

Rhyl.—The Philharmonic Society gave their annual performance of *The Messiah* on December 26, in the Town Hall, under the conductorship of Mr. Felix C. Watkins (St. Asaph). The principals were Miss Kate Fusselle, Miss Townshead, and Messrs. Fredericks and Harrison (Lichfield Cathedral).

Ripon.—On the 5th ult. *The Messiah* was performed by the Choral Society, in the Victoria Hall. The chorus was good, and the solos were sung by Miss Vinnie Beaumont, Miss Morris, Mr. Dunkerton, and Mr. Billington. The Conductor was Mr. Bentley. The band was led by Mr. Abdy Williams.

Sittingbourne.—An evening Concert was given by the members of the Sittingbourne and District Musical Society, at the Town Hall, on Tuesday, the 10th ult. The larger portion of the evening was occupied by Handel's Serenata *Acis and Galatea*, the band and chours numbering about eighty. The principal soloists were Miss Ada Beck, Mr. T. W. Page, and Mr. T. C. Holliday (Rochester Cathedral). Mr. W. Makepeace conducted. The second part was of a miscellaneous character.

Southwell.—A grand Concert was given, on the 11th ult., in the Concert Hall, in aid of the Literary Institute. The principal vocalists were Miss Maggie Jaques, Miss Fannie Lynn, Mr. Charles Blagbro, and Mr. Bingley Shaw. Solo violin, Miss H. J. Hutchinson; solo pianoforte, Miss Calvert; accompanist, Mr. Dawson. There was a crowded and fashionable audience, and the Concert was a great success, both musically and financially.

Springhead (near Oldham).—A Concert was given in Springhead School, on the 16th ult., by the singing class conducted by Mr. Thomas Birkenshaw. The sacred Cantata *The Mother of Jesus* formed the first part of the programme. The solos were taken by Miss A. H. Mercer, Miss Jennie Hall, Mr. G. H. Hedfield, and Mr. J. Butterworth. The second part of the programme was of a miscellaneous character. Mr. Robert Ashworth was the accompanist.

Stockton.—On Thursday, the 5th ult., a Sacred Concert was given in the North Terrace Wesleyan Chapel, in aid of the Circuit Funds. Mr. Barnby gave an Organ Recital; Miss Barnby, Miss M. A. Davis, Miss Rickinson, and Mr. Phillipson assisted. The choir sang several pieces, the chief of which were "Ave Maria," Barnby's "O be joyful," Sullivan's "The strain upraise," Kinross's setting of Longfellow's "Psalm of Life," and at the close "Abide with me," to a new setting by the Organist.——On the 17th ult. Mr. Barnby gave his second Concert for this season in the Exchange Hall. Miss Alice Whitacre, Madame Trebelli, Mr. Barrington Foote, Mr. Henry Piercy, M. Hollman (violoncello), and Signor Bisaccia (pianoforte) were the performers.

Tenbury.—The Musical Society gave the last Concert of its seventeenth season, on December 29, the principal item in the programme being Cowen's *Sleeping Beauty*. The choruses were given with great accuracy and spirit, a fact the more noteworthy as on this occasion they were unsupported by the customary band. The Conductor had arranged the orchestral parts for harmonium and piano in a very effective form. The solo parts were taken by past and present members of the Tenbury Musical Society. Miss Matthews sang the somewhat arduous music allotted to the Princess most admirably, and won the highest praise for this her first effort. The music of the Wicked Fay fell to Miss Josepha Miller, R.A.M., who possesses a beautiful contralto voice and charming style. In the other parts the Rev. A. H. S. Pattrick and Mr. Amherst Morris, as usual, sang their best, and added not a little to the general success. The second part of the programme consisted of songs and choruses, including Smart's "Fay's Song," for ladies' voices, for which instrumental accompaniments had been written by the Rev. J. Hampton, who conducted the whole Concert with his customary care and ability.

Wellington, N.Z.—Mr. Robert Parker gave his eighth annual Concert on November 14, when an excellent programme of classical music was very successfully given by an efficient orchestra and choir. The principal item was Beethoven's Pastoral Symphony (given for the first time in Wellington), which was well played and received with great enthusiasm by the audience. After its performance, Mr. Worgan, the oldest musician in New Zealand, spoke in terms of great appreciation of the performance, warmly congratulating Mr. Parker and the

orchestra on their excellent work. It may be mentioned, as a matter of general interest, that Mr. Worgan (who was born in 1802) had heard the Symphony conducted by Sir George Smart, Spohr, Moscheles, and Mendelssohn. The other orchestral numbers of the Concert were Gade's *Im Hochland*, Schubert's *Rosamunde*, and Mendelssohn's *Ruy Blas* Overtures, all of which were admirably played; the orchestra, considering the remoteness of the colony, being of surprising excellence and completeness. Some madrigals and part-songs were sung with much taste, under the direction of Mr. C. Rous-Marten; and songs by Carissimi, Mozart, and Schubert completed a most successful Concert.

Organ Appointments.—Mr. T. Bernard Parley, Organist and Choirmaster to All Saints', Foot's Cray, near Sidcup.—Mr. Herbert Hodge, Organist and Choirmaster to Hornsey Parish Church.—Mr. J. Frank Proudman, Organist and Choirmaster to SS. Michael and All Angels' Church, Stoke Newington Common, N.—Mr. Walter G. Stott, Organist and Choirmaster to the Wesleyan Church, Streatham, S.W.—Mr. Arthur L. Craik, to the Parish Church, East Barnet, Herts.—Mr. John H. Marsh, Organist and Director of Music to St. Paul's, Brentford, W.—Mr. F. H. Squires, F.C.O., Organist and Choirmaster to Dartford Parish Church.—Mr. Stretton Swann, to Brentwood Parish Church.

Choir Appointments, &c.—Mr. Dean Trotter (Tenor), to Gloucester Cathedral.—Mr. John Towers, Choirmaster to Christ Church, Denton.—Mr. Sinclair Dunn, Teacher of Singing at Trinity College, London.

DEATHS.

On December 29, at Lenham Road, Blackheath, Herr Carl Stepan, aged 63.

On December 30, at Stonor Road, West Kensington, Herbert William, son of Archibald Ramsden, aged 27.

On 5th ult., at 30, Crowhurst Road, Brixton, Fanny Rose, daughter of George Bruford, 130, Regent Street, W., aged 20 years.

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For Oratorios, Operatic or Ballad Concerts, address, 40, George Street West, Spring Hill, or Messrs. Rogers and Priestley's, Colmore Row, Birmingham.

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For Concerts, Oratorios, Cantatas, &c., address, 53, Robert Street, Chorlton-on-Medlock, Manchester.

MISS ELLA DALY (Soprano).
For Oratorios, Cantatas, Ballad Concerts, &c., address, Mr. F. W. Holder, Music Warehouse, Hull.

MISS ELEANOR FALKNER (Soprano).
Of the St. James's Hall and Crystal Palace Concerts, Snow Hill, Wolverhampton.

MISS LEVINA FERRARI (Soprano).
(Of the Promenade Concerts.) For Concerts, Oratorios, &c., address, Music Warehouse, 15, Park Terrace, Regent's Park, N.W.

MISS FUSSELLE (Soprano).
Pupil of Madame Sainton-Dolby, formerly her Assistant Professor; Licentiate (Artist) of the Royal Academy of Music.
For Concerts, Oratorios, &c., address, 37, Harrington Square, N.W.

MADAME MINNIE GWYNNE (Soprano).
For Oratorios, Classical and Ballad Concerts, Organ Recitals, address, 18, St. Stephen's Avenue, Uxbridge Road, W.

MADAME MADELINE HARDY (Soprano).
For Concerts, Oratorios, At Homes, Banquets, &c., address, 27, Loughborough Road, Brixton, S.W.

MISS LOTTIE HEROD (Soprano).
For Oratorios, Concerts, &c., address, Ashton-under-Lyne.

MISS BESSIE HOLT (Soprano).
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"Miss Bessie Holt, who was in splendid voice, was the great attraction of the evening, and she met with a deservedly enthusiastic reception. The brilliancy with which she rendered the song 'Softly sighs' (Der Frieschütz), Weber, brought down the house, and in compliance with an irresistible encore, the gifted vocalist delighted the audience with the favourite and ever popular song 'Killarney,' which she sang in fine style."—*Bury Times.*

MISS HONEYBONE (Soprano).
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MISS ROSA JAMES (Soprano),
Pupil of Signor Francesco Lamperti and Signor Sangiovanni (Maestri del R. Conservatorio di Milano).
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MISS CLARA JOWETT (Soprano).
MISS MARY TETLEY (Contralto).
For Concerts, Oratorios, &c., address 37, Aireville Mount, Frizinghall, Yorkshire.

MISS ELLIOT RICHARDS (Soprano).
For Oratorios, Concerts, &c., address, 9, Oakley Street, Northampton. Compass A to C.

MISS FANNIE SELLERS (Soprano).
For Oratorios, Classical and Ballad Concerts, Crag Cottage, Knaresbro'.

MADAME CLARA WEST (Soprano),
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Beethoven Villa, King Edward Road, Hackney.

MISS MARY WILLIS (Mezzo-Soprano or Contralto)
(Pupil of the late Madame Sainton-Dolby, and Assistant Professor in her Academy; also Professor in the Hyde Park Academy of Music).
For Oratorios, Concerts, &c., address, 9, Rochester Terrace, Camden Road, N.W.

MISS LILY MARSHALL-WARD (Soprano),
MISS JESSIE MARSHALL-WARD (Contralto),
80, Addison Street, Nottingham.

MISS LOUISA BOWMONT (Principal Contralto)
(St. Peter's Church, Manchester).
For Concerts, Oratorios, &c., address, 51, Mercer Street, Embden Street, Hulme, Manchester.

MISS NELLIE CLOUDESLEY (Contralto).
For Concerts, Oratorios, &c., address, Crayford, Atherton Road, Forest Gate.

MISS MARY DAKIN (Contralto).
For Ballads, Oratorios, &c., address, Baxter Gate, Loughborough.
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MISS DEWS (Contralto),
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MISS KATE MILNER (Contralto).
For Oratorio, Operatic, or Ballad Concerts, Lessons, &c., 21, Cromwell Grove, West Kensington Park.

MISS CONSTANCE POOCK (Contralto & Pianist)
(R.A.M. Honours Singing Certificate).
Oratorios, Ballads, "Beethoven" (a Verbal, Vocal, and Pianoforte Lecture), or Recital of Classical and Popular Vocal and Pianoforte Selections, &c., 8, Buckingham Palace Road, S.W.
"Miss Poock sang two songs, 'Will he come' (Sullivan) and 'The Castle Gate' (Gade), in good style; they were rapturously applauded and encored."—*Vide* Press.—St. Andrew's Hall, Norwich, Feb. 11, 1888.

MISS SARAH SANDERSON (Contralto).
For Oratorios, Concerts, Recitals, &c., Press opinions, vacant dates, apply 4, Casson Gate, Rochdale; or, Messrs. Hime and Addison, Manchester.

MISS COYTE TURNER (Contralto).
For Concerts, Oratorios, &c., address, 96, Tollington Park, London, N.

MR. EDMUND BADGER (Tenor).
For Oratorios, Concerts, &c., address, 122, Price Street, Smethwick, Birmingham.

MR. GREGORY HAST
(Principal Tenor, St. Peter's, Eaton Square).
MADAME GREGORY HAST
(Pianist).
For Oratorios, Cantatas, Ballad Concerts, &c., 9, Shipka Road, Balham, S.W.

MR. CLARENCE HUNT (Tenor).
For Oratorios, Concerts, Dinners, &c., 148, Great Dover Street, S.E.

MR. WILLIAM KNIGHT (Tenor).
For Oratorios, Concerts, &c., address, 44, Parkside, West Bowling, Bradford, Yorks.

MR. J. MELLOR (Tenor),
Eccleshill, Bradford, Yorkshire.

MR. HARRY STUBBS, R.C.M. (Tenor),
St. George's Chapel, Windsor.
Address, 18, The Cloisters.

MR. DEAN TROTTER (Tenor)
(Gloucester Cathedral).
For Oratorios, Concerts, &c., 70, India Road, Gloucester.

MR. HENRY BAILEY (Solo Baritone)
(Pupil of Mr. Isidore de Solla).
At liberty for Church Choir. Address, 15, Pasley Road, Manor Place, Walworth, S.E.

MR. WILLIAM EVANS (Baritone).
Clovelly Place, Lee Crescent, Edgbaston, Birmingham; or, Messrs. Rogers and Priestley, Colmore Row, Birmingham.

MR. W. J. INESON (Baritone).
For Oratorios, Concerts, &c.; Quartet also provided. Address, The Cathedral, Hereford.

MR. F. ST. JOHN LACY (Baritone),
Fitzroy Mansion, Charlotte Street, Fitzroy Square, W.

MR. ALBERT McGUCKIN (Baritone).
For Concerts, Oratorios, &c., address, care of Alfred Moul, Esq., 26, Old Bond Street, W.

MR. ARTHUR M. SHORE, R.C.M. (Baritone)
(Pupil of Signori Alberto Visetti and Franco Novara).
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MR. JAMES B. SMITH (Baritone)
(Peterborough Cathedral).
For Oratorios, Concerts, &c., address, 4, Prince's Villas, Park Road, Peterborough.

MR. J. H. BARRETT (Bass).
For Oratorios, Concerts, &c., address, 86, Newhey Road, Milnrow, Lancashire.

MR. J. BROWNING (Principal Bass),
Parish Church, Leeds. For Oratorios, Concerts, &c.

MR. C. D. COLLET (Bass).
Teacher of Singing, 7, Coleridge Road, Finsbury Park, N.

MR. FRANK MAY (Bass)
And the London Oratorio and Ballad Union, under his direction. For Oratorios, Concerts, &c., address, 14, Hanover Street, W. Telegraphic address, "Iolas, London."

MR. HENRY POPE (Bass).
At liberty for Oratorios, Concerts, Opera, &c., 20, Bishop's Road, W.; or Mr. W. B. Healey, 10A, Warwick Street, W.

MR. HENRY PRENTON (Bass).
For Oratorios, Concerts, and Banquets, 202, Dalston Lane, N.

MR. EGBERT ROBERTS (Bass),
51, Pentonville Road, N.

MR. HENRY SUNMAN (Bass)
(Licentiate (Artist) of the Royal Academy of Music).
For Oratorios, Concerts, &c., address, Christ Church Cathedral, Oxford.

MISS SCOTT GARDNER (Pianist and Harmonist).
Honours Certificate, Trinity College; First-class Certificate, Society of Arts.
For terms for Concerts, At Homes, or Lessons, address, 48, St. George's Road, Leyton.

MISS NELLIE LEVEY (Vocalist and Guitarist).
Pupil of Mr. F. Walker, Singing, and Signor F. Sanchi, Guitar. Address, 12, Red Lion Square, W.C.

MR. J. SHARPE (Oboeist and Oboe Maker).
For Oratorios, Concerts, &c., address, 235, Lydgate Hill, Pudsey, near Leeds.

MISS VINNIE BEAUMONT (Soprano). Engaged: March 9, Girvan ("Erl-King's Daughter"); 12, Chapeltown ("Judas"); 15, Alloa (Miscellaneous); 16, Peebles ("Creation"); April 2, Blyth ("Acis and Galatea"); 4, Goole ("Magna Charta"); 11, Sleaford ("Judas"); May 16, Hadleigh ("Hymn of Praise" and "Stabat Mater"); 29 and 30, Haverfordwest. Address, Point House, Brigg, Lincolnshire; and Messrs. Novello, Ewer and Co., 1, Berners Street, W.

MISS SARA BERNSTEIN (Soprano), Medalist, R.A.M., can accept Engagements for Oratorios, Ballad Concerts, At Homes, &c. 13, Tavistock Crescent, Westbourne Park.

MISS JULIA JONES (Soprano) begs that all communications respecting Oratorios, Concerts, &c., be addressed, 4, St. Thomas's Road, Finsbury Park, N.

MISS MAUD LESLIE (Soprano). Engaged: February 20, Kensington; 22, City; 23, Walworth ("Daughter of Jairus"); 27, Covent Garden; March 3, Peckham; 7, Peckham; 9, Brixton; 15, Camberwell ("Captives of Babylon"); 29, Piccadilly. Others pending. Address, 41, Crystal Palace Road, Dulwich.

MADAME LAURA SMART (Soprano) requests that all communications respecting Oratorio, Operatic Recital, or Ballad Concerts be addressed, 44, Alexandra Road, London, N.W., or, 50, Church Street, Liverpool.

MISS S. RILEY and Mr. D. SUTTON SHEPLEY, Gentleman of Her Majesty's Chapels Royal (Contralto and Bass), HAVE REMOVED to 97, Dalberg Road, Brixton, London, S.W., where all communications should be addressed.

MR. VERNEY BINNS (Tenor), 65, King's Cross Street, Halifax, respectfully begs to intimate his complete recovery from loss of voice (through serious indisposition), and is prepared to accept ENGAGEMENTS from this date.

MR. JAMES GAWTHROP (Tenor), Gentleman of Her Majesty's Chapel Royal, St. James's, begs that all communications be addressed to 34, Priory Park Road, Kilburn, N.W.

MR. HOLBERRY HAGYARD (Tenor) requests that all communications respecting Engagements for Oratorios, Ballad Concerts, Masonic Meetings, &c., be addressed to Trinity College, Cambridge.

MR. T. W. HANSON (Tenor), St. Paul's Cathedral. Address, 14, Belvoir Road, Lordship Lane, S.E.

MR. JOSEPH HEALD (Tenor) requests that in future all communications respecting Oratorios, Concerts, &c., be addressed to his residence, 33, Endlesham Road, Balham, S.W.

MR. ALFRED KENNINGHAM (Tenor), of St. Paul's Cathedral, begs to state that the above and Grovedale, Parsons Green, S.W., are his only addresses, where all communications should be sent. He has booked engagements for Dr. Stainer's "Crucifixion" (seven times), Handel's "Judas," Bach's (St. Matthew and St. John) "Passion Music," "The Messiah," and other Oratorios.

MR. BRET MILLER (Tenor Vocalist and Professor of Singing) is at liberty to receive ENGAGEMENTS for Oratorios and Miscellaneous Concerts, &c. 54, Moreton Street, or Conservative Club, Churton Street, S.W.

MR. PERCY PALMER (Tenor) desires that all communications respecting ENGAGEMENTS should be addressed to his residence, 7, Peterboro' Villas, Fulham; or, N. Vert, Esq., 6, Cork Street, W.

MR. S. THORNBOROUGH (Tenor). *Répertoire:* "Andromeda," "Redemption," "Elijah," "Creation," "Messiah," "Judas Maccabæus," Rossini's "Stabat Mater," "Acis and Galatea," Masses, &c. Address, 125, Montague Street, Blackburn.

MR. BROUGHTON BLACK (Baritone), St. Paul's Cathedral, requests that all Communications respecting Engagements or Lessons be addressed to 71, Reighton Road, Upper Clapton; or The Cathedral.

MR. LAWFORD HUXTABLE (Baritone), Pupil of Signor Alberto Randegger, is open to accept Concert and Oratorio Engagements. Address, Clarence House, 47, Haverstock Hill; or N. Vert, 6, Cork Street, W.

MR. BINGLEY SHAW (Baritone). Engagements booked this Season: Mansfield, Ballads; Worksop, Ballads; Nottingham, "Elaine"; Birmingham, Ballads; Newark, Ballads (twice); Staveley, Ballads; Eckington, Ballads; Blidworth, Ballads; Nottingham Sacred Harmonic Society, Costa's "Eli"; Sandiacre, Ballads; Southwell, Ballads (twice); Old Radford, Ballads; Matlock, Selections; Wirksworth, Ballads; Nottingham, Ballads (four times); Loughborough, "Elijah"; Sutton-in-Ashfield, "Creation"; Mansfield, "Creation." For vacant dates, address, The Cathedral, Southwell.

MR. W. H. BURGON, late Principal Bass of the Carl Rosa Opera Company, and also of the Royal Albert Hall Choral Society, Sacred Harmonic Society, &c., begs to give notice that he is now at liberty for Oratorios and Concerts. All communications to 21, Westbourne Park Crescent, W.

MR. THEODORE FRANCE (Bass) begs that all communications respecting Oratorio, Concerts, &c., be addressed, The Cathedral, Exeter.

MR. SEYMOUR KELLY (Bass). Engaged this season: Cowes, "Creation"; Eastbourne, "Redemption"; Petworth, "Messiah"; Ventnor, "Light of World" and "Rose Maiden"; Bognor, "Acis"; Portsmouth, Southsea, Gosport, Pulborough, Ballads. Several engagements pending, including "St. Paul," "Messiah," "May Queen," &c. Address, The Cathedral, Chichester.

MR. THOS. KEMPTON (Bass) begs to announce his REMOVAL to 67, Petherton Road, Highbury New Park, N., where all communications respecting Oratorio and Ballad Concerts, Masonic Banquets, Church Festivals, &c., should be addressed. Also for Concert Party and Pupils.

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MR. JOHN GREIG, M.A., Mus. Bac., F.C.O. (passed Exam. for Mus. Doc., Oxon., 1887), teaches HARMONY, COUNTERPOINT, and FUGUE, by CORRESPONDENCE. Coached successfully for final Mus. Bac., Oxon., 1886. Address, 7, Scotland Street, Edinburgh.

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SUCCENTOR.—The Dean and Chapter of Ripon Cathedral require the services of a duly qualified Clergyman in priest's orders to undertake the duties of SUCCENTOR.

The applicant must be a University Graduate, and be prepared with satisfactory testimonials as to character and musical ability. He will have to take his share of the duties of the parish, as curate to the Dean and Chapter.

Applications, with original testimonials (which will be returned after the appointment is made), to be forwarded before the 8th day of March next to me, the undersigned, from whom any necessary information may be obtained.

JOHN WHITHAM,
Chapter Clerk, Ripon.

UNIVERSITY COLLEGE of SOUTH WALES and MONMOUTHSHIRE, Cardiff. — The Council of the University College of South Wales and Monmouthshire are prepared to appoint a LECTURER in MUSIC.

The Stipend of the Lecturer will be £100 per annum, with a share of the fees.

Candidates must send in their applications, with testimonials, not later than March 24.

For further information, apply to Ivor James, Registrar.

ALTO seeks ENGAGEMENT. Late Solo Alto, St. Stephen's, South Kensington. C. D., Grafton House, Tooting.

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FOURTEENTH SESSION, 1887-88.

The FIFTH MEETING will be held at 27, Harley St., W., on Monday, March 5, 1888, at 5 o'clock,

WHEN A PAPER WILL BE READ

"ON SOME SUGGESTED MODIFICATIONS OF DAY'S THEORY OF HARMONY,"

By EBENEZER PROUT, Esq., B.A.

F. Davenport, Hon. Sec.
J. Percy Baker, Assistant Sec.,
Willersley House, Wellington Road, Old Charlton, S.E.

At the Sixth Meeting, on April 2, 1888, Mr. J. S. Shedlock, B.A., will read a paper "On the recently published Correspondence between Wagner and Liszt."

NOW READY.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

MARCH 1, 1888.

THE ROYAL ACADEMY OF MUSIC.

It may be accepted as a fact somewhat significant of the attitude of the public towards the Royal Academy of Music, that the interest taken by the outside world in the election of a Principal—the highest position to which a musician can aspire in this country—has been keener than upon any former occasion since the Academy has been in existence. It seemed as though it were felt that music was on its trial in the country, and the appointment of one to follow Sir George Macfarren would determine not only the spirit but the nature of the work to be done. The character of his successor would unquestionably influence the conduct of future affairs. Certain it is that all who were interested in music watched the result of the deliberations of the committee with some attention, if not anxiety. All doubts were most satisfactorily set at rest when the choice was declared. It is the first time in the history of the Academy that anything like a contest has attended the election. The succession has been previously determined within the walls of the Academy without delay or question. The present circumstances were somewhat peculiar and embarrassing. On the death of the late Principal there were none of the Professors ready or willing to accept the responsibilities of the office, and as the work could not be allowed to stand still, a provisional committee, consisting of Messrs. Walter Macfarren, Sainton, and Steggall, was appointed. It was obvious that this state of things could not be of long continuance.

Mr. Walter Macfarren himself was named as a candidate for the office. If he had persisted in his candidature he might at this moment have occupied the position now held by Dr. Mackenzie. But he, in conjunction with the majority of those who have devoted their best efforts and a long period of their lives to the advance of the concerns of the Academy, rightly felt that those matters could be best promoted by the transfusion of new and healthy blood into the body.

The arrangements concerning the ruling of the affairs of the Academy are somewhat special. There is a President, Vice-Presidents, and a Board of Directors, who are armed chiefly with moral power. There is also another board, the committee of management, in whom is vested the actual ruling and control of the affairs of the Institution. The directors, after due deliberation and careful consideration, recommended the committee of management to proceed with the election of a Principal at the earliest possible occasion. The day was fixed, and the relative merits of the several candidates doubtless gravely and deliberately discussed. At first several names were mentioned, but those whose qualifications entitled them to respectful consideration were Mr. Frederic Hymen Cowen, Mr. Joseph Barnby, and Dr. Alexander Campbell Mackenzie. Mr. Cowen withdrew his name, having in the meanwhile accepted a very lucrative and honourable offer from Melbourne to conduct a series of Concerts *àpropos* of the centenary of the foundation of the colony. The contest therefore rested between Mr. Joseph Barnby and Dr. Mackenzie. Mr. Joseph Barnby expressed himself willing to sacrifice his position as Precentor of Eton College, whence it is said that he derives a large income, in order to devote himself to the work of the Academy, where the emoluments are equal to only £500. This self-sacrifice was very properly applauded by his supporters, and was admitted on all sides as a proof of disinterestedness. His musical qualifications were, however, worthy of mention. He was a pupil of the Academy, and he was *proxime accessit* to Arthur Sullivan in the contest for the first Mendelssohn Scholarship. He is the author of a large number of chants, hymn tunes, services, and anthems, and finding his best mode of expression in those forms and for that use, he has limited his efforts, and as yet has only given to the world two orchestral works, or rather, two works in which the orchestra is employed as an adjunct—namely, his Sacred Idyl or Cantata "Rebekah," to words by Arthur Matthison, and a bold and vigorous setting of the Psalm "The Lord is King," produced at the Leeds Festival of 1883. His chief claim to distinction rests in his power as a choir trainer and director, and in this respect he deservedly holds high rank. Those who have watched his career may be disappointed at its want of fruitfulness, for excellent as are his many qualifications, the musical world would have been better pleased to have had other works in addition to those of the style which has helped to make his name popular. The points which have been strongly urged in his favour, his power of organisation and his great capacity for business, tended largely to help his candidature. His connection with the Academy, as Conductor of the Students' Concerts, brought his best qualities to the front, and justified his supporters in considering him the right man to rule over a musical institution whose proceedings were watched with the greatest interest by all who have the cause of musical progress at heart.

The contest was doubtless keen enough and close enough to make even defeat honourable, while the gratification which attends success must be tempered by due recognition of the responsibilities attached to the office. The knowledge that for a time, at least, they will be carried on under the keenly critical eyes of former opponents and of interested friends, will render the exercise of the utmost circumspection needful in the conduct of all the affairs of the Institution as far as the new Principal is concerned.

There is no need to fear for the result. Dr. Mackenzie is a tried man. He was a loyal and assiduous pupil. He not only gained honour during his course of pupilage in the Academy, but was selected by the then Principal, Mr. Charles Lucas, as the recipient of a special testimonial after his battle with the world had begun. An exemplary student often makes an exemplary ruler. He who has learned to obey has learned also how to govern. His long and honourable career as a musician in his native city (Edinburgh) is still quoted as a pattern for emulation. The late John Hullah, no mean judge of character, and one who sought by all means in his power to bring about the recognition of genius wherever he found it, repeatedly referred in his official reports to the Education Department, to Mackenzie's work in connection with the Training College of the Church of Scotland in Edinburgh. Privately he was wont to express his admiration for his powers both musical and executive. "Mackenzie combines in himself the rarest of opposing qualities. He is not only an earnest, excellent, and conscientious musician, but he also is endowed with thorough business capacities." This testimony comes with powerful appropriateness at the present moment. It is in a measure a prophetic support of those who have sustained Mackenzie in the struggle now happily over. John Hullah's view was apparently taken by that section of the committee of management who were able by their hearty support to secure his election.

Cheered by the consolations of those "opposing qualities" which appealed so strongly to the mind of John Hullah, Dr. Mackenzie would doubtless have regarded his defeat, had it occurred, with equanimity. Sustained by them he will be enabled so to direct the affairs of the Institution as to make it still more worthy of the respect and admiration which has hitherto surrounded its name both at home and abroad. The lustre of his accomplishments, his wide-minded sympathies with music and musicians, whatever be their forms or modes of expression; his practical knowledge of how the work of teaching should be approached and carried on, the geniality of his disposition, and his consummate tact and judgment, all combine to make his appointment not only hopeful for the prosperity of the Academy, but also for the development of music in general throughout the length and breadth of the land.

WAGNER AND LISZT IN THEIR LETTERS TO EACH OTHER.

The recent publication, by Messrs. Breitkopf and Härtel, of two goodly volumes, containing an interchange of a long series of letters* which passed between Wagner and Liszt during 1841-61, must have been as welcome to many as it was unexpected, seeing that it had been heralded by no preliminary blowing of trumpets, as might very justifiably have been done in an undertaking of such exceptional interest to the musical world of the present day. Wagner and Liszt!—Who, that has derived pleasure from listening to the musical works of one or both of these two great giants of the *post*-Beethovenian period, whether or not he has plodded through their voluminous literary writings and much that has been written about them, will not burn to know what they had to say to each other?

How often, on reading the letters of one eminent man to another, one has longed to know what the reply would be! How seldom has this wish been gratified! One recalls the letters of Goethe and Schiller as a notable exception; and here, happily, we have another, and one which to many will be of equal interest. For these letters of Wagner's and Liszt's are arranged in chronological order, and thus to a great extent one comes in reply to another, and thus, in reading them, a certain sense of continuity is maintained almost throughout.

The disappointment which many must have felt on first opening these volumes, that there is not a word on the title-page indicating by whom they have been edited, nor even a prefatorial note explaining how their publication has been brought about, has fortunately been removed by a declaration on the part of Wagner's widow, made through her spokesman, Herr Richard Pohl, that she alone is responsible for the task. She states that it was soon after the laying of the first stone of the Bayreuth Theatre (1872) that her father, Liszt, made her a present of this collection of her husband's letters, together with the original scores of the "Holländer," "Tannhäuser," and "Lohengrin," and the manuscript of "Jesus of Nazareth"; adding that she was to regard them as her own inalienable property, but that she had full liberty to do what she pleased with them. Prompted by the feeling that these letters, which she has so lovingly treasured up, should no longer be withheld from the world, she has now published them, but with the assurance that there are no others to follow, no others having been preserved. Welcome as they are, it is to be regretted that the identity of many of the personages therein alluded to is concealed by their names not being given in full. Sometimes the initial letter of a Christian name suffices, and sometimes a still less conjecturable X. Though this plan was probably dictated by regard for the feelings of some who are still living, it is much to be wished that, when a second edition is issued, it will be accompanied by explanatory foot-notes, which would serve as a sort of running commentary on the text. This, we are glad to learn, is already in contemplation.

The two volumes before us contain 366 letters. Allowing for some half-dozen which bear the signature of the Princess Wittgenstein, nearly two-thirds of them in number emanate from Wagner; but if we also take their extent into consideration, it will be found that Wagner is to be credited with a still greater proportion. They cover an important and coincident epoch in the lives of the two masters—viz., that of Wagner's exile from Germany after the revolution at Dresden, in 1849, and that of Liszt's residence at Weimar, which terminated in 1861, the same year that Wagner was permitted to return to Germany. From this date it may be surmised that there was less call for so constant a course of intercommunication. Wagner was now reinstated in Germany (as Kapellmeister to the King of Bavaria), and fully able to stand on his own legs again. Liszt, on his removal to Rome, was less able than heretofore to help his friend. At this point in their altered circumstances the correspondence is brought to a somewhat abrupt but suitable conclusion.

In his autobiographical sketch of the earlier part of his career (up to 1842), Wagner has drawn a most mournful picture of his first stay in Paris, where, while hoping against hope for the production of his "Rienzi," and in order to keep body and soul together, he was driven to undertake such hack-work as writing articles for Schlesinger's *Gazette Musicale* and making arrangements of the popular operas of the day for the pianoforte and other instruments, including even the cornet-à-pistons. The picture which might be drawn of the earlier part of his exile at Zürich from a perusal of his letters pales before this. Fleeing from Dresden, where he left a sick wife behind him, he soon found himself in an absolutely penniless condition, and with no immediate opportunity of obtaining even such hack-work as he had formerly managed to subsist on in Paris. To whom then should he turn for help but to Liszt?—Liszt, who had already befriended him, and who now ungrudgingly not only supplied him with the necessaries of life as far as he was able from his own pocket, but also enlisted the sympathies of others in his behalf.

There is no lack of evidence of Liszt's noble-mindedness and generosity in the sketches of his life which from time to time have been put forth. One looks back to the Beethoven Festival at Bonn, in 1845, of which he was the prime mover, when he not only put down one-fifth of the cost of the monument to be erected to the memory of the great master, but also made himself responsible for the whole expense of the inaugurative musical festival which accompanied the unveiling of the statue, including the cost of the erection of the building in which the musical performances were held. One has heard repeatedly of his munificent gifts to his countrymen when they had suffered from an inundation or a conflagration; one has heard of his liberal donations to the poor in places where he has given Concerts, and of his unbounded kindness to pupils, from whom he would take no fee. But all this is as nothing in comparison to what he did for Richard Wagner. The first to recognise Wagner's

* Briefwechsel zwischen, Wagner und Liszt. (Leipzig: Breitkopf und Härtel, 1887.)

extraordinary ability as a composer, he at once determined to do all in his power to assist him in the furtherance of his claims, and to this determination he was led, not by any personal regard for Wagner (for it was not till a later period that he came to know him intimately and to love him), but by the strong desire he entertained of seeing a revolution brought about in musical art progress, especially in its relation to opera. With his usual but extraordinary prescience, he at once saw that Wagner was the only man of the day to achieve this, and though helping him in his schemes could not but re-act detrimentally upon his own immediate fame as a composer, he nevertheless made up his mind to it. What other instance is there of a composer exalting a rival composer at his own expense? Can one imagine anything more high-minded, more noble, than such a self-sacrifice? It is gratifying to find that Wagner fully recognised this self-sacrifice on Liszt's part.

What Liszt did publicly for Wagner—in the way of bringing his works to a hearing and writing the most masterly and appreciative critiques upon them—is a matter of history and open to all to read, but what he privately effected for Wagner during his exile in Switzerland, at least as to matters of detail, has now for the first time been made apparent in the letters before us. During this period Liszt supplied him regularly and liberally with money, wrote him most friendly and encouraging letters, gave him the best advice as to the course he should take in many matters of the highest importance to him, was ever ready to execute his commissions, from the smallest to the greatest, and acted as his intermediary, not only with publishers and theatrical managers, but also with the crowned heads of Germany, in view of bringing about his return to his Fatherland, which he ultimately accomplished.

To return to the period of Wagner's exile. On fleeing from Dresden he paid a flying visit to Liszt at Weimar and then proceeded to Zürich. Thence he soon went to Paris, but finding it impossible to establish himself there, and being strongly opposed to the idea of de-nationalising himself, he returned to Zürich. His life here, after having tasted the sweets of success at Dresden, where he filled the post of Kapellmeister to the King of Saxony, and where "Rienzi," "Der fliegende Holländer," and "Tannhäuser" had been produced, must have been doubly bitter to him. Here at first there was no opportunity of making a living, and he must have longed even for the Paris "pot-boilers" of his early time. But notwithstanding his impecuniosity, and though often driven to the verge of despair, he managed to get through an immense amount of work, which at first, with a view to keeping himself in contact with the outer world, was more literary than musical. By degrees the occasional direction of a concert or music-festival, and the conductorship of the Zürich Theatre, together with the small *tantième* arising from performing rights of his operas in Germany, brought some slight improvement to his circumstances. But as his means increased so did his wants. When he was at length well forward with the composition of the "Nibelungen" he stood in need of a copyist, for whom, as he says, he had work enough for three years, and whose salary had to be paid. The fear of immediate poverty was constantly the great obstacle to continuous working, which could only bear fruit in the far distant future. "If I only had an assured income, then I could get on with my work!" This was the constant burden of his song, and strenuous were the attempts which he made through Liszt to obtain it for him from the grand dukes or other influential persons in Germany. But there were other obstacles to steady work in the way of actual composition, which could only be got rid of under certain conditions. All great geniuses have their peculiarities. Wagner required sunshine. We find him abusing the long continued gloom of winter and longing for the return of spring, in order that he might set to work on the music of "Siegfried," the poem of which he had completed. Two other conditions seemed absolutely necessary to him—work at high pressure and under the greatest state of excitement, or perfect rest.

On this latter account, and for his health's sake, which was often none of the best, frequent excursions among the Swiss mountains were often undertaken. By no means the least important of his excursions from Zürich was that which he made to London in 1855 as Conductor of the Philharmonic Society. But of this more anon. Though he made Zürich his head quarters during the greater period of his exile, it at last became intolerable to him from the fact that, while engaged on the composition of the "Nibelungen," and with "Tristan" seething in his brain, he could not find a house in which he could live undisturbed by the sound of somebody else's piano, without buying a piece of ground and building a house for himself. Thus at a later date we find him at Morncx, near the Lake of Geneva, where he found solitude and perfect quiet, but a wretched piano, and where, by the by, his only relaxation from his own work was reading through the scores of some of Liszt's "Symphonische Dichtungen," which he says he did in exactly the same way as he would a volume of poetry, deriving the greatest pleasure and satisfaction from them, but longing for Liszt to be there to play them to him. Subsequently we find him at Lucerne, and eventually at Venice, his favourite resort, and which he regarded as the quietest city in the world on account of the absence of vehicular traffic, which was always a source of the greatest disturbance to him. It was here that he put the finishing touches to "Tristan." Finally we find him in Paris, where Liszt had advised him to take up his abode, but where, after the disastrous performance of "Tannhäuser" in 1860, he did not long remain, permission having now been accorded him to return to Germany.

Some reference is now due to the letters themselves. In almost every instance it is Wagner who takes the initiative and Liszt the subordinate position of kindly and graciously replying. "Ask and ye shall have" would generally serve as a motto for Wagner's letters; "it is more blessed to give than to receive" for those of Liszt. The first six letters, extending over the period 1841-8, and to which no reply is here vouchsafed, are all Wagner's. The first dates from the year following his first meeting with Liszt in Paris, in 1840, an account of which, by Wagner himself, was given in full in The Musical Times of October last. It is apparent, therefore, that their friendship was one of very gradual growth, for it was not till after Wagner's flight from Dresden, in 1849, that their correspondence became "fast and furious." But the "fast and furious" part of it was all on Wagner's part, for those of his letters which have not the ulterior object of asking for money or some other favour are quite exceptional. Liszt always replies in terms of the utmost friendliness, but in a dignified manner. More than once he has to remind Wagner that he has a mother and three children in Paris who are dependent upon him for support, but promises to do the best he can for him. Many of Wagner's letters, which often amount to the dignity of essays, are of extreme interest, both from a musical and a literary point of view. Even at the present day conductors and singers might learn much from the minute and lucid directions he gives for a proper performance of "Tannhäuser," "Lohengrin," &c.

As examples of his literary power, one frequently comes upon the germs of much that he subsequently elaborated in his theoretical writings. His letter detailing a change of plan in the composition of the "Nibelungen," and in which he first discloses the idea he had gradually come to, that the subject of "Siegfried" could not be compressed within a single drama, but must be extended into three, with an introductory drama, is one of special interest. So too is that in which he discourses upon Schopenhauer's philosophy, on first making acquaintance with it. As coming nearer to home, a series of letters written from London in 1855, when he held the post of Conductor of the Philharmonic Society's concerts, will be greedily seized upon by English readers of the present day. We learn therefrom that he undertook the engagement more from the hope of its leading to his bringing out "Tannhäuser" and "Lohengrin" in London during the following year than for the salary offered—viz., £200 for the season of four months, and which he regarded as little enough. Life in London he describes as "a hell upon earth," for, with scarcely any other friends than M. Sainton, Ferd. Praeger, and C. Klindworth, he found himself in a totally false position. Concert-conducting, he soon discovered, should not be allowed to interfere with his work as a composer. Though he got on well enough with the band and the public, and was warmly complimented by the Queen and the Prince Consort, the general opposition of the press was a bitter pill to him.

To Liszt, as being "the only man who understood him," Wagner was always in the habit of sending his scores as soon as they were completed, with the request for something of Liszt's in return—a request which Liszt was not slow to grant. What the two friends had to say about each other's works amounts to little more than mutual admiration. One occasion, however, of Liszt's venturing to criticise a work of Wagner's is too important to be lightly passed over. On receiving the first version of his "Faust" Overture, written in Paris in 1840, Liszt, after duly praising it in the main, remarks that it would be improved by greater importance being given to the second subject, which, in common with many a critic of a later date, he takes to represent *Gretchen*. Wagner retorts that he is quite mistaken. The Overture was intended for the first movement of a "Faust" Symphony. Its proper title, therefore, would be "Faust alone, his longings, his despair, and execrable condition." *Gretchen*, who was to be the subject of the second movement of the Symphony, had not yet appeared upon the scene. On re-writing the Overture at Zürich, in 1855, Wagner to some extent follows Liszt's advice, and not only gives greater weight to the second subject, but also finds a motto for it, which will doubtless figure in future programme notices of the work.

Some of Liszt's letters are given in the original French, of which language he was a perfect master, as well as in a German translation. It is satisfactory to be able to state that Wagner's diction in his letters is of a less involved style, and therefore more easily comprehensible, and pleasanter reading than is usually the case with his theoretical writings. As an English translation, with the preparation of which Dr. Hueffer is said to have been entrusted, is imminent, another opportunity of reverting to these letters will present itself at no distant period. We may therefore well defer speaking more fully of them at present.

MATERIAL OF MUSIC.

III.

In dealing with the combinations which are employed in music there are many facts which are interesting and many that are curious. In each case their curiosity and interest do not wholly require a special aptitude for understanding them. The knowledge which may be derived from a rapid survey does not involve any abstruse preparation to discover those parts which are instructive and useful.

There is no doubt but that the earliest musical compositions were chiefly melodic. It was not until long after the practice of music had attained a recognised position in the world of art that men sought to extend its resources by the aid of science.

It would be difficult now to decide how harmony or the accompaniment of melody by appropriate chord combinations arose. Whether the scientists of far distant ages suggested the use of particular sounds in combination, according to the order arising from the natural harmonics of an open string or pipe, or whether the union of melodies in pleasant combination was an accidental discovery made by singers or performers, cannot be ascertained. The probabilities are in favour of the latter proposition. In all other branches of knowledge it is known that empirical practice preceded scientific understanding, that effects were known to follow certain causes long before the reasons which contributed to the results were reduced to explanation. It is therefore not unlikely that harmony was produced, and became common in practice, ages in advance of the discoveries of the mathematicians concerning music.

It is quite certain that harmonic combinations are employed in music which have hitherto baffled all attempts to account for them satisfactorily on scientific principles. It has been asserted that there is no true minor third generated by the harmonics of an open string or pipe. The existence of so many melodies in the minor mode, and the possibility of successfully harmonising them so that the sense of minor tonality is never lost, has on the side of the musician been urged as a claim to the recognition of the minor scale. One of the few known melodies of the ancient Greeks, that set to the first Pythian ode of Pindar, probably by the poet himself, is in the minor mode, and this may be advanced as proof of the antiquity of the scale sufficiently remote in its origin to satisfy the most exacting. Whether it was harmonised by the musicians of those far away days in the manner which we should call minor, is impossible to decide conclusively in the present day. The probability is against the use of such a mode. We cannot tell with certainty either how the musical instruments were tuned. The construction of the cithara (κίθαρις), or harp (φόρμιγξ), admitted of accompaniments in chords, and it is difficult to believe that with the means under the hand, as it were, that chords were not played. There is no positive information on the subject, but the word which is used to describe combinations of notes bears a striking evidence of the possibility of its having been derived from the chords or strings of the lute or harp.

The actual employment of sounds in consonance may have been made in times of the highest antiquity for all that we know, but our knowledge of the origin of harmony, as now in use, dates from a period long subsequent to the establishment of the Christian era.

The introduction of organs into use for the service of the Church, about the seventh century, was the first step towards the invention of harmony. These organs, which were of primitive construction, were at first used to accompany in unison the plain-song of the Church. The keys were wide, the mechanism troublesome. The organist was compelled to guard his hands from injury while performing, and because he had literally to strike the keys he was called *pulsator organorum*, a term which was repeated in describing him as an officer in Cathedral Statutes

as recently as the beginning of the eighteenth century.

It is supposed that by accident he made two notes sound consonantly, and the effect thus produced was imitated by the singers, and gradually improved upon and extended. The practice of singing after this manner was called *ars organandi* or *diaphonia*. It was originally in two parts and the added notes were given as a concluding cadence. Hucbald (840-932), whose ladder enabled musicians to reach the heights of musical notation, also improved the art "which they commonly call organisation," and formulated a series of rules for its construction. His organising was in fourths, fifths, or octaves. Two thirds were not allowed to succeed each other, but were to be as carefully avoided as are consecutive fifths and octaves in the present day. The reason for this rule may be found in the fact that these ancient writers, up to a century later than Hucbald, and including Guido d'Arezzo (990-1070), founded their precepts of harmony on the principles of the Pythagorean system which made all the thirds too sharp. Fifths and octaves were more comfortable to the sensibilities than a succession of such thirds could possibly be, though such a form of "perfect" harmony would in time become absolutely appalling. There is no reason to believe that the senses of the musicians or of the men of those days were obedient to a different organisation to our own, or that their nature was not prone to as great a delight as we experience in the successions of harmonious chords in these degenerate days.

It is reasonable to believe that this crude Diaphony or Organising was encouraged to give sonority to the plain-song. It was probably sung by a few voices against the greater body of those who chanted the plain-song, so that the effect was like that of the mixture stop in an organ. That the minds of men longed for a more perfect exposition of pleasing principles is proved by the constant efforts to improve the practice of harmony. The first steps in advance were made when the theories derived from the Greek were discarded, and the tempered scale, which had been in use for generations among the "Lewid folk," who loved music, was recognised and pressed into new service. Beginning with Franco of Cologne, and Walter Odington, a monk of Evesham in the thirteenth century, and followed by Philip de Vitriaco, Bishop of Meaux, the reputed inventor of the minim, who died in the fourteenth century (c. 1360), and John de Muris, his contemporary, who first reduced the rules of descant, as known in his time, to a clear definition, the art made slow but recognisable progress towards perfection.

The use of the sixth in harmony, hitherto ignored or forbidden, was recognised, and the practice of falso-bordone was instituted. Organum and diaphony were superseded by the employment of effects which were exceedingly pleasing, but which, because they could not be accounted for by the established tests, were called "false burden," or harmony. One of the earliest writers, who gives rules and examples of this new, pleasant, but "false" practice, was Johannis Tinctoris (1434-1520), who also compiled in Latin the first known Dictionary of Music.

There were worthy musicians centuries before who had put these matters to a practical use, as witness the existence of the canon with a burden "Sumer is a cumin in," written about 1250, and the masterly compositions of Willen Dufay, born just one hundred years later. Ockenheim, or Ockeghem, Obrecht, Josquin des Pres, and other composers of the fifteenth century made successive additions to the stores of harmony, until, in the sixteenth century, the art of harmony was expanded and its exercise carried on to a successful issue such as commands the admiration of musicians even in the present sceptical times. From the great missionary centre of the fourteenth century (the Low Countries) was sent forth a number of enthusiastic men of genius, under whose direction schools of music were founded in Spain, Italy, France, Germany, and, to a certain degree, in England.

These old Flemish worthies preached a new crusade—that of musical art; and by the same process which gave life and vigour to the nations ready to receive their instruction, they so drained the artistic resources of their own country that musical vigour was spent, and a long period of weakness succeeded the abnormal strength which it once possessed. The genius of the several nations modified the material so imported, and caused it to assume different forms of varied beauty and character.

Spain, which had supplied the form of poetry and the name of the madrigal, seems to have been content with this amount of contribution towards one of the most characteristic examples of secular music which was the outcome of the new life. She produced very few composers of more than average merit, though she had done much towards forwarding the progress of music in a negative way.

France took a more active fancy to the work, according to the spirit of the nation. The country had enjoyed the advantages of the teachings of a school of music which had given birth to the scholar who returned with large interest the endowments of former generations. In Italy the soil was better prepared for the reception of the good seed, and it brought forth fruit in abundance of quality and beauty that attracted all nations to share in the harvest.

The motett and the madrigal were brought to the greatest perfection by the composers of Italy, and Spain and France were left behind in their endeavours in this direction. They had entered upon the race, but they were outstripped by their younger and more vigorous opponent. The exuberance of the fancy of the French composers prompted them to take the melodies of the old popular songs, many of them derived from the motes of the Troubadours, and not always associated with respectable words; as the themes upon which to exhibit their skill in the employment of the ingenuities of the new system of counterpoint. The talent which was displayed awakened the emulation of the Italian writers, and so an abuse sprang up which required the strong action of the Church to repress. It was one thing to sing or play these melodies in the streets, or to chant their words at the tavern benches set in chambers as unwholesome as the words; but it was an outrage upon decency to make these tunes minister to the ritual of a service at which all unholy thoughts should be banished.

No wonder that we find right-minded rulers turning their thoughts seriously to the question of reform, long before the time when the Council of Trent debated the necessity of discontinuing all music in the Church, because of the abuses of it which had crept in. No wonder that we find "Neque motetos, neque uppaturam vel aliquem cantum magis ad lasciviam quam devotionem provocantem, aliquis decantare habeat, sub pœna gravioris culpæ," when it is known to what wicked ends men had turned their talents to in the treatment of the motett. In the present day the name is applied to a different sort of composition to that for which it gained its title.

Happily for the art of music there were some of the dignitaries attending the Council of Trent who knew its value as an aid to devotion, and who prevailed in their endeavours to obtain a respite, and not a banish-

ment for the beautiful art, which had been made subservient to base ends.

Their foresight was justified by the issue. The employment of the purer forms of expression, and simpler means, brought the minds of the people back to a more fitting state, and music, divested of meretricious associations, became again a power for good. For a long period vocal music alone occupied the attention of those interested in the practice of music. The madrigal, which took a firm hold upon the affections of the lovers of music, was the central sun round which lesser secular compositions moved. The charms of polyphonic harmony were studied and enjoyed through the various examples of its forms supplied by the musicians of the period. It derived its name from the poetry to which it was originally set. This was a kind of proverbial witty saying cast in an epigrammatic mould. The well-known "Quando ritrovo la mia pastorella," called in English "Down in a flowery vale," offers a familiar example of the typical character of madrigalian verse.

There are hundreds of madrigals extant, the earliest specimens of which contain evidences of the character claimed for it in the definition implied in this verse. As this primitive Italian madrigal by Contanzo Festa (1490-1545) is also regarded as one of the earliest specimens in a settled form, it may be accepted as typical of the style.

Before the Italians found the name of madrigal for this class of composition, the old Flemish masters had settled the musical form in their chansons. Josquin des Pres (1445-1521) and others founded the school in which the Italians laboured side by side with Flemish representatives and carried their works to so good a result.

There are three important periods in the history of the madrigal. The first, which began with the chansons of the Netherlandish composers in the fifteenth century; the second, represented by the Italian writers; and the third, in which the English composers Birde, Gibbons, Morley, Weelkes, Wilbye, and others produced those imperishable monuments of their genius for the wonder of posterity. Each period was overlapped by the peculiarities of its precursor, and the efforts of the English musicians were the crowning points of a design based on a broad foundation.

The musical instruments of those days were of a rudimentary character and, to a great extent, all incapable of what we should now consider as artistic employment. What they were, and how they were developed, will form the subject of later reference. It must therefore be sufficient to say that the improvements in the construction of the members of the viol family and in the mechanism of the virginals, gave an impetus to the study and practice of and upon musical instruments which had scarcely been imparted at any time before in the whole history of music.

Those who had already qualified themselves to sing their part in a madrigal probably preferred the instrument which was the nearest representative of their own voices. Madrigals were arranged to meet this new accomplishment, in the "Madrigali di Stromenti," the instrumental parts were the duplication of the voice parts. There were also madrigals for instruments alone, but these are rare, inasmuch as it did not fail to strike the composers that the title given to a musical piece without the words which marked the character, was somewhat of an incongruity. They were therefore called "Fantasias" or "Fancies." There is reason to believe that these "Fancies" were first composed for stringed instruments, and afterwards for the virginals. The stringed instruments were, in the seventeenth century, made in sets so constructed as to fit into a box, which was called a "Chest of Viols"; the largest of the set was somewhat smaller than the violoncello in present use. They were usually six in number — namely, two trebles, two tenors, and two basses. The treble viols were also called discant viols, a name which is preserved in Germany to the present day, where the first violin of an orchestra is called *discant-geige*. From the treble violin being held to the shoulder, it was also called *Schulter-geige*, in German; *Violon dépaule*, in French. In England the tenor viol was called the *Mean*, because it was midway in size between the treble and the bass. In Germany it was called *Arm-geige* from the manner in which it was held, or named *Bratsche*, from the Italian *Viola de Braccia*, which means the same thing. The bass viol was called in Italian *Viola da Gamba* (leg viol), in German, *Knie-geige*, from the position in which it was sustained.

They were all furnished with frets or small ridges of catgut or metal, fastened at stated distances on the finger, to enable the players to stop the notes correctly. They were therefore known as "division viols," in contradistinction to the instruments made by the famous Italian and Black Forest artists, which were often without frets. The fiddle or violin makers were called in France luthiers, because they combined the manufacture of lutes with viols.

The lute was an instrument of the guitar type furnished with five or six pairs of strings, tuned in unisons or in octaves. A chest of viols, with a lute or a pair of virginals, as a single instrument was called, some flutes, recorders, shawms, and bassoons, or an organ, formed the constitution of a band or orchestra in the sixteenth and early part of the seventeenth centuries.

Besides the stringed instruments already alluded to, there were certain wind instruments known at the time when the madrigal had attained its highest perfection. There were flutes, recorders, shawms, serpents, and bassoons, each in groups and played together, or sometimes in association with one another. The flutes and recorders were open pipes with mouthpieces, the shawms and bassoons were played with a reed in the mouthpiece, and produced the nasal tone of acid quality familiar to those who have heard the modern hautboy. The serpent was an open tube with a mouthpiece, in the performance upon which the lips formed a temporary reed.

A band of flutes, treble, tenor, and bass, was occasionally employed as a military band; brass instruments, so called, were not invented. The trumpet and sackbut, or trombone, were made of tin or copper. In France, to this day, brass instruments are called tin (*d'étain*), and in Germany copper (*Kupfer*).

A group of shawm players was called "the waits," and their instruments were also distinguished by the same title. Each town of importance supported or encouraged "the waits," and among the household servants of the nobility and princes such persons were among the permanent retainers. It was part of the duty of "town minstrels," as they were sometimes called, to accompany the watch in their perambulations at stated periods of the year, and from this practice arose the custom observed by itinerant musicians of performing in the streets in the quiet hours of the night about the time of Christmas, the name of "the waits" being given to these people, though they do not perform upon the instruments so called.

(*To be continued.*)

THE GREAT COMPOSERS

By Joseph Bennett.

No. XXIV.—HÉROLD (*continued from page 81*).

Last month we left Hérold elated by the success of his collaboration with Boïeldieu in "Charles de France." He was thus affected with good reason.

The resultant advantages were many, not the least of them being the readiness of dramatists to confide their works to a man with whom Boïeldieu did not disdain to associate on intimate artistic terms. Even the most popular librettist of the time came to Hérold with a work, and the composer, knowing the value of Théaulon as a co-labourer, at once accepted "Les Rosières," which was destined for the Opéra Comique. Another work, "Corinne au Capitole," also occupied his attention. This excited his sympathy in a special degree, because founded upon the famous romance of Madame de Staël, whose books he admired beyond measure. There was some mystery about "Corinne." Hérold professed not to know who had influenced the Grand Opéra to commission it; he does not even mention in his journal the name of the librettist, and the work was never produced. Mr. Jouvin goes so far as to speak of "ninety-nine certainties against one probability that it was never written." On the other hand, "Les Rosières" came to a hearing, being played at the Théâtre Feydeau on January 17, 1817. This opera was well received by the public, but failed to please the critics, who found that the music to some extent violated the traditions connected with pieces for the Feydeau. Jouvin's own opinion about it is thus expressed:—"In 'Les Rosières' Hérold is not yet quite master of himself. It declares his inspiration, no doubt, but here and there with the inflections of Mozart or Méhul." Nevertheless, the opera kept the stage, and was played forty-four times in the year of its production. It was revived in 1826, and again in 1860, the total representations being 114. Some time before "Les Rosières" was produced Hérold amused himself with confiding to his journal a prophecy concerning it. He wrote: "Prediction about 'Les Rosières,' this 16th of August, 1816. If we put this work on the stage, it will be much hissed at the first representation, but much more applauded, at the second it will be found amusing and be hissed to the end, at the third they will hiss it more than at the second, but the success of the piece will make them fly into a passion. The other performances, numerous ones, will be profitable, and the piece will run a long time." The spectacle of Hérold trying to familiarise himself with hisses in advance, and succeeding with a bad grace, has been likened to a child who, playing at courage, blows out the candle in order to see ghosts and lights it again for fear the spectres should gratify his wish.

Eight months after the production of "Les Rosières," Hérold had another work ready, an opéra-féerie called "Clochette," founded on the story of Aladdin, whose lamp was represented by a magic hand-bell, and the Genie by a "diable page." This piece was brought out on October 18, 1817, and achieved a brilliant success, partly due, however, to the splendour of the spectacle. "The real beauties of the score," remarks a contributor to *La Revue Musicale*, "were not appreciated as much as the stage show"; some reasons for which fact are stated by the pianist Chaulieu, a friend of the composer:—

"People found Hérold denationalised. Amateurs did not recognise their ordinary style, and preferred to gratify their accustomed habits. It must be said that Hérold, rightly considering that the interest of the scene should rank before all, greatly neglected to accommodate the *virtuosi* of the drawing-room, and concerned himself in his pieces with the development of the dramatic situation, heedless of everything else. Later on he found out his mistake—one which compromised his interests by preventing him from selling his works at the figure obtained by his rivals—and he resigned himself to make some concessions to public taste." In this case the critics were wiser than the public. They praised "La Clochette" with warmth and saluted the young composer as an ornament of the French school. The work was performed seventy times—an enormous run for those days—but it has not been played since 1827. Its production derived a touching interest from the fact that Hérold's master, Méhul, died on the same night. As the performance went on special messengers brought to the moribund composer's bed-side reports as to the success achieved, and when there could be no doubt that his pupil had triumphed, Méhul fell back upon his pillow murmuring, "I can die now; I leave to France a musician."

After the success of "La Clochette" Hérold rested a while from operatic work, owing, it is thought, to the difficulty of obtaining a good libretto; but he was not idle. In point of fact, he turned his attention to the writing of pianoforte pieces, chiefly of a light character. But even with these he did not show the commercial mind, and it is again the pianist Chaulieu who laments the fact. The prevailing mode at that time was a square-cut form and fiery *Finale*, to be played almost with strokes of the fist. Hérold, following his own preferences, wrote quiet and elegant music that demanded style and finish in performance. In this he offended, and amateurs disdained his works, all but some variations on the air "Au clair de lune," which became very popular.

As no good libretto came to hand, Hérold accepted an adaptation of a comedy, "Le Premier Venu," brought out at the Odéon seventeen years before. The transcription was made by the author, Vial, and a Mr. de Planard. This was fore-doomed to failure, because, as every man knows who gives the matter a moment's thought, the features, such as elaborate ingenuity of plot, which are merits in a comedy are defects in an opera, where all should be simple and broad. Nevertheless, the work was played at the Feydeau, September 21, 1818, where it obtained no more than a success of esteem, even that being due to a few charming musical numbers, which Jouvin likens to flowers few and far between, blooming amid an Arctic waste. But this did not turn the composer from attempting to rekindle extinct fires. He next set music to a one-act operetta, "Les Troquers," written by Vadé in 1753 and composed by Dauvergne, who, concealing his identity, wrote in imitation of Pergolesi, in order to profit by the combative partisanship of one of the sections into which the musical world of Paris was at that time divided. On February 18, 1819, Hérold submitted the old piece, as retouched by no fewer than three literary co-labourers, together with its new music, to the judgment of the public, who applauded the composer and hissed the librettists. This was for Hérold, happily says a French biographer, "to be immolated, crowned with flowers, like a pagan hostage." If the public would not have the libretto, the music must needs go with it, just as one of the Siamese twins had, perforce, to accompany the other. So "Les Troquers" ended in vanity and vexation of spirit.

Our composer's next effort was made upon a new book, the work of an unknown poet named Auguste Rousseau. It proved even a greater failure than the preceding. The music to the piece contained very charming things, and won hearty applause at the general rehearsal. So far, Hérold was gratified; on the other hand, he saw that the libretto had made an unfavourable impression. Under these too familiar circumstances, he took a bold step, and withdrew the piece. "L'Amour Platonique" was, therefore, never performed, and all the master's work upon it went for nothing. Undaunted by continued and undeserved misfortune, Hérold made another venture, this time accepting a piece—"L'Auteur mort et

vivant"—from his old associate, Mr. de Planard. A more unfortunate choice could hardly have been ventured. The book was clever enough, but its cleverness consisted in keen satire and cutting epigrams, which, however effective in a comedy with a purpose, are out of place in an opera. They were above the heads of the general public, and only succeeded in irritating many of those who understood them. "L'Auteur mort et vivant" had a run of forty nights, and was then withdrawn, never again to be produced. Referring to these repeated checks, Hérold's friend Chaulieu writes:—"Shall I describe all that Hérold suffered during those four mortal years; or how, tormented by the desire to produce, and the impossibility of achieving his wish, he felt all the glory of his future expending itself in the small change of cold and languishing works? No; the remembrance is too painful. How many times, in our solitary walks, he lamented lost time and forced inaction! Disgust mastered him, and made itself felt even in his pianoforte music, which, with the exception of two or three works, was a species of current money to which he attached no value. It was, however, at that time that he wrote his Fantasias on themes by Rossini, which had a great sale, and at which he was the first to laugh. The spirit of youth still sustained him; he was gay and vivacious in private, but in public morose and caustic."

A natural reflection with reference to Hérold's repeated failures through bad books is that the composer should have been more careful in choosing from the works submitted to him. Here was a man not without experience in operatic matters, surrounded by people capable of advising him, and in close touch with the public for whom he laboured, yet four successive times he made a mistake. This, be it observed, is no isolated case. Similar instances are numberless, and the observer is almost tempted to conclude that composers are constitutionally incapable of distinguishing a good libretto from a bad one. We do not go so far as that, but the question is worthy of thought whether their absorption in a fascinating art does not stand in the way of the general culture and comprehensive perceptiveness necessary as the basis of a sound judgment in the matter referred to.

Although Hérold is said to have kept up his spirits, four failures naturally had their effect upon him. He accepted the post of accompanist at the Théâtre Italien, and for a time abandoned composition as far as the lyric stage was concerned, limiting himself to pieces for the pianoforte.

In 1821 Hérold was sent into Italy by the Intendant of the Royal theatres, charged with the delicate task of hearing the principal artists there and engaging a certain number for the Italien. Full particulars of this mission were confided to his journal, and Jouvin gives several extracts, which, as they concern other people more than Hérold, need not be reproduced here. Enough that, after a good deal of negotiation, Hérold succeeded in engaging Madame Pasta, who became "the glory of the Théâtre Italien under the Restoration"; he also secured Galli, and, in the course of a detour through Germany, when returning, added Pisaroni to his list. At Munich he made his first acquaintance with Meyerbeer's music—in the opera, "Emma di Resburgo"—and wrote: "M. Meyerbeer is certainly not without talent. In his 'Emma' there are a trio, a finale, a chorus, and a grand duet, all remarkable. The airs in which he follows the (Rossinian) taste of the day are worthless. His music is not very singable, but original, well made, and nervous." On reaching Paris, Hérold was warmly congratulated as to his success in making good engagements, but his manager proved rather slow in settling the account. However, as the negotiator naïvely confided to his diary, he had made some profit by his various labours and put enough money in the national funds to secure a yearly income of 1,800 francs. This soon grew to 2,000 francs, for our composer, like John Gilpin's wife, had a frugal mind. He is represented by Jouvin as alternately "lifted up by the poetry of art and dragged back by the prose of existence." "The artist," says the same writer, "his face beaming, dreamed of beautiful operas he would write, while the man, his hand on his account book, carried his savings to the Treasury."

We now find Hérold upon matrimonial thoughts intent, and that in a very undecided vaccilating manner. Consequent upon this he lost his first love. Another suitor appeared upon the scene, who knew his own mind, and was accepted. "He is the first who has asked me in marriage," said the damsel, "and I shall marry him." Our composer next fell in love with a girl of sixteen. This time he spoke out and was accepted; but immediately took alarm at his own act. "What have I done?" he cried, "an enormous folly!" Hastily he wrote to the parents of the girl, representing, amongst other things, that he, at thirty, was too old for a maiden of fifteen-and-a-half, and begging to be released. The young lady's family, not unnaturally displeased, consented to what they termed postponement, but Hérold was not particular as to the word so long as he obtained aquittance. While seeking a bride, and running away from her when found, Hérold did not neglect his art. He took once more to composition for the stage, and produced (May 12, 1823) an opera called "Le Muletier," the libretto by no less famous a man than Paul de Kock. In his journal Hérold wrote *àpropos*: "Let us talk a little about my 'Muletier.' Hissed a little the first evening, it is now all right. The journals have unanimously praised me, and I cannot find the woman I want." The marks of disapprobation, we are told, were caused by the excessive length of the book, but they took little or nothing from a genuine success. Fétis points out that the music of "Le Muletier" is well coloured, dramatic, full of happy features and novel effects. These qualities asserted themselves against all opposition and established the opera in the good graces of the public. Four months later, Hérold appeared at the Academy of Music (Grand Opéra) with a one-act piece, "Lasthénie," founded on an episode in Lantier's "Voyages d'Anténar en Grèce." The librettist, De Chaillou, remained anonymous, which was well for him, because the public, who had outlived the classic rage, made merry with his Grecian story and French dialogue. Hérold wrote in his journal: "'Lasthénie' has been badly enough received by the public. Trivial utterances in it made the spectators laugh." The second performance was more fortunate, happy changes in the poem securing the favour of the same public. We are now at the sixth representation, and the house is always full."

Hérold's next venture was a *pièce de circonstance*, "Vendôme en Espagne." Readers of European history know the circumstances under which the French Government of 1823—a Government of Bourbons—interfered in the affairs of Spain, for dynastic reasons. The Duke of Angoulême commanded the army, and after a short period of absence returned to Paris in the capacity of a military hero (pinchbeck). It was to celebrate this event that Hérold and Auber set music to "Vendôme en Espagne," and that the piece was performed (December 5, 1823), at the Grand Opéra, before the royal family. The genius of the two composers, it has been said, was but a pretext for official enthusiasm, and the opera obtained

applause from a crowd who did not listen to it. Hérold's journal contains rather full details regarding this event, amongst them the master's impression of the scene: "Chosen by the Government, with Auber, to write the music to 'Vendôme en Espagne,' grand opera, on the occasion of the return of the Duke of Angoulême, we worked, Auber and I, for two months like mad. 'Vendôme' was given on Friday, December 5, before a magnificent assembly: the King, Monsieur, Monseigneur, and Madame la Duchesse d'Angoulême, &c., all the Court. A box, splendidly decorated, had been constructed in the amphitheatre. An expressible enthusiasm, blue ribbons and red ribbons in the the parterre, complete success—these were the results of the evening. Some days later, presented to the Minister of the Maison du Roi, the marshal Marquis of Tauriston, we received from his mouth the assurance that our work had given pleasure to the royal family."

"Vendôme en Espagne" was repeated at the Tuileries on December 16, and at the close of the performance the King commanded that the authors should be presented to him. "We ranged ourselves," writes Hérold, "in the salon through which his Majesty would pass. The royal box opened, and the Duke of Angoulême came out, preceded and followed by some officials. He rapidly saluted us. Monsieur followed: same ceremonial. Princes do not stop when they precede the King. The King appeared, seated in his wheeled chair. His Majesty said to those who propelled the vehicle, 'Stop!' Not being heard, he cried louder, 'Stop, stop!' That time he was obeyed. We drew near. The chief usher announced 'The authors of "Vendôme,"' and his Majesty said, very graciously, 'It is a very beautiful spectacle. It is charming. I am entirely satisfied.' Then the King departed, the Duchesses of Angoulême and Berry followed and saluted us, as the Princes had done. . . . A singular thing! I never remember being so sad as on that evening, which closed so honourably for me. A presentation to the King, a court costume, and yet an involuntary preoccupation. And while I was not moved at the moment when the King passed, it seemed to me that my three co-labourers, Empis, Ménéchet, and Auber, were much agitated. To-day I have read in all the journals a description of last night's scene, and am very pleased." Hérold's satisfaction was enhanced, no doubt, when the King sent him a diamond pin. With regard to the foregoing circumstances, Jouvin says, and we entirely agree with him:—"Here were honours, compliments, ceremonial, without reckoning presents, for a musical whitewash (*badigeonnage*) which deserved to last just as long as the painted and decorated triumphal arches erected in the Place de la Concorde on *fête* days. Princes believe that they greatly honour the arts when they bestow the commonplace of their smiles upon these gilded masquerades of poetry and music which pass before them without being looked at, or heard, and which humiliate the poet and musician. And what is still more sad, the artists thus recompensed, have the humility to savour such rewards with all pleasure and pride. It was on the two memorable evenings of 'La Muette' and 'Zampa' that Hérold and Auber deserved to see the doors of the Tuileries open before their renown, and to be treated as kings by the King. Will they never learn to act with propriety in France?"

Perhaps it was through basking in the sun of Royalty that, at this time, Hérold gave way to the social ambition of a fine house and a carriage. In his journal we read: "I have committed an act of folly perhaps—perhaps an act of wise provision for the future. I have bought a house in the Rue de Berry, No. 4, for the sum of 96,000 francs, not reckoning the costs, which will mount up, through various charges, to 10,000 francs. Behold me, then, with 110,000 francs to pay, and 60,000 are all I have to do it with. To that I have a ready answer—nine years ago I possessed nothing. Ah! well, yes:—a house, a garden, a stable, a coach-house, &c., &c. And the carriage!—the carriage for which I have bought a house! the carriage for which I live so far away! the carriage for which I have so economised. Ah, well! I have it at last. A pretty mare, age beyond calculation, the harness and the vehicle, stood me in 1,200 francs. But I have many things for which to pay, and every day there is a new purchase. Thou hast willed it, Ferdinand Hérold!" The composer soon found that a fine house and all the rest of it do not ensure happiness. In point of fact, he wearied of his unwonted splendour, and confided to his diary the exclamation: "Ah! if I could let my house!" Again he wrote:—"I have read, I think in Madame de Stäel, that one is never six months in the same situation. It is, however, nearly a year that I have been waiting upon a house that I cannot let." Yet once more he wrote: "At this moment I am ill—sick of ambition, a chimerical ambition, a nothing. But that nothing, another obtains it, and I believe that I deserve it as much as he, though not for the same reasons. The balance should be just. Second malady: A new piece of mine is coming out in three days, and I am afraid of it. Will the 'Lapin Blanc' be strong enough to capture the heads—of cabbages? I fear, and I hope. Third malady: My mortgages. Fourth malady: Mdlle. C. Pouf! I do not sleep at night. I see the day dawn and the sun rise without having closed an eye. And nothing, nothing makes amends. I must acknowledge that matters have gone wrong with me for a year past. Rents increase, and my house remains empty. Philosophy becomes a necessity. I console myself at times in thinking of a long journey, which shall make me forget all that annoys my feelings. But for my mother I would go away, no matter where." Jouvin's comment upon this passage is that it shows the eternal struggle of dreams against reality in the composer's spirit. "Sometimes victory declared for the ideal, sometimes for the actual. In this man, who passed from a work of music to a ledger, and mixed up the one with the other, the stamped paper of his deeds and scrip with the ruled paper of his scores, it seems that one sees a poet leaning in an attitude upon the ledgers of a book-keeper." This is, perhaps, a little too strong. Hérold simply wanted to make money and enjoy it, and his financial achievements proved, once more, how necessary it is that musical composers should be treated like canaries—be comfortably housed, well looked after, and relieved from all mundane cares."

The "Lapin Blanc," about the fate of which Hérold had doubts, was produced at the Opéra Comique, May 25, 1825, and failed so completely that he is said to have marked the date in his journal with a black cross. The audience were really angry, and the curtain fell amid a storm of hisses, which the composer thought undeserved. "A subject," he wrote, "which I found charming, treated with *ésprit* by a man of talent; music, perhaps the least heavy and bad of all the works I have composed." Yet on the "fatal day" the piece was hooted from the first scene to the announcement that the authors desired to preserve their anonymity, while on the morrow one journal declared that the music "was too feeble to obtain pardon for the words," and another protested that the music was "the entire mistake of a man of talent who has been praised too much, and whose next work will be good if nobody conceals from him the weakness of this." Here was a prophecy destined to come true, for Hérold's next work was "Marie."

(*To be continued.*)

CENTENNIAL MUSIC IN AUSTRALIA.

It is satisfactory to find that our brethren at the antipodes have not forgotten the claims of music to a place in the rejoicings over the hundredth anniversary of their national life. Were they to ignore those claims they might almost be forgiven. So young a community, properly absorbed in the work of building up a group of states and laying the foundations of material prosperity, is tempted to pay small heed to what may at present be regarded as superfluities, or refinements out of place. But the Australians, in their youthful vigour, are equal to more than the most pressing demands. They combine art with industry, and while subduing the land pay attention to the culture of themselves. At Sydney, therefore, music entered fully into the ceremonial rejoicings, and it is refreshing to read in the public prints how the importance of this matter was insisted upon beforehand. In one journal we find an almost impassioned appeal, distinctly worth reproducing here:—

"Surely, then, the citizens of Sydney, whether individually they be musically disposed or not—surely the citizens of this premier capital of the Southern Seas will not allow an occasion so unique as the centennial birthday of Greater Britain to pass by without that fitting and majestic celebration which nothing in the whole wide world can give like Music. Shall it be said that we Australians, as we are represented by the citizens of Sydney who must in all such local matters become the mouthpiece and the active agent of the colony, if not the continent, at large—shall it be said in older lands that we are so poor in spirit or in pocket, or in both, that we cannot or will not give the celebration of our Centenary that especial character which most becomes it? Shall we be twitted by our fellow-Australians in the sister colonies, by our brethren at home, by our trans-Pacific cousins, and by our friends in Europe generally, that we are so madly addicted to the saddle, scull, and cricket-bat, that we have neither care nor fancy for the lyre? No! emphatically, no! Let those who feel, and feel rightly, that muscular stamina, physical endurance, and honourable rivalry form the foundation upon which the strength of all great nations must be built, give to the celebration that character of manly sport on which Australia justly and legitimately prides herself. But, at the same time, let those who believe that 'Man is not fed by bread alone' seize this one grand occasion to let the whole world know that our glorious country, in entering upon the second century of her existence, not only realises the influence and importance of the arts, but is able to make use of them in a fitting manner when the proper occasion for such use arises."

With the right note thus sounded full and true, we cannot doubt that the centennial musical doings at Sydney, though, it appears, somewhat hurriedly prepared, were worthy of the occasion, and befitted the importance of an art which can be carried in one or other of its many forms and with all its refining influences to the most lonely settlement or the most distant sheep run.

But if we want to discover more than is at present known in England with regard to music in Australia, attention must be fixed upon the proceedings, actual and prospective, at Melbourne, in connection with the forthcoming Exhibition. Melbourne already enjoys repute as a musical city, and, we believe, possesses considerable executive resources, vocal and instrumental. We are not surprised, therefore, at finding that the Government, supported by public opinion, has determined to make concerts a conspicuous feature in the programme of the great show. Performances, it appears, are to be given daily while the Exhibition remains open, and it is intended to produce a large number of orchestral and choral works in a manner not only worthy of the music chosen, but becoming to the community's cultured and artistic taste. It was hardly to be expected, perhaps, that the Colony would contemplate doing this with its own proper means. No doubt there are many capable Australian conductors, singers, and instrumentalists, but these would not for a moment claim to rank with picked men of the old country, rich in experience and knowledge, as well as up to a higher standard of skill. Hence the authorities have done well to supplement native resources by talent drawn from this side of the world. They wanted before all things a good *chef d'orchestre*—a man of standing and repute, whose name carries weight and whose co-operation is an assurance of success. We hear in well-informed quarters that Mr. Henschel was asked to fill the post of Conductor, but, although that gifted musician has thrown in his lot with ourselves, it may be said of him that

> In spite or all temptations
> To belong to other nations,
> He remains a Teuton man.

Other things equal, the position at Melbourne should be filled by an Englishman, and it is pleasant to know that the agent of the Colonial Government could not have had much difficulty in finding the person wanted. We name no names, but it is obvious that any one of half-a-dozen English musicians might have been chosen with reasonable assurance of a satisfactory result. The lot, our readers know, has fallen upon Mr. Frederic H. Cowen, and towards the end of May the composer of "Ruth" and the "Scandinavian" Symphony will leave our shores for his distant post.

It is an obvious duty to congratulate Melbourne and the Colony upon the choice that has been made. In Mr. Cowen they have an artist and a gentleman whom they may be proud to see at the head of their Exhibition music, and, no less, to welcome in their social circles. They have, moreover, a Conductor whose rank as such may be estimated by the fact that he has succeeded Sir Arthur Sullivan in the possession of the Philharmonic Society's *bâton*, and whose knowledge of classical and modern works, combined with excellent judgment, will secure fitting programmes and adequate performances, as far as that depends upon an orchestral chief. There can be no doubt that Mr. Cowen in Melbourne will be a success—first, for the Exhibition; secondly, for himself; last, but not least, for the cause of music in the Colony. The presence of a musician so distinguished, and the daily performance of an orchestra the principal members of which are, we believe, to be picked from the best of our English instrumentalists, cannot fail to give the cause of art an immense impetus. This result is in the very nature of things, while it may be that the present engagement of a prominent musician from the old country will lead to others of the same kind, and so bring the music of the Colony into closer association with that of the mother land. But for present satisfaction we need not speculate about the future. Enough that Mr. Cowen, in undertaking the post offered him by Melbourne, guarantees that which England is honoured in supplying, and the Colony benefited in receiving.

One of the troubles of the "Concert-noticer," sometimes called the Musical Critic, arises from the want in the English tongue of synonyms for certain

stock expressions. Thus, when he has written the word "performed," he is compelled to fall back upon "executed," then "played," then "gave," then "rendered," and then he—like some of the items he describes—is "done." In his anxiety for variety he adopts terms that seem to be serviceable without enquiring into their applicability or to their philological accuracy. For example, the word "rendition," so frequently employed to express performance, like the word "execution," is of a somewhat ambiguous meaning. Each word is capable of a double signification, for "execution" may be the "doing of something to death" in fulfilment of a just sentence, while "rendition," if it means anything at all, can only be interpreted as the action of "tearing to pieces," or of giving in after a defeat. How far these words are fitted to express the action of a musical performance is doubtful. The poverty of our native tongue evidently exercises the minds of those versatile gentlemen attached to country newspapers who are "turned on" to do the music, a fire, a coroner's inquest, or a parish meeting. They have "a nice derangement of epitaphs" suitable for each case, a choice assortment of fine words, which would be as beautiful as they are impressive if they were only inserted in the right places. When we find a rural genius gravely informing his readers that "the dominant key is A major in Mendelssohn's 'Italian-Symphony,'" some regret is felt that no information is offered about the Tonic. When, further, we learn that "the melody is taken by the cellos and basses, and, flowing over and around the orchestra with an exquisitely beautiful effect, is brought to a conclusion most impressively by three chords 'pizzicato' on the double bass," and "one's fancy can picture a rustic dance with the adjuncts of soft scenery, a brilliant moon, and an Italian sky, as the different measures trip from section to section in the orchestra," in this "most jubilant of symphonies," we feel that much is being done in quiet quarters to raise musical criticism into the ranks of the finer arts. The genius who declared that a certain singer was not successful "from a vocalistic point of view," and the clever creature who praised the performance of Rossini's Overture "See my remedy," will not have to wait long for their reward.

Are we really to conclude from the course of the Coutts-Lindsay and Hallé-Carr controversy that the art of painting is degraded by association in the same room with the art of music? Messrs. Hallé and Carr—of Mr. Hallé better judgment might have been expected—appear always to have entertained a notion that the Grosvenor Gallery was desecrated by concerts, as well as by evening parties and the vicinity of refreshment rooms. On the other hand, Sir Coutts-Lindsay seemed to be of a different opinion. Perhaps, however, no opinion was involved. Many men agree to procedure about which, because not flagrantly improper, they do not trouble to think. But, be this as it may, Sir Coutts let his gallery to concert-givers and was not ashamed. The revolt of Messrs. Hallé and Carr may have caused him to turn the matter over in his mind. We can fancy him cogitating long and deeply upon the question whether the execution of one of Beethoven's Rasoumowsky quartets insults one of Mr. Burne Jones's pictures of angular and distressful women. The issue is a serious matter, because proving — the Grosvenor Gallery being now closed to concerts—that Sir Coutts has been constrained to agree with his former lieutenants even against his own pecuniary interests. Where does the degradation of painting by music come in? Musicians are rather disposed to think that, if a distinction must be made, the truth lies the other way about, and that painting, in all that constitutes true artistic qualities, cannot compare with music. But we have no desire to discuss precedence. Our purpose is only to protest against the ridiculous arrogance which claims that the representation on canvas of some natural, or unnatural, person or scene must not be approached by a masterpiece of music. The pretension is too absurd for argument; but, all the same, it is extremely characteristic of a certain school of painters, whence come the sensationalists and *poseurs* of the profession.

The affair of Josef Hofmann in America is not one to be regarded with entire equanimity. There are three parties to the circumstances which have led, so it is stated, to the boy's temporary withdrawal from public life: First, the ladies and gentlemen who have raised money to secure that object; second, the parents of the child, who, it seems, have accepted a large amount; third, Mr. Abbey, to whom young Hofmann was engaged. The American sympathisers with the poor little fellow deserve only praise. They saw, or fancied they saw, a valuable young life being undermined, perhaps destroyed, and they put their hands in their pockets to save it at the cost, we are told, of 100,000 dollars. As for the parents, no particular sympathy is deserved by them. They appear to have treated the matter as simply a question of money, and, in effect, to have said: "We will spare the boy for so much; if you do not give us so much he shall go on working." Mr. Abbey also takes a business view of the matter, but with more excuse. He has his contract, and demands that it shall be fulfilled or damages paid. Meanwhile, how about the little lad himself? If reports be true, Josef feels that he cannot go on working, and there was a touch of infinite pathos in his remarks to an interviewer of the New York press:—"It is too much for a little boy like me. I don't want to play any more, and if Mr. Abbey comes, tell him I am dead." All this might have been foreseen by anybody who knows the conditions of public life in America—the constant excitement and strain, the absence of privacy in which the harassed nerves can have rest, the distances to be got over, and the entire, but, of course, not intentionally cruel, disregard of all prudential consideration for the object of a fashionable "craze." Our concern now is that the gifted child may be preserved from overwork, and may leave the too-stimulating atmosphere of the concert-room for the healthy influences proper to his years.

Operatic prospects in London, as far as next season is concerned, are now of a definite nature and we know what may be expected. Their most singular feature is negative—that is to say, the absence from the field of three managers who, for some time, have occupied it. Mr. Mapleson has a remarkable facility of springing up again when circumstances lay him low, and there is no telling what such an old managerial hand may do. But, at the present moment, it seems very unlikely that anything will be heard of Mr. Mapleson in his directorial capacity. Mr. Lago also suspends, or ceases, operations, the scene of his exploits being that on which Mr. Harris proposes to figure; while Mr. Carl Rosa keeps out of London altogether. Mr. Harris thus has a fair field for his campaign at Covent Garden, the only thing to be conquered by him being the good will and support of the public. His season will last only eight weeks, during which time thirty-two performances will be

given, the *répertoire*, we understand, being mainly that of the Drury Lane season last year. It is possible, however, that the manager will bring out one new work. What that is nobody knows, since the question of producing one at all has not been positively settled. Verdi's "Otello" is, we understand, not in the running, consequent upon the unwillingness of the publishers to sanction its performance under the conditions proposed by Mr. Harris. This we regret, but in any case the opera-loving public may depend upon a series of fine and effective representations of favourite works.

A circular has been sent out by order of the Society of Science, Letters, and Art of London, Kensington, inviting professional musicians at home and abroad to send in their names, addresses, qualifications, &c., for insertion in the "Official Directory or Register of Qualified Musicians," now being prepared for press Without entering into the question as to whether the publication is likely to command the sympathies of members of the musical profession or not, considering its source, the proposal made that members should form a company to bring out this "Directory" is cool enough to have emanated from the frigid zone. The capital stated is £10,000 in pound shares. Investors like to have some hope of profit, but there does not seem any possibility of realising it. If 5,000 musicians were to subscribe for the "Directory," and a profit of two shillings on each copy were possible, a sum of five per cent. might be gained. No musical "Directory" that has ever been issued by the established firms has realised this amount of return, and it is therefore unlikely that a new proposal would be accepted by the public so as to justify the venture. Perhaps the Society of Science, &c., has neglected to consult the many eminent mathematicians attached to it, or perhaps its financiers are not equal to the calculations involved.

St. Martin's burial ground in Pratt Street, Camden Town, after lying waste for many years, is to be opened as a recreation ground. In that place lie the remains of Charles Dibdin, his tomb smothered with brick-bats and other refuse, the name "Charles Dibdin, &c., died 1814," and the lines in "Tom Bowling"—

> His form was of the manliest beauty,
> His heart was kind and soft;
> Faithful below he did his duty,
> And now he's gone aloft"

being almost undecipherable. In the same place lie the remains of John Davy, the composer of the "Bay of Biscay" and other songs still popular. Would it not be possible to raise some monuments worthy of the merits of these departed men of genius? Surely in the case of Dibdin alone, it is not necessary to show a want of gratitude towards one whose patriotic efforts ought ever to command attention and admiration. Tributes of respect to men of genius gone to their rest are the best encouragements to the living to emulate their acts and deeds.

The endeavour to utilise musical terminology as a vehicle for political satire has been recently illustrated by a set of verses in the *Saturday Review*, modelled upon the famous "Groves of Blarney." There we read, amongst other wonderful sights, of—

> An organ where ould Osborne Morgan
> Plays wedding marches with Morganatic grace,
> Or sings *obbligato* to the *Moonlight* sonata
> In the most funayreal tones of his bass.

This is not suggestive of a very accurate musical knowledge on the part of the writer. Musicians leave politics alone and may fairly claim reciprocity in this matter.

THE ROYAL ALBERT HALL CHORAL SOCIETY.

The performances of this Society during the past month have been limited to repetitions of "Elijah" and "The Messiah," and therefore do not demand lengthy record. Mendelssohn's Oratorio was given on Saturday afternoon, the 4th ult., and attracted one of the largest audiences ever assembled in the Albert Hall. Indeed, money was refused for all parts of the huge building before the performance commenced. It is becoming increasingly evident that afternoon Concerts are destined to supersede in popularity those given in the evening, owing to the advantages they offer to suburban residents. The enormous crowd on the present occasion was drawn together simply by admiration for the work, the soloists, with one exception, being comparatively new to their respective tasks, or at any rate unassociated, in the public mind, with the parts they assumed. Madame Nordica's fine voice told well in the soprano music, and she very wisely refrained from the theatrical graces and mannerisms which proved so unpleasant on a previous occasion. Madame Belle Cole also showed some improvement in the management of her voice, and Miss Hannah Jones, a Royal Academy student, deserves a special word of approval for her careful delivery of the air "Woe unto them." Mr. Henschel, excellent artist as he is, could not make us forget Mr. Santley in the part of the *Prophet*. We lacked the intense fervour which our English baritone throws into his reading of the part; Mr. Henschel satisfied the mind, but he did not touch the heart. Mr. Lloyd sang the tenor airs—how, there is no reason to state.

"The Messiah" was given as usual on Ash Wednesday (15th ult.), and considering that it was a non-subscription Concert there was a large audience. As to the performance, there is nothing to say, save to compliment the Birmingham tenor, Mr. Charles Banks, on his progress as a vocalist. If he continues as he has begun a very high position will in due course be at his command. The other soloists were Madame Nordica, Madame Patey, and Mr. Watkin Mills.

NOVELLO'S ORATORIO CONCERTS.

At the Concert of the 22nd ult., given at St. James's Hall, a new Concert Overture, composed by Mr. Oliver King, was presented to the public for the first time, the composer conducting the performance. The composition is undoubtedly clever, and if it is somewhat diffuse in form, it is marked by an amplitude of excellent ideas. There are many indications of ability in the scoring which could not fail to command the admiration of the attentive listener. The work was well received, and the author was not only applauded, but was enthusiastically recalled at the conclusion.

The choral work which followed—Sullivan's "Golden Legend"—was conducted by Dr. A. C. Mackenzie, and his appearance upon the platform was the signal for a demonstration of a remarkable kind. The audience and the choir were glad to see him in his old place, and their applausive greeting had something of affection in its character. Moreover, the news of his election as Principal of the Royal Academy, only decided on the afternoon of the day of the Concert, increased the quality of this reception and made it more completely enthusiastic. The male members of the choir gave three lusty cheers, and would have followed them up with the customary one cheer more, had not the Conductor, anxious that they should reserve their best efforts for the work they had to do, entreated them by a significant gesture to take care of their throats. There was scarcely any need for the caution, for there seemed to be a plentiful reserve of force and will. The choruses throughout were magnificently sung—attack, intonation, and expression being all that could be wished. The pitch in the unaccompanied pieces "O gladsome light" and "O, pure in heart," was accurately sustained to the great augmentation of the impressiveness of the effect. The opening dramatic chorus of the fallen angels round Strasbourg tower, with the dignified boom of the bells, has rarely been productive of so fine a result as

upon this occasion. The chanting of the Pilgrims and the final chorus "God sent His Messenger," were each given with that characteristic quality necessary for the full realisation of the composer's intention and the spirit of the poetry. The orchestral effects were well brought out, though the bells in the last part were not in perfect tune, for they remained unaffected by the increased temperature of the room, which sharpened the pitch of the orchestra. The tone produced was, however, not inconsistent with the poetical character of the subject, or at variance with the ordinary tone of chimes mingled with other sounds. The chief vocalists were Madame Nordica, Madame Patey, Mr. Edward Lloyd, Mr. Franklin Clive, and Mr. Watkin Mills. The efforts of all were well received by the audience, and where applause was possible it was offered in recognition. The work was given without pause, and the interest accumulated thereby was distinctly to the advantage of the composer's intention.

CRYSTAL PALACE.

The Saturday Concerts were resumed on the 11th ult., in deplorable weather, which doubtless accounted for the sparse attendance. Still, rain and sleet ought not to exercise a deterrent influence when a violinist of Mr. Ondricek's calibre is advertised to play. Dvorák's Concerto, heard on this occasion for the first time at Sydenham, is, though an interesting work, by no means one of the most typical specimens of its composer's genius. Its diffuse and rhapsodic nature renders it almost impossible that an orchestra, even so good as that of the Crystal Palace, should do full justice to it at a first performance. Of Mr. Ondricek's share in the work it is impossible to speak too highly. He has gained in warmth since his last visit to England, while his purity of tone, his faultless exactness of tune, and wonderful execution remain as unsurpassable as ever. No living violinist could have improved upon his rendering of the *Finale*. As we heard it remarked, each of the notes in the opening theme stood out like diamonds, and the contrast between the fiery spirit of this and the dreamy languor of the other principal theme (that marked No. 13 in the programme) was brought out with wonderful effect. Later on Mr. Ondricek played a "Sérénade Mélancolique," by Tschaikowsky—a long-drawn plaintive air, in which his wealth of tone and singing quality were admirably exhibited—and a tawdry piece of musical pyrotechny by Laub, elevated from the commonplace by the astonishing brilliancy of his execution. In answer to a recall, the soloist, yielding to the temper of the audience, favoured them with one of Paganini's show pieces. Mr. Ondricek with his great gifts can safely disregard these cheap short cuts to the great heart of the musical public.

Wagner's "Faust" Overture, which opened the programme, is remarkable alike for its intrinsic as for its autobiographical interest. Between it and Mozart's Symphony in E flat a whole world of *Sturm und Drang* lies, and yet in the Andante there are not wanting those tragic touches which contradict those modern critics who label Mozart as "placid." Both these works, so widely different in character, received a fine interpretation from Mr. Manns. On the other hand, the familiar "Invitation to the Waltz" (Weber-Berlioz) was played with an unaccustomed want of elasticity. Mr. Sims Reeves being indisposed, his place was filled by Mr. Charles Banks, a new-comer, lately heard to advantage in the Albert Hall. Mr. Banks, who sang "If with all your hearts" ("Elijah") and Sullivan's "Distant shore," was so obviously out of voice that it would be unjust to regard his efforts on this occasion as a fair sample of his capacity; but he is to be strongly cautioned against the practice of unduly prolonging high notes at the end of songs.

The production on the same day of two novelties—Mr. Speer's "Day Dream" Cantata and Mr. Hamish MacCunn's Ballad for chorus and orchestra, "Lord Ullin's Daughter"—lent a special interest to the Concert of the 18th ult. On the merits of these respective works it is not our intention to dwell at any length here. It would be impossible to discover two compositions differing more radically in every essential: the one sombre, but full of the "fougue de vingt ans"—the composer's age—of the swing, the extravagance of youth; the other marked by a cloying sweetness, a result to which Mr. Speer's predilection for chromatic modulations largely contributes. The difficulties of setting Tennyson's "Day Dream" are, in our opinion, immense; but the composer might at least have avoided the ineptitude of assigning the utterance of the *King*, "My beard has grown into my lap," to the soprani. The solo parts were taken by Miss Thudichum and Mr. Harper Kearton. The choruses were sung efficiently by the Crystal Palace choir, and the instrumental portion of the score was rendered with the precision that Mr. Manns invariably secures in the performance of a new work. Mr. Speer was very heartily applauded at the close of his Cantata. An obvious criticism suggested by an examination of Mr. MacCunn's score is that he makes somewhat exacting demands upon his voices. This may be necessary for the exposition of the dramatic treatment of Campbell's Ballad, which is made a strong point in the design. On the other hand, he displays a command of orchestral resource truly remarkable in one so young. There is a distinct Highland character in the music which largely augments its poetical colouring, and earns for his music the attention which the work of genius should excite. Best of all the features of this work is its entire freedom from musical platitudes and second-rate suavity. It has faults, but they proceed from a high spirit and audacity which augur happily for the future, when these qualities are controlled and curbed by experience, The programme also included the "Der Freischütz" Overture, Schubert's "Unfinished" Symphony, and Délibes's sparkling ballet suite "Sylvia."

MONDAY AND SATURDAY POPULAR CONCERTS.

The work done during the past month at Mr. Arthur Chappell's entertainments has not been of a nature to require lengthy record, though the programmes have not been wholly devoid of features of special interest. For example, on Saturday, January 28, Signor Piatti introduced some pieces by Attilio Ariosti, the almost forgotten Italian composer, who was resident for a time in London early in the eighteenth century, when Italian Opera was first established. Ariosti's operas brought him some temporary fame, but along with Buononcini he fell out of favour when Handel appeared for the second time in this country, and, less fortunate than his compatriot, he did not succeed in obtaining a wealthy private patron. He published a book of Cantatas and "Lessons for the viola d'amore," an instrument on which he was a skilled performer, and then left England, his subsequent history being absolutely unknown. It was four numbers of his "Lessons" arranged for the violoncello, with piano accompaniment by Signor Piatti, which the distinguished artist performed on the present occasion. They are elegantly written trifles in the archaic Italian manner, but after hearing them one can fully understand how the more robust genius of Handel put an end to Ariosti's favour with the public. At this Concert Miss Fanny Davies played a selection of Schumann's charming "Davidsbündler," and was somewhat ill-advised not to give the entire work, which hardly bears mutilation. The concerted works were Mozart's Quintet in C and Beethoven's Trio in G (Op. 1, No. 2), and Mrs. Hutchinson sang agreeably airs by Handel, Haydn, and Bennett.

Two masterpieces of the first rank were included in the programme of the following Monday—namely, Beethoven's Sonata in A, for pianoforte and violoncello (Op. 69), and Mendelssohn's Quintet in B flat (Op. 87). We shall not venture upon an opinion as to which is the greater work of the two, but the latter has a peculiar association with these entertainments, as it was the opening item of the first Monday Popular Concert, twenty-nine years ago. The performance was magnificent, especially of the *Adagio e Lento*, Mendelssohn's finest slow movement. Miss Fanny Davies's piano solos should have been given in reverse order. Bach's great Fugue in A minor, which Spitta characterises as one of the finest, as it is the longest of the master's contrapuntal exercises, gave the effect of an anti-climax to Brahms's Rhapsody in G minor, though the piece is in the composer's best manner. Miss Liza Lehmann,

whose delicate, charming style of singing renders her a great favourite at these Concerts, was encored in Schubert's "Who is Sylvia?"

Only four items comprised the programme of Saturday, the 4th ult., and our remarks may be correspondingly brief. The greatest attraction was Schubert's Octet, which seems to please more and more every time it is performed. It was given, as usual, with an interval after the third movement, an arrangement which affords almost necessary relief to the hearers as well as to the players. The only other important work was Mendelssohn's Sonata in D, for piano and violoncello (Op. 58). The vocalist and pianist were the same as at the previous Concert, Miss Liza Lehmann giving the old English air "The three ravens" and Miss Maude White's charming "June" song, while Miss Fanny Davies was perfectly safe in three of Scarlatti's pieces or sonatas.

It is not often that an alteration at the last moment has to be made in the programme of a Monday Popular Concert, but an exception occurred on the 6th ult. The first work on the list was Brahms's Quartet in C minor (Op. 51, No. 2), but owing to a slight injury to her right hand Madame Néruda was unable to rehearse it, and Haydn's far easier Quartet in E flat (Op. 71, No. 3) was substituted. It is more than possible that to some of the audience the change was not unwelcome, though everyone must have regretted its cause, for Brahms's work does not exhibit him in his most genial mood. That earnest and conscientious English pianist, Madame Frickenhaus, made her first appearance this season and essayed Schumann's Sonata in G minor (Op. 22). The choice, as it proved, was somewhat unfortunate, for the work did not display the executant to advantage. Her rendering was technically accurate, but it lacked true expression and the poetic music did not therefore create its full effect. Madame Frickenhaus is heard to greater advantage in works of a less romantic character. Mdlle. Gambogi, whose voice has been well trained, was favourably received in airs by Handel and Godard. Beethoven's Septet, still one of the most popular works in the entire repertory, closed this Concert.

Mr. Arthur Chappell may be congratulated on the zeal and fidelity of his Saturday patrons. The weather on the 11th ult. was of the most ungenial description, but the hall was nearly as full as usual. Perhaps the most remarkable feature of the Concert was that the whole of the executants were of the sterner sex, this being a somewhat rare occurrence. The leader was Herr Heermann, who made an extremely favourable impression a year or two ago and strengthened it on the present occasion. He is a remarkably able player, his tone being rich and full and his execution true in intonation and warm in expression. These qualities were exhibited alike in Mozart's Quartet in G, No. 1, and in his principal solo, Ernst's "Hommage à Molique." Mr. Max Pauer made his first appearance this season and showed the progress he is still making as an artist by an excellent performance of Chopin's Sonata in B minor (Op. 58). The work itself is not particularly interesting, but Mr. Pauer brought out all its good points and mastered its difficulties with apparent ease. Rubinstein's Trio in B flat (Op. 52) also exhibited both the new-comers to advantage, as the work is full of brilliant effects and may be regarded as one of the Russian composer's most satisfactory efforts. Mr. Santley's vocal selections do not call for remark.

The largest Monday audience since the famous Josef Hofmann nights assembled to greet Herr Joachim on the 13th ult., though the meteorological conditions were even worse than on the previous Saturday. More than this, the crowd of amateurs seemed in the most genial mood and enthusiasm prevailed throughout the evening. The great violinist had such a reception as might have unnerved a less experienced artist, and by his masterly leadership of Mendelssohn's Octet at once proved that he was in full possession of his unrivalled powers. We have never heard a more spirited performance of this extraordinary example of youthful genius. Herr Joachim's solo consisted of the *Adagio* and *Allegro* from Bach's Sonata in C, one of those works for a long time pronounced unplayable, but which in his hands seem comparatively simple. For an encore he gave a movement from the companion Sonata in G minor. The audience had some excuse for not resting satisfied with such a short though difficult piece as Schumann's Toccata in C (Op. 7), and Mr. Max Pauer, who played it with noteworthy vigour and brilliancy, gave one of Schumann's Novelletten as an encore. As the vocal music was contributed by Mrs. Henschel it is needless to say that it was exquisitely interpreted. Her songs were two of Schubert's Lieder and her husband's very piquant and tasteful "Adieux de l'Hôtesse Arabe," accompanied of course by the composer. Haydn's Quartet in E flat (Op. 64, No. 2) concluded this very enjoyable Concert.

The only item in the Concert of the following Saturday that could in any sense be termed unfamiliar was Grieg's quaint and very pleasing pianoforte suite "Aus Holberg's Zeit." We noticed this work, which though admittedly written in the style of a bygone age is full of original touches, when it was first introduced last season. The executant on the present occasion was Mr. Max Pauer, whose playing gave such perfect satisfaction to the audience that an encore was insisted upon. Herr Joachim is expected to play Bach's Chaconne at least once every season, and he performed the duty on the present occasion in his customary inimitable manner. Of Beethoven's Quartet in E flat (Op. 74) and Schumann's Trio in D minor (Op. 63) it is of course unnecessary to speak.

The Concert of Monday, the 20th ult., may be dismissed with almost equal conciseness. It would be mere waste of space to describe how Beethoven's Quintet in C (Op. 29) and Mendelssohn's Trio in C minor (Op. 66) were performed, or how Herr Joachim played Leclair's somewhat hackneyed Sarabande and Tambourin from the Sonata in D (No. 3). It may be true, as the programme stated, that the greater part of the old French composer's music is long since out of date, but now and then some other excerpts might be introduced, if only for the sake of variety. It is always agreeable to note improvement in a young artist, and we must congratulate Miss Mathilde Wurm on the advance she has made as a pianist since she first appeared at St. James's Hall. Her rendering of Schumann's Papillons (Op. 2) was distinguished by charming lightness and delicacy, in keeping with the piquant and fanciful nature of the music. Miss Marguerite Hall is one of those vocalists who do not weary the audience with thread-bare songs. On this occasion she sang with great purity of style Brahms's clever and pleasing "Geistliches Wiegenlied," founded on an old Catholic Hymn. The viola obbligato was well played by Mr. Hollander.

LONDON SYMPHONY CONCERTS.

The time is happily past when English composers could not gain a hearing for their efforts on account of the national prejudice against music of home manufacture, and Mr. Marshall Hall, who, we are told, has written three grand operas, several overtures, a symphony, string quartets, and many other things, must be counted exceptionally unfortunate. Until the Symphony Concert of the 2nd ult. his name had never appeared in a concert programme. Whether Mr. Henschel's motive in giving him a place was genuine belief in his abilities or merely artistic compassion, is of no consequence; a composition, or rather an excerpt, was submitted for judgment, and judgment must be passed upon it fairly and without favour. It was called a *Scena*, but it is really a baseless declamatory solo from an opera entitled "Harold," and is supposed to be delivered by *Earl Godwin* when defending himself before the Witan in Westminster Hall. Here there is an obvious anachronism, for Westminster Hall was not built until the time of William Rufus; but that constitutes the least of Mr. Marshall Hall's offences. He has studied Wagner deeply, and apparently thinks that the most advanced methods of the Bayreuth revolutionist should be adopted by a young English composer. The voice part is most ungrateful to the singer, who, moreover, has to contend against a mass of surging, furious orchestration. One theme of a rhythmical character appears, but it is so tortured by its harmonic surroundings that its effect is lost. But beneath all this extravagance we discerned signs of genuine power, and if Mr. Marshall Hall will realise that he has commenced at the wrong end he may yet do honour to English art. Mr. Santley did everything that was possible with his piece, and a sympathetic audience received it kindly. The rest of the programme was excellently chosen, but it does not need to be considered at

length. It included Schumann's "Manfred" Overture, Wagner's "Meistersinger," Mozart's Symphony in G minor, and Beethoven's Pianoforte Concerto in G, the rendering of which, by Miss Fanny Davies, was noteworthy as much for purity of style as for technical perfection. Indeed, her reading of the work greatly resembled that of her revered instructress, Madame Schumann, whose admirable cadences she introduced.

As the anniversary of Wagner's death fell on a Monday this year, Mr. Henschel commemorated the event six days earlier—namely, on Tuesday, the 7th ult. The scheme consisted of Beethoven's "Eroica" Symphony, the appropriateness of which could not be called in question, and some pieces by Wagner himself, which have been rendered very familiar at the Richter and other Concerts. The Symphony was on the whole extremely well played, the sublime Funeral March receiving special justice. On the other hand, the Vorspiel and Liebestod from "Tristan und Isolde," and the Siegfried Idyl were taken at such a slow pace as materially to injure their effect, the enthusiasm of the immense audience being due rather to the popularity of the compositions than to the merits of the performance. The Prelude from "Parsifal" received a far larger measure of justice, and the noisy "Kaiser" March closed the Concert, which, from a financial point of view, was the most successful of the season.

Mr. Henschel's enterprise in bringing every available novelty of interest to a hearing deserves the hearty thanks of musicians, and the obligations under which he has already placed them were greatly increased at the Concert of Wednesday, the 15th ult., when Brahms's double Concerto for violin and violoncello was performed for the first time in England. The work is not yet published, and was only produced as recently as October 18 last at Leipzig, the executants then and at every subsequent performance being Herr Joachim and Herr Hausmann. A composer so thoroughly conservative in his tendencies as Johannes Brahms was scarcely likely to work without a precedent, and of course many examples of double, triple, and even quadruple Concertos may be found among the scores of the great masters; but it is at first sight not a little curious that not one such work has ever attained general popularity. It may be that the public are naturally attracted more by the individuality of one great artist than by the skill of several in combination; but concert-givers have a more prosaic reason for preferring single Concertos, for they can be performed at less expense. Whether Brahms's latest effort is destined to prove an exception to the rule cannot be predicted with confidence; its merits are sufficient to entitle it to the admiration of musicians, though perhaps not great enough to arouse special enthusiasm. A brief description of the work will make this remark clear to our readers. The first movement, in A minor, is planned on a large and elaborate scale and is altogether the most important of the three. It opens, like Beethoven's Concerto in E flat, with some *bravura* passages for the solo instruments, but more extended and partaking of the nature of a brilliant *cadenza* Then follows the orthodox exposition of the subjects by the orchestra, the first being rather brusque and uncompromising, and the second of a tender, yearning character. This excellent contrast in the thematic material is turned to excellent account in the course of the movement which, as may be expected, is built on established lines throughout. Its general character is symphonic, that is to say, the orchestra and the solo instruments have each their share in the working out of the design, the latter indeed being, at times, scarcely distinguishable owing to the intricacy of the polyphonic writing. The effect, however, is seldom obscure; on the contrary, Brahms has seldom in an important movement preserved lucidity of utterance so well, and we regard this section of the Concerto as being in his finest and loftiest manner. The popular verdict, however, is likely to rest with the second movement, an Andante in D, idyllic in nature, and so purely melodious that it can be appreciated at once. Unfortunately the *Finale*, a Rondo in the original key, exhibits a marked falling off, despite the brightness of the themes. A rare fault with Brahms, it is patchy in construction, and the composer seems to have felt that he was not doing his best, for he brings the work to an abrupt conclusion without the imposing peroration for which one looks. It would be well for him to subject this portion of the Concerto to revision before submitting it to the world in print. With such distinguished executants the performance could not be otherwise than magnificent, and the reception of the work was nothing short of enthusiastic. The remainder of the programme included Haydn's Symphony in C (No. 1 of the Salomon set), Mendelssohn's Overture to "St Paul," and solos for Herr Joachim and Herr Hausmann.

Brahms's new double Concerto was repeated at the fourteenth Concert, on Tuesday evening, the 21st ult., and was again very warmly received by a large audience. On this occasion, however, there were other works in the programme calling for some notice. After the deep thought and weighty utterances of the greatest of living German composers, Volkmann's light and pretty Serenade in F, for strings, came as a much needed relief. The work is virtually a ballet suite in four movements, and, if we mistake not, the third section, a Waltz in B flat, has been utilised in opera. More interesting to English musicians was Mr. Hamish MacCunn's Ballad for orchestra "The Ship o' the Fiend." On his appearance to conduct the work the composer had a cordial reception, and it may be said that the expectations formed by the success of his pieces performed at the Crystal Palace were fully realised. The Scottish poem which forms the source of his inspiration in the present instance bears a resemblance to that of Burger's "Lenore," the Bohemian legend on which Dvorák has founded "The Spectre's Bride," and to many another story of an erring bride and a ghostly bridegroom. In Mr. MacCunn's work the foundation is nautical, and his illustration is wonderfully vivid and picturesque, both in the treatment of the themes and the orchestral colouring. Whether the young Scottish musician will be as successful in the domain of abstract music as he is in the delineation of national subjects remains to be proved; in the latter, the talent he has already displayed is so remarkable as to awaken very high expectations.

SACRED HARMONIC SOCIETY.

The only performance by the Association bearing this time-honoured title which calls for notice this month was that of "Elijah," on the 23rd ult. Mr. W. H. Cummings may be congratulated on a very satisfactory rendering of Mendelssohn's popular Oratorio, the cast of soloists being as strong as could be desired, while the choir was in its best form. Fortunately, Mr. Santley was in magnificent voice, and has never sung the part of the *Prophet* with greater power and impressiveness. If Miss Pauline Cramer's fine soprano voice were under perfect control she would take a place in the highest rank of oratorio singers. On the present occasion she commenced unsatisfactorily, but greatly improved afterwards, and her rendering of "Hear ye, Israel," was as artistic and intelligent as could be wished. Of the efforts of Madame Patey and Mr. Lloyd nothing need be said; but a word of encouragement is due to Miss Alice Suter, whose sympathetic contralto voice told well in the air "Woe unto them," though she was evidently embarrassed by nervousness. Miss Agnes Larkcom was very acceptable in the subordinate soprano music.

THE ROYAL ACADEMY OF MUSIC.

The last Concert before the interregnum came to an end took place at St. James's Hall, on Friday afternoon, the 17th ult., and, artistically speaking, was a marked success. In other words, the ability displayed by the students who took part in the programme was above the average, and Dr. Mackenzie, the new Principal, may be congratulated on the high position and satisfactory working order of the Institution at the time of his assumption of office. The work presented by the pupils at this Concert may be divided into creative and executive. In the former department the most important item was a set of Variations for two pianofortes on a theme by the late Sir G. A. Macfarren, composed by Miss Dora Bright. In this effort a high degree of musicianship and considerable knowledge of effect are to be found in combination, and as the rendering by the Composer and Miss Ethel Boyce was in every respect satisfactory it was exceedingly well received. We

must also praise the contrapuntal proficiency displayed by Miss Rose Meyer in a Prelude and Fugue in C for pianoforte. Other new compositions were introduced, but they were of a lower order of merit, and need no individual reference. Turning to the instrumental performances, high commendation is due to Miss Amy Horrocks and Mr. Allen Gill for their rendering of three movements of Mendelssohn's Sonata in D, for piano and violoncello, and to three other pianists, Mr. Albert Fox (Sterndale Bennett scholar), Miss Sophie Crews, and Miss E. T. Sellar. The best vocal effort was that of Miss Julia Neilson in Mendelssohn's "Hear my prayer." This young lady has a beautiful soprano voice and is rapidly improving.

PIANOFORTE RECITALS.

One of the most noteworthy features of the past month has been the number of Pianoforte Recitals by young executants who, it is reasonable to believe, will in due course attain higher artistic rank than they at present possess. Perhaps these words may seem scarcely applicable to Miss Fanny Davies, whose performance at the Princes' Hall, on Wednesday, the 1st ult., is the first to claim attention. But gratitude is said to be a lively sense of favours to come, and Miss Davies has already given proofs of ability so far above the average that we are justified in hoping greater things from her in the future. The only fault that can be found with the programme of her Recital is that it was too modest. There were but five items in all, though it is true two of them were such important works as Beethoven's "Waldstein" Sonata and Schumann's Etudes Symphoniques. In the first-named masterpiece Miss Davies was scarcely at her best. The performance had many good points, but at times the player seemed a little flurried, and the sublime *Adagio* was taken decidedly too fast. On the other hand, the rendering of Schumann's great work was one of the finest and most satisfying we have heard for a long time past. The young artist seemed to have fully grasped the spirit and meaning of the composer, and his changeful moods were all adequately reproduced in a manner not often equalled by pianists of the highest reputation. By this performance Miss Fanny Davies gave proof of exceptional gifts well cultivated. Brahms's Rhapsodie in G minor (Op. 79, No. 2), one of Mendelssohn's "Lieder ohne Worte," and Rubinstein's Staccato Etude completed her brief selection, to which scarcely necessary relief was given by the singing of Fräulein Hedwig Sicca. In spite of a pronounced German method, this young lady made a favourable impression in songs by five composers of her own nationality.

Madame de Pachmann had a large and sympathetic audience at her Recital at the Princes' Hall, on Monday, the 6th ult. As Miss Maggie Okey the young lady was favourably known some years ago, but after her marriage with M. de Pachmann she did not appear again in public until November last, when she played at a Crystal Palace Concert. It is understood that, during the interval, she has studied diligently under the guidance of her accomplished husband, and doubtless the public was curious to note the effect of his teaching. It may be said at once that Madame de Pachmann is a very charming executant within certain limits, her touch being peculiarly musical and absolutely devoid of hardness, while her execution of rapid passages is very true and even. Power and passion, however, are wanting, and we fancy she will always be heard to the fullest advantage in a room of moderate size, and in music suited to her style and idiosyncrasy. For example, Brahms's fine Sonata in F minor (Op. 5) needed more breadth and intellectuality than Madame de Pachmann supplied, while, on the other hand, it is impossible to imagine better performances of such pieces as Schubert's Impromptu in G (Op. 90, No. 3), Chopin's Etude in G sharp minor, the Andante Spianato, and Henselt's "Si oiseau j'étais." In these, the soft pure tone and the perfect delicacy of style were of the utmost advantage in the production of the effect desired, and the satisfaction of the audience was expressed in repeated demands for encores, which in every instance the artist wisely declined to grant. Two pieces from her own pen, a "Thème et Variations" in G minor and a "Rêverie du Lac," show that she has considerable talent for composition. The second is only an elegant trifle, but the former is written with a large amount of musicianly skill, and left a very favourable impression.

A new pianist, pupil of Mr. Wingham at the Guildhall School of Music, appeared at St. James's Hall on the 8th ult. The young lady belongs to a Polish family, which on settling in London some time ago took the name under which she now appears. Miss Barnett is not, therefore, to be confounded with any member of another family long celebrated in connection with musical art. It is an open question whether Mr. Wingham's very talented pupil might not have put off her *début* some time longer—at all events, till greater maturity of bodily power had given her greater strength. Miss Barnett, who is *petite* and, apparently, little more than a child, lacks force, just as much as she wants breadth of style and robustness of expression. Her performance of Beethoven's Thirty-two Variations was, consequently, a mistake, at the committal of which we are somewhat surprised. The young artist proved far more successful in works of smaller calibre, requiring daintiness and delicacy of treatment. Playing these, she had her audience with her, and accomplished a success not less deserved than positive. Her most decided "hits" were made in Sterndale Bennett's "Rondeau à la Polonaise," Chopin's Berçeuse, and a pretty Barcarole by her master. Great facility, a high degree of artistic sensibility, and refinement carried almost to the point of exaggeration were noticeable features throughout the Recital, and established Miss Barnett's position as a youthful pianist whose career may be expected to repay any interest taken in it.

MR. CHARLES WADE'S CHAMBER CONCERTS.

Driven from the Grosvenor Gallery by the stern decree forbidding Concert-givers to desecrate that temple of art with their unholy sounds what time its walls are hung with precious masterpieces, Mr. Charles Wade has been forced, for his present series of Chamber Concerts, to fall back upon the less exalted but perhaps more convenient *locale* of the Princes' Hall. There, on the 21st ult., the first of four Concerts took place, a large and fashionable audience attending. The feature of the evening was the first appearance in England of the Cologne Conservatoire String Quartet, comprising Mr. Gustav Hollaender (first violin), Mr. Joseph Schwarz (second violin), Mr. Carl Körner (viola), and Mr. Louis Hegyesi (violoncello). Of these the first and last-named artists had already made themselves favourably known here as soloists and chamber executants, having, indeed, taken part in Concerts previously given by Mr. Wade. As now constituted under the above title, the Cologne players were heard to advantage in Mozart's C major Quartet—the last of the famous set of six dedicated to Haydn—and a couple of bracketed movements—viz., the Canzonetta from Mendelssohn's early Quartet in E flat and the Minuet by Boccherini. A complete work, however short, would decidedly have been preferable to these excerpts, no matter how great their popularity or how admirable their interpretation. In any case, we should like to hear the Cologne Conservatoire Quartet engaged upon some more exacting task before estimating their precise claims to the esteem of English amateurs. Mr. Hollaender, who commands a pleasing tone, just intonation, and intelligent phrasing, gave as a solo an effective Rêverie of his own; while Mr. Hegyesi won loud applause for his sympathetic rendering of pieces by Weber and Schumann. Mrs. Henschel sang in her customary perfect manner Liszt's "Loreley," Schumann's "Der Nussbaum," and Brahms's "Meine Liebe ist grün." Mr. Wade contributed airs by Scarlatti and Buononcini, and F. Clay's Barcarole, "My bark is ready." He also joined Mrs. Henschel in the duet "Du repos voici l'heure," from Gounod's "Philémon et Baucis." Mr. Wade would be well-advised, though, not to sing in French, especially when he runs the risk of comparison with another vocalist who pronounces the language well. There was no pianist at this Concert. The accompaniments were neatly and tastefully played by Mr. C. Hopkins Ould.

BOW AND BROMLEY INSTITUTE.

The remarkable and growing activity and vigour of suburban choral societies may be regarded as one of the most encouraging features in the musical work of the present time. Not only are the most important new productions prepared and rendered in a manner worthy to compare with what is done at the principal London concert halls, but in some cases works are heard for the first time under the auspices of these energetic bodies. An instance occurred on January 30, when Mr. Alfred Gaul's Cantata "Joan of Arc" was performed at the Bow and Bromley Institute. The astonishing popularity of "The Holy City" rendered the appearance of a new work from the same pen an event of some interest, more especially to the innumerable minor associations who found the Birmingham Cantata so well suited to their needs. It would, of course, be unreasonable to expect that "Joan of Arc" will meet with equally wide acceptance. The subject is less likely to attract the sympathies of the community at large, outside the comparatively limited circle of musical amateurs, and in treating it both the librettist and the composer had to observe certain limitations lest they should make the work too pretentious. Mr. Frederick Enoch is not, perhaps, to be severely blamed for the fragmentary way in which the heroic story is presented, nor for the shadowy nature of the characters. At any rate, he has not embellished history save by the introduction of a rejected lover of *Joan*, and this was done for the purpose of providing a part for a tenor. Instead of describing the score number by number, we shall be content with calling attention to the more attractive portions, and the general features of Mr. Gaul's music. A good impression is made at the outset by the very pretty pastoral chorus "Hail, to the beautiful morning of May," and those who like a ballad will be equally pleased with the air *Philip* (the lover) sings in praise of *Joan*, "There is no one like her." The next number that strikes attention is a spirited baritone song, "Who would not fight for freedom," written, somewhat oddly, in bolero rhythm. Equally melodious and taking are a duet for tenor and baritone, "Full flows the river," and *Joan's* ballad-like air, "A simple, simple ring." Hitherto the solo voices have had the most attractive music, but the chorus has its revenge in a remarkably spirited and martial number, "On to the battle, on," certain to please any audience. There is also a good deal of swing in the succeeding trio, "Lead ye on the men at arms," and shortly afterwards Mr. Gaul shows that he recognises the advantages of contrast by giving us a beautiful "Ave Maria," one of the most musicianly pieces in the work. The tragic close now approaches, and after the taking of *Joan* has been graphically described, her mysterious "Voices," which are always represented by the female contingent of the choir, have a charming chorus, "Fret not thyself to-day," which was more applauded than anything else in the work. The actual *Finale* is very brief, but by no means wanting in impressiveness. It would be incorrect to say that Mr. Gaul's music, as a whole, is either very original or very powerful, but it falls very pleasantly on the ear, and in genuine artistic qualities we think it is an advance on "The Holy City." That the large and attentive audience at Bow appreciated it was evident, for the composer, who presided at the organ, had several times to bow in response to the applause, and at the close he was warmly cheered. The performance was fairly good, though neither chorus, orchestra, nor soloists were perfect. Of the last-named, the best were Miss Alice Holland, who sang the music of *Joan* in a quietly artistic manner, and Mr. Lloyd James, who displayed a good tenor voice as the imaginary *Philip*.

STOCK EXCHANGE ORCHESTRAL SOCIETY.

The work done by amateur Orchestral Societies in London is rapidly increasing in importance and interest. Leaving out of account small local organisations, which are numerous, we have five or six large and fully equipped bodies which appeal to the regular musical public with boldness and with steadily growing artistic success. Of these the Stock Exchange Orchestral Society is one of the most recently formed, and also one of the most vigorous. It has for its Conductor Mr. George Kitchin, who appears to be well qualified for his somewhat arduous duties. According to the list given in the programme of the Concert at St. James's Hall, on the 16th ult., the string contingent alone numbers fifty-eight players, a force requiring to be handled with tact and judgment. The neglected Symphonies of Haydn offer a mine of wealth to associations of this kind, and on this occasion No. 10 of the Salomon set, in E flat, was performed in a highly creditable manner. The same remark will apply to the rendering of Cherubini's Overture "Les Abencérages," while Sterndale Bennett's "Paradise and the Peri" proved a little beyond the collective means of the executants—that is to say, the notes were played, but a good deal was wanting in respect of unity and delicacy.

THE MUSICAL ASSOCIATION.

At the meeting on the 6th ult. Mr. H. C. Banister read a most able and sympathetic paper on "The Life and Work of Sir G. A. Macfarren," and referred to the peculiar pleasure he felt in doing so, inasmuch as his father (Henry Joshua Banister, the violoncellist) was one of the earliest to recognise the powers of the young musician who was destined to become so great, and had indeed given him his first commission—viz., to write some compositions for the violoncello and piano. The lecturer passed in review the events of importance in the composer's life, and added many details derived from a long and intimate personal acquaintance with him, of his indomitable energy and industry. The leading events in Sir George Macfarren's career are familiar to most people, but it is not generally known perhaps that, in addition to studying the piano and trombone, he acquired some practical knowledge of the clarinet, and wrote an instruction book for the instrument. His rapidity of production was very great. The Overture "Chevy Chase" was written in a single night, in time for the rehearsal on the following day; while the music for an "Emblematical Tribute," on the occasion of the Queen's marriage, was composed under circumstances of similar pressure. Mr. Banister concluded by asking who shall succeed him, not in any particular office or position, but as the all-round man whose attainments commanded recognition from all? While none perhaps could hope to fill the void he left, yet his example remained, and all could emulate his single-mindedness of aim, his perseverance, and his unflagging industry.

"THE BARBER OF BAGDAD."

Peter Cornelius's opera "The Barber of Bagdad" has been recently performed at Weimar, and the event is doubly interesting when one bears in mind the reception this work had met with there some twenty-nine years previously.

The following slight account of the performance, taken from a Weimar paper, is therefore not without significance.

"The second opera of the evening was 'The Barber of Bagdad,' written and composed by Peter Cornelius. We were somewhat prejudiced against this work, because the advanced musical party was so loud in his praises, but we now ask pardon of the genial and immortalised author.

"He was born in 1824, and died in 1874, and was a nephew of the celebrated painter of the same name. During the years 1853-1860* he lived in Weimar, in intimate intercourse with Liszt, where, in 1859, his magnificent work was hissed off the stage! Let us pass over in silence this blot on the musical history of the 'City of the Muses' (Weimar); it is for our generation now to atone for the sins of the previous one. Let us hope that this will come to pass!

"Cornelius's opera is the most important dramatic-musical work which has appeared in recent times. It far surpasses the Wagner operas in subtlety of instrumentation

* Grove's Dictionary says 1852-1858, in which latter year Cornelius went to Vienna, and Liszt himself left Weimar in consequence of the unfavourable reception of this very work.

and in delicacy of structure, and possesses with these qualities a musical foundation which in Wagner's hands would have served for ten operas, especially with their well-known bald wastes and spun-out portions.* It is, in short, a true music-drama, the only one of recent times to which the definition of 'Classical' can be given, that is according to the scientific definition of this idea, and not according to the Wagner philosophy.

"Were we to attempt to point out the musical beauties of this work, we should have to quote each bar—or, at any rate, each number—which does not come within the limits of a criticism in a daily paper. Yet we cannot forbear giving one word of warning, namely, that the beauty of the work can only be understood by the really cultivated musician at a first hearing, and that works such as this are not calculated for the amusement of the loungers at a garden-concert."

A short criticism on the performers follows, after which the writer concludes thus:—

"Such musical pearls, and (to continue the simile) polished with such consummate art as are to be found at the opening of the second act, will not vanish from the memory. Scenically also everything was ably carried out. We conclude with the remark that this work came out *before* Wagner's 'Meistersinger,' and that the Bayreuth Master was acquainted with the score of this; hence we shall understand whom we have to accuse of imitation with regard to a certain similarity in the conception of the *Barber* and *Beckmesser* on the one hand, and in the castigation scene on the other. In the service of art we feel it our duty to express our thanks to the theatre managers for the performance of this work."

DR. STANFORD'S "IRISH" SYMPHONY IN GERMANY.

A few months ago we had occasion to show, by unquestionable facts and quotations, the unworthy treatment which Sir Arthur Sullivan's "Golden Legend" received from the press of Berlin. Our reference to the matter again is not for the purpose of re-opening an old wound, nor even to make an opportunity of saying that the acerbity of the German critics may have been intensified by considerations with which the merits or demerits of Sullivan's music had nothing to do. It is for the sake of contrast that we call up the recent past, throwing thus into stronger relief the courtesy, consideration, and frank approval which have just been extended to another representative of our insular art. We cordially resented what was thought to be an undeserved slight; let us as cordially recognise and applaud a well-bestowed honour.

When Professor Villiers Stanford took his "Irish" Symphony to Germany the other day, he did not go as a stranger to a strange land. The Professor is a *persona grata* in the country of the great masters. His works show how much he sympathises with peculiarly German developments of the art; he is on friendly terms with the leaders of musical faith and practice, and as a composer he is not unknown, especially in Hamburg, where four years ago his "Savonarola" was played. In proceeding to lay before Teutonic connoisseurs the ripest fruit of his talent, he did not, therefore, go with the desolate feeling of one whom nobody knows and for whom nobody at first is greatly disposed to care. Professor Stanford may be congratulated upon the fact that men like Hans von Bülow became, in some sort, the guarantors of his worth to their countrymen. Better this than any favour of Courts and princes. The whole *Almanack de Gotha* cannot make a popular composer, whose position depends upon the suffrages of a republic whereof all men cultivated in art and letters are free and independent citizens.

This lucky representative of British music was fortunate in another respect. We say nothing now about the workmanship of his "Irish" Symphony, though that is a very important feature in the case. But not unimportant, certainly, is the fact that Professor Stanford took with him a work based upon national melodies as fresh, piquant, and beautiful as are to be found in any country of the world. It is not likely that more than a few German amateurs are familiar with the "Irische Lieder" arranged by Beethoven; the harp of Erin being represented to the mass probably by "The Last Rose of Summer" as it is in Flotow's "Martha." The Professor's Symphony, therefore, came big with a revelation of melodic beauty, such as occurs only once in a way. Each theme is a gem of its kind, even in the sight of those to the manner born; to the Germans strangeness must have enhanced its beauty. As to the construction of the work—the manner in which the old melodies are made subservient to classic design and wrought up into a consistent whole—we need not remind those who are acquainted with the Symphony that its merits, under this head, are so manifest and of such a character that even the strongest prejudice could not belittle or deny them. All things considered, the success of Dr. Stanford's composition might safely have been discounted, and, as many of us expected, the piece was received with extreme cordiality; in other words, it was as fortunate in Germany as elsewhere.

We have before us notices of the "Irish" Symphony by the critics or correspondents of the *Hamburgische Musik-Zeitung*, the *Kolnischer Zeitung*, the *Hamburger Fremden-Blatt*, and the *Allgemeine Musik-Zeitung*. These journals are practically unanimous in praise of the work, and it is noteworthy that all of them describe it as important (*bedeutende*). We need not give their opinions in detail, because they cover the same ground as that travelled over by the English press in its observations upon the Symphony, and do so in the same manner, commending the happy choice of national themes, the composer's sound workmanship, and the unquestionable interest and charm of each movement. The "Irish," however, was hardly so much on its trial as the fairness of the German critics, who have not always given us reason to think that they hold the scales of justice quite upright. We congratulate them upon their handsome behaviour to Dr. Stanford, doing so none the less because it was in the nature of things that they should be influenced by Dr. von Bülow's undisguised admiration for his work. Moreover, we congratulate English music upon an important success. Whatever we may think of the present state of art in the "Fatherland," all must agree that it is extremely desirable to obtain German approval for the productions of our composers. This is a very different case from that of French music in Germany. The productions of Gallic composers are often welcomed there for the relief and change they bring, as products of an entirely different school and a contrasted national temperament. But the Englishman is the descendant, speaking generally, of a migrated German. The family relationship is still obvious, and English music, especially as affected by intimate artistic connection with our Teutonic cousins, is German music, so to speak, only "once removed." The necessary consequences of this must be obvious. English music in Germany comes as the rival of German music on its own ground, and is naturally subjected to more than usual scrutiny, when it has succeeded in engaging serious attention at all. Allowing for the operation of prejudice, from which no man can be entirely free, we may, therefore, test the advance of our national art by the attitude of German amateurs towards it. Judged by this standard, we certainly have every reason for encouragement and satisfaction. Again and again of late British music has been performed in the hearing of Beethoven's countrymen, and that with a measure of success which, under the circumstances, we may regard as thoroughly well deserved—at all events, as not being the product of any prepossession.

Our remarks should not close without acknowledgment of the very cordial sympathy shown by Dr. von Bülow, to whom the performance of the "Irish" Symphony in Berlin and Hamburg was due. The Doctor, we are informed, had actually taken the trouble to get the work by heart—at any rate, he conducted the performance without book, and in other ways showed a keen interest in its success. Courtesies of this kind, as between representative musicians of different nations, are not lost. They tend to the mutual sympathy and *solidarité* which should prevail in the best

* We give the criticism verbatim as it appeared in the German paper, but think it is a pity that the writer attempts to cry up one Master by depreciation of another, especially as this is the last thing that either Cornelius or Wagner would have wished, they being firm friends, and each capable of admiring the other's genius.

interests of a common art. So to an equal extent does such frank enthusiasm as that shown by the Berlin Philharmonic audience when the Symphony was performed there. A correspondent writes: "Dr. Stanford was called six times, and the usually cold Berliners got up and cheered like undergraduates. Moreover, they repeated the work on the following night, made Dr. Stanford conduct it before he went to the train homewards, and encored their own enthusiasm as well." This is all very good.

THE WILL OF JENNY LIND.

Probate has been granted of the will, dated May 15, 1886, with a codicil made August 29, 1887, of Madame Jenny Maria Lind-Goldschmidt, who died on November 2 last, aged 67 years, at Colwall, Herefordshire. She bequeaths to the King of Sweden her painting, "The Inundation"; to Mrs. Victor Benecke the portrait of Mendelssohn; to her grandson, Victor Francis Maude, the cabinet of books given to her by the Fire Companies of New York; and to the Royal Museum at Stockholm the gold, silver, and bronze medals struck in her honour, and the gold medal with diamond crown and a giraffe, graciously presented to her by King Oscar the Second, to be worn with the riband of Zeraphine. She devises the freehold estate of Wynd's Point, purchased from the "private fund" of 100,000 dollars American, settled on her on her marriage, to her husband, Otto Goldschmidt, and bequeaths from the said private fund, now about £13,610, annuities of Swedish kroner, £1,300 to Josephina Ahmansson, £150 to Frau Victor Perman, £200 to Amelia Perman, £100 to Louisa Stromberg, and £300 to Louisa Celsing; an annuity of £80 to her maid, Sophia Kedzie; a legacy of 50,000 (Swedish kroner) to the University of Upsala, to be called "The Eric Guslof Gezler Stipend," for the maintenance of poor students at the University; 50,000 (kroner) to the University of Lund, to be called "the Bishop Isaias Tegner Stipend," for the maintenance of poor students intending to enter the Protestant Church, and the residue of the said private fund to such hospital in Stockholm, wholly or principally devoted to the treatment of the diseases of children, as the trustees may choose. Subject to the life-interest of her husband, the testatrix appoints the "common fund" settled on her marriage, and consisting of the remainder of her then property, as to one-third each in trust for her sons Walter Otto and Ernest Svend David Goldschmidt, and her daughter, Jenny Maria Katherine, the wife of Raymond William de Latham Maude, and she recites that she had previously settled on each £5,000 from her moiety of a so-called "joint fund" derived from joint earnings of her husband and herself, which, although his by law, were at his desire settled as to one moiety, or not less than £15,000, to her appointment. The executors are the said Otto Goldschmidt, Edward Wingfield, and Richard Du Cane, and the value of the personalty is declared at £40,630 13s. 8d.

THE CLAVI-HARP.

The clavi-harp is a new musical instrument invented by Mr. Dietz, of Brussels. Several attempts have been made before by inventors to produce the peculiarities of the harp-tone by means of a keyboard like that of the pianoforte attached to a harp, but not one has superseded the original instrument whose quality of sound was sought to be produced. Mr. Dietz has conquered this difficulty by the use of wire-strings covered with silk; the instrument is, therefore, no more likely to get out of tune than an ordinary pianoforte. The new instrument is a combination of the harp and the pianoforte.

It stands like the harp, as all the strings are exposed, and possesses a keyboard like the pianoforte. There are also two pedals, which not only augment the tone, but can be used to produce "harmonics"—an effect of great use in the harp. For orchestral purposes, as well as for solos, it will be most valuable. Any pianist can play it at once, while those who study its peculiarities will be able to produce an extraordinary variety of beautiful effects. The sound is produced, from the keyboard, by means of artificial "fingers," which pluck the strings, an ingenious mechanical arrangement causing them to leave the strings immediately their work is done, and to regain their places ready for further action. They act with the like rapidity of the hammers of a pianoforte, and enable the performer to produce every brilliant effect of which the harp is capable, and a great many more which the most expert player can only accomplish imperfectly, among which may be mentioned the chromatic scale, almost impossible upon the harp. The clavi-harp is light in structure, and can be easily carried from place to place. The shape and construction make it capable of receiving any amount of artistic decoration. It is distinctly a noteworthy invention, and one with a great future before it.

The character of the clavi-harp in various aspects was exhibited in some solos played at a private trial by Mdlle. Drutz, of the Conservatoire of Brussels, a young artist who has studied the instrument and displays its qualifications in a charming style. Its value as an accompaniment to the voice was proved in the songs gracefully sung by Miss Ambler and Mr. W. H. Cummings, and a violin solo played by Mr. Burnett gave a capital idea of the beauty of the tone in combination with other instruments. It is proposed to arrange shortly a series of Recitals in London to make the clavi-harp better known.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

Since the close of the Christmas holidays, which extended this time till nearly the end of January, there has been a general re-awakening here in the musical world, and events of interest have crowded rather closely upon one another for the past few weeks. Besides the several public performances noticed below, there have been weekly rehearsals of the newly formed Festival Choir (under Mr. Stockley's direction) since January 31. Handel's "Saul" and Dvorák's "Stabat Mater" were the works first taken in hand, and these will be followed in due course by Berlioz's Requiem and the new works by Dr. Hubert Parry, Mr. A. Goring Thomas, and Dr. Frederick Bridge.

The success of Messrs. Harrison's third Concert, on January 30, being preassured by a full subscription list, the caterers are entitled to some credit for the pains they were at to gratify their subscribers by the provision of an attractive musical *menu* and the engagement of a more than usually strong corps of executants. These included Madame Trebelli, Mdlle. Antoinette Trebelli, Miss Alice Whitacre, Mr. Henry Piercy, Mr. Barrington Foote, and Mr. Edward Lloyd, vocalists; Mr. Josef Hollmann, solo violoncello; Mr. W. G. Halliley, solo organ; and Signor Bisaccia, solo pianoforte and Conductor. Instrumental music, as usual at these Concerts, was subordinate to the claims of song, but the violoncello playing of Mr. Hollmann was nevertheless a pleasing and prominent feature of the entertainment. The organ playing of Mr. Halliley in Batiste's Offertoire in G, and Signor Bisaccia's brilliant performance of Gottschalk's piquant "Pasquinade," are also entitled to a word of commendation.

The second Chamber Concert of the Birmingham Musical Guild, which took place at the Masonic Hall on the 2nd ult., was even more successful in a popular sense than the first, and the large audience present did not spare their applause, more particularly of the pianoforte and violin items. The performers were Mrs. Richardson, a local pianist who has lately come rapidly to the front; Herr H. Sück, a young Prussian violinist of considerable power, who made his first appearance in England on this occasion; Mr. T. E. Pountney, clarinet; Mr. W. Griffin, viola; Mr. Owen, violoncello; Mr. H. Partridge, vocalist; and Mr. T. Troman, accompanist. Of the concerted pieces, the most important were Mozart's Trio in E flat, for pianoforte, clarinet, and viola; Prout's melodious Quartet in F (Op. 18), for piano and strings; and Rubinstein's Sonata in G, for piano and violin, of which the *Andante* was omitted. Mrs. Richardson, who combines an admirable *technique* with rare musical intelligence and command of expression, delighted the audience greatly by her refined rendering of the Chopin Ballade in A flat (Op. 47), and was equally successful in the Rubinstein

Sonata, which affords considerable scope for executive display. Mr. Pountney won great applause in the Romance and Polonaise from Weber's Clarinet Concerto (Op. 74), and the other performers generally acquitted themselves with credit and success.

The Festival Choral Society have been making strenuous efforts this season to retrieve their position and recover lost ground, but it is uphill work in these cheap times for a high-class musical organisation to compete against the host of semi-amateur choirs, which are exploiting the same field at popular prices, and the results thus far are not very promising for the older association. The third Concert of the current series, on the 9th ult., was an interesting and meritorious one, but it failed to attract an adequate audience. The programme comprised Dvorák's Cantata "The Spectre's Bride" and Dr. Villiers Stanford's "The Revenge." The former work, it may be remembered, was produced at the last Birmingham Festival, and Dr. Stanford's Choral Ballad, which was heard here for the first time on this occasion, was one of the novelties of the Leeds Festival of 1886. In Dvorák's weird and dramatic Cantata, the hapless *Bride* was impersonated by Madame Dotti, whilst Mr. Orlando Harley took the part of the *Spectre*, and Mr. Watkin Mills, at short notice, replaced Mr. Grice as the Narrator. The performance on the whole was very creditable, the choral music in particular being admirably rendered. Mr. Harley's vocal qualifications were at times severely taxed in the impassioned music of the *Spectre*, but in spite of these and a few other flaws, the performance was very spirited and praiseworthy, and appeared to give general satisfaction. The music is of an order that grows upon the hearer, and is the more appreciated the better it is known. Mr. Harley's most successful effort was in the melodious duet "Now when the night so fair doth show," and Mr. Watkin Mills was specially effective in the grim ballad "And at the door there came a knock." Dr. Stanford's fine nautical Cantata, so full of melody and breezy freshness, appeared to be even more to the taste of the audience than Dvorák's work, and was on the whole better rendered, the chorus again carrying off the palm. The playing of the band, however, left little to be desired, and much credit is due to the Conductor, Mr. Stockley, and to all concerned, for the admirable manner in which the composer's intentions were realised.

The musical Saturday evenings at the Town Hall continue to draw good audiences, and public patronage appears to be fairly divided between the Oratorio performances of the Midland Musical Society and the miscellaneous Concerts of Mr. A. W. Gilmer. Of the former series, perhaps the most noteworthy was the seventeenth Artizans' Concert, which took place on the 4th ult., when a really creditable performance of Handel's "Judas Maccabæus" was given to a large and appreciative audience, under the direction of Mr. H. M. Stevenson. The vocal principals on this occasion were Miss Surgey, Mrs. Payton, Mr. R. L. James, and Mr. W. C. Chatwin. At Mr. Gilmer's Concerts, the seventh of which took place on the 18th ult., the band performances are always a prominent and attractive feature, though the claims of vocal music are not neglected. The band is apparently strong in solo talent, for which scope is found in numerous pieces and transcriptions for wind instruments.

The second Concert of the West Bromwich Choral Society, on the 7th ult., was signalised by the production of a new Cantata by a local composer, Miss Lizzie Hartland, daughter of the Society's Conductor, and for some years its accompanist. "Richard Cœur de Lion," as the Cantata is entitled, deals with a familiar lyric subject, to which additional familiarity is imparted by the interpolation of several verses from Mrs. Hemans' poem; but Miss Hartland's music, if not very striking on the score of originality, is nevertheless distinctly her own, and is characterised by considerable rhythmical charm, expressiveness, and knowledge of effect. Among the most successful numbers was a Farewell duet, the choruses "The Curfew chime" and "O lovely May"—the latter for female voices only—the melodious *scena* following it, and a tenor song, "Near thee." The work would benefit by compression, many of the numbers being unduly extended. The principal vocal parts were taken by Miss Fenna (in place of Mdlle. Trebelli, indisposed), Mr. Harper Kearton, and Mr. Bridson, and the performance altogether was highly creditable.

In lieu of the formal annual Concert of former seasons, the Edgbaston Amateur Musical Union—a Society established for the cultivation of orchestral music—gave, on the 8th ult., an "open musical evening" or conversazione, at the Edgbaston Vestry Hall. The band numbered some fifty performers, with a fair sprinkling of ladies among the violins; a couple of local vocalists, Herr Sück as solo violin, and Mr. J. W. Cooke as Conductor. Haydn's Symphony in C (Op. 66), known as "The Bear," from the rustic dance theme of the *Finale*, was the *pièce de résistance*, and was, on the whole, very creditably played, though with but little of the brilliancy and finish which would be looked for from a professional band. The Overtures to Gounod's "Mirella" and Auber's "La Sirène," with the "Queen of Sheba" March from the former opera, were also very creditably given. Herr Sück confirmed the favourable impression produced by his violin playing at the Guild Concert a few nights previously, by his admirable performance of Max Bruch's somewhat ponderous Romance in A. The singing of Miss Edwards (contralto) and Mr. F. Cox (bass) was considerably above the amateur level both in style and vocal quality. Mr. J. W. Cooke had a more than usually onerous task as Conductor of an amateur band, but came through the ordeal very creditably.

The second of Madame Agnes Miller's Chamber Concerts, on the 16th ult., drew a large and high-class audience, the attendance in some parts of the hall being even larger than on the first occasion. As at the previous Concerts, the executants were all ladies, including, besides the *bénéficiaire*, who undertook the responsible duties of pianist, Miss Emily Shinner and Miss Lucy Riley (violins), Miss Cecilia Gates (viola), and Miss Florence Hemming (violoncello). The programme consisted of Schubert's fine String Quartet in A minor (Op. 22), Brahms's Pianoforte and String Quintet in F minor (Op. 34), Beethoven's Pianoforte Fantasia in G minor (Op. 77), Boccherini's Violoncello Sonata in A, a Study and Impromptu of Chopin, and three little Duets for violins, by B. Godard, the French composer who is now engaged on the score of "Ruy Blas." Madame Miller's playing was a remarkable exhibition of power and *technique*, alike in the Brahms's Quintet and the Beethoven Fantasia; but though she displayed a good deal of grace and fancy in the Chopin pieces, they were less obviously fitted to her style and acquirements. Miss Florence Hemming gave a charming rendering of the violoncello part in Boccherini's popular Sonata, and Miss Shinner, Miss Riley, and Miss Gates confirmed the favourable impressions produced by their previous performance here.

At the Mayor's reception, on the 14th ult., when some 1,300 of the local *élite* were entertained at the Council House, a pleasing feature of the entertainment was the Concert given in the Council Chamber, under Mr. Troman's direction, when the principal performers were Madame Florence Winn, Miss Ethel Winn, and Mr. Sackville West, vocalists; and Miss Donaldson, violinist.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

The fourth and last of the series of Orchestral Concerts arranged by Messrs. Paterson took place on the evening of January 24. The programme was one of unusual interest, the second part consisting of Berlioz's "Symphonie Fantastique." Weber's "Freischütz" Overture, the "Invitation to the Waltz" (Weber-Berlioz), Wuerst's Serenade "Under the Balcony," and the Gavotte from "Mignon," formed the rest of the orchestral part. The vocalist was Madame Belle Cole, who sang an *Aria* by Mercadante, Schubert's "Adieu," and Salaman's "My Star." She was well received and heartily encored. At the end of the first part Mr. Paterson, the *entrepreneur*, came forward on the platform and explained to the audience the difficulties and risks he had had to encounter in financing the scheme which the Choral Union has been forced to abandon. These Concerts had, however, not only paid expenses but had left a small surplus, which would be carried on to the next season, when he proposed to arrange

Sing praises unto the Lord.

ANTHEM FOR FOUR VOICES.

Psalm xxx. 4, 5; Isaiah xxxv. 10

Composed by W. A. C. Cruickshank.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Allegro vivace.

Soprano. Alto. Tenor. Bass.

Organ. ♩ = 104.

Allegro vivace.

f cres. Ped.

f Sing prais - es un - to the Lord, sing

f Sing prais - es un - to the Lord, sing

f Sing prais - es un - to the Lord, sing

f Sing prais - es un - to the Lord, sing

cres. f

prais - es un - to the Lord, O ye saints of His, O ye saints of His,

prais - es un - to the Lord, O ye saints of His, O ye saints of His,

prais - es un - to the Lord, O ye saints of His, O ye saints of His,

prais - es un - to the Lord, O ye saints, ye saints of His, O ye saints of His,

mf

and give thanks un - to Him, and give thanks to Him for a re - mem-brance of His

mf

and give thanks un - to Him, and give thanks to Him for a re - mem-brance of His

mf

and give thanks un - to Him, and give thanks to Him for a re - mem-brance of His

mf

and give thanks un - to Him, and give thanks to Him for a re - mem-brance of His

mf

ff

ho - li - ness, sing prais - es un - to the Lord, O ye saints of His,

ff

ho - li - ness, sing prais - es un - to the Lord, O ye saints of His,

ff

ho - li - ness, sing prais - es un - to the Lord, O ye saints of His,

ff

ho - li - ness, sing prais - es un - to the Lord, O ye saints of His,

ff

and give thanks, and give thanks for a re - mem - brance of His

and give thanks, and give thanks for a re - mem-brance of His

and give thanks, and give thanks for a re - mem - brance of His

and give thanks, and give thanks for a re - mem - brance of His

Solo or Semi-Chorus.

p

ho - li - ness, for a re - mem brance of His ho - li - ness. For His wrath en -

ho - li - ness, for a re - mem - brance of His ho - li - ness.

ho - li - ness, for a re - mem - brance of His ho - li - ness.

ho - li - ness, for a re - mem - brance of His ho - li - ness.

Sw.p *rall.*

rall.

- dur - eth but the twinkling of an eye,

Solo or Semi-Chorus. *rall.*

p

His wrath en - dur - eth but the twinkling of an

a tempo. Full. *f* *f* *Più lento.*

and in His plea - sure, in His plea - sure is life.

Solo or Semi-Chorus.

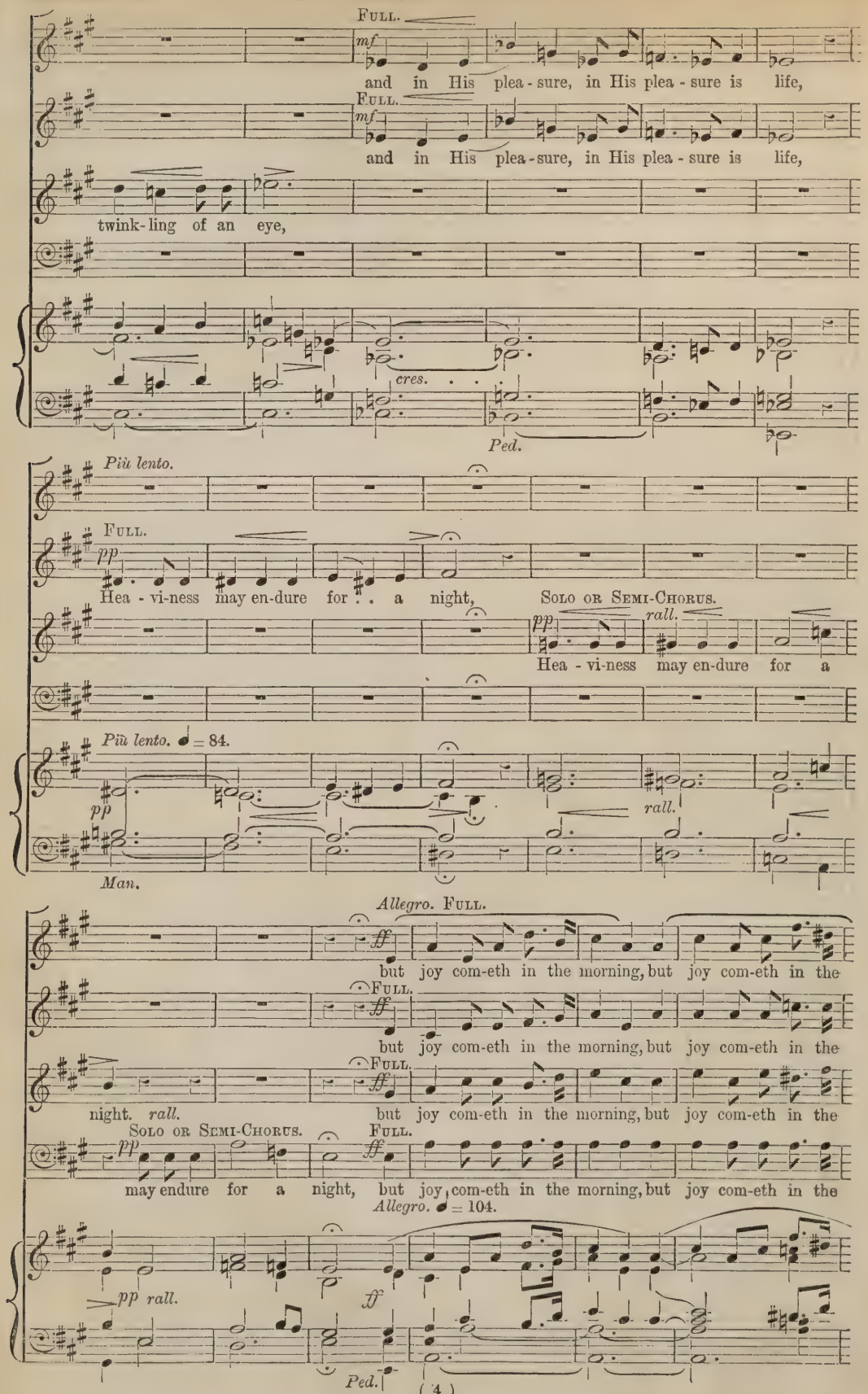
p

eye, His wrath en - dur - eth but the

a tempo. *Più lento.* ♩ = 92.

f *p*

Ped. *Man.*


Full.
mf
and in His plea - sure, in His plea - sure is life,
Full.
mf
and in His plea - sure, in His plea - sure is life,
twink - ling of an eye,
cres.
Ped.
Più lento.
Full.
pp
Hea - vi-ness may en-dure for . . a night,
Solo or Semi-Chorus.
pp
rall.
Hea - vi-ness may en-dure for a
Più lento. ♩ = 84.
pp
rall.
Man.
Allegro. Full.
ff
but joy com-eth in the morning, but joy com-eth in the
Full.
ff
but joy com-eth in the morning, but joy com-eth in the
Full.
ff
night. rall.
but joy com-eth in the morning, but joy com-eth in the
Solo or Semi-Chorus.
pp
Full.
ff
may endure for a night, but joy com-eth in the morning, but joy com-eth in the
Allegro. ♩ = 104.
pp rall.
ff
Ped.

morn-ing, joy . . com-eth in the morning, in the morn - ing, but joy cometh in the

morn-ing, joy . . com-eth in the morn-ing, in the morn - ing, but joy cometh in the

morn-ing, joy . . com-eth in the morn-ing, in the morn - ing, but joy cometh in the

morn-ing, joy . . com-eth in the morn-ing, in the morn ing, but joy cometh in the

morn-ing, but joy com-eth in the morn-ing, joy com - eth in the morn - -

morn-ing, but joy com-eth in the morn-ing, joy com - eth in the morn - -

morn-ing, but joy com-eth in the morn-ing, joy com - eth in the morn - -

morn-ing, but joy com-eth in the morn-ing, joy com - eth in the morn - -

ff

- ing, joy com - eth in the morn - ing,

ff

- ing, joy com - eth in the morn - ing,

ff

- ing, joy com - eth in the morn - ing,

ff *mf*

- ing, joy com - eth in the morn - ing, and sor - row and sigh-ing shall

ff *p*

mf

and sor - row and

mf

and sor - row and sigh - ing shall flee a - way, shall flee . . a -

flee a - way, shall flee . . a - way, flee a - way, shall flee a -

mf

and sor - row and sigh - ing shall flee a - way, shall

sigh - ing shall flee a - way, shall flee . . a - way, flee a - way, shall

- way, flee a - way, shall flee a - way, . . flee a - way, shall

- way, flee a - way, shall flee a - way, flee a - way, shall

f

flee a - way, flee a - way, . . and sor - row and

f

flee a - way, a - way, . . and sor - row and

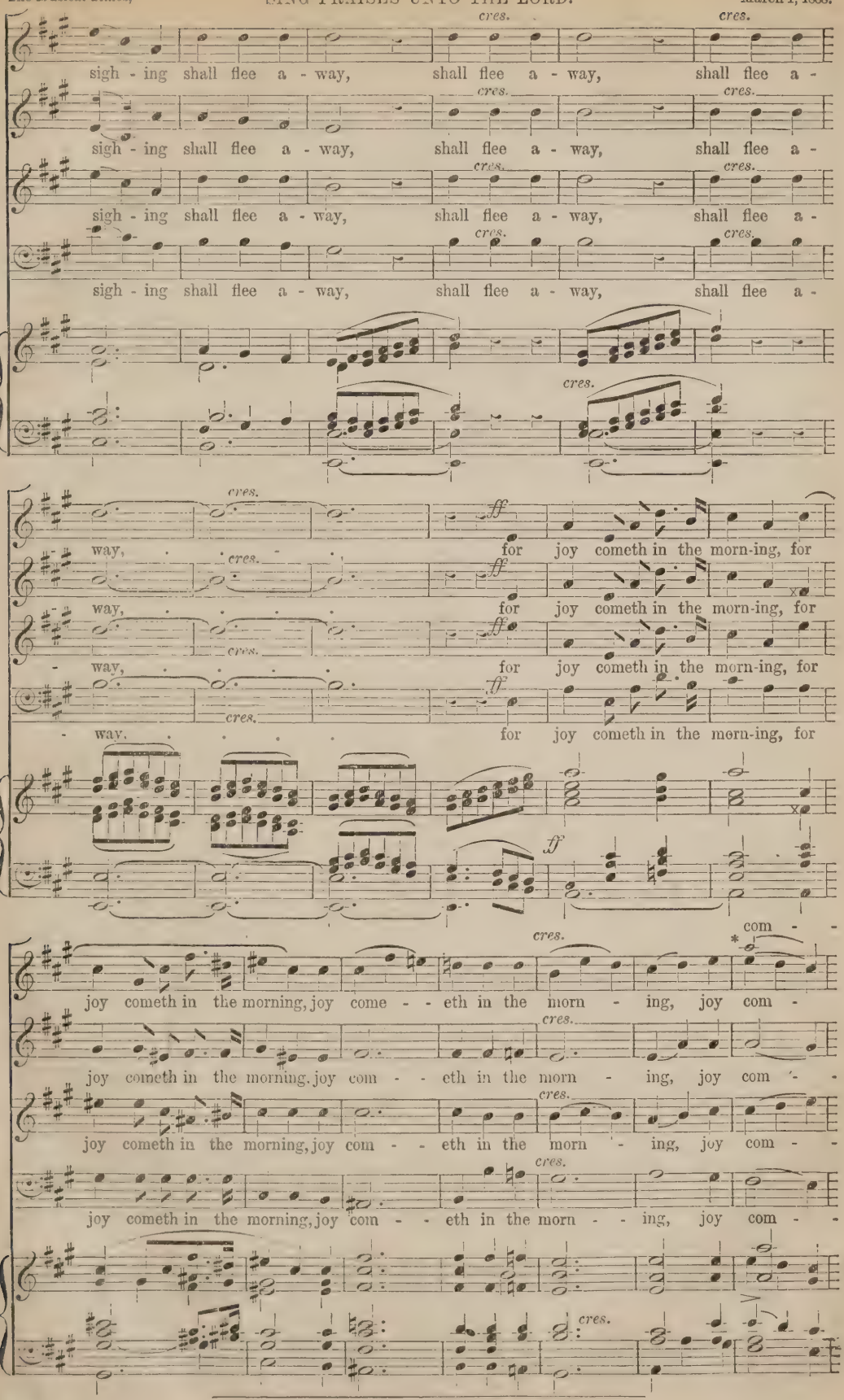
f *f*

flee a - way, a - way, . . and sor - row and sigh - ing, and sor - row and

f

flee a - way, a - way, . . and sor - row and

mf *f*



* The upper notes may be sung by 1st Trebles *ad lib.*

eth, joy com - eth

- eth in the morn - ing, in the morn - - ing, in the morn-ing,

- eth in the morn - ing, in the morn - - ing, in the morn-ing,

- eth in the morn- ing, . . . in the morn - - ing, in the morn-ing,

- eth in the morn - ing, in the morn - - ing, in the morn-ing,

cres. *ff*

Strict time to the end. *fff*

in the morn-ing, joy com - - eth, joy com - eth

fff

in the morn-ing, joy com - - eth, joy com - eth

fff

in the morn-ing, joy com - - eth, joy com - eth

fff

in the morn-ing, joy com - - eth, joy com - eth

Strict time to the end. *ff*

in the morn - - - - - ing. . . . .

in the morn - - - - - ing. . . . .

in the morn - - - - - ing. . . . .

in the morn - - - - - ing. . . . .

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further Concerts. He expressed a regret that the smallness of the hall made it necessary to charge prices which prevented many from attending, and explained how easy a thing it would be to enlarge the hall by taking in the large Assembly Room, adding that plans had been drawn up by Dr. Rowand Anderson for the necessary alterations, and that he hoped the music-loving public would advocate the raising of the necessary funds. He concluded by proposing a vote of thanks to Mr. Manns, which the latter acknowledged, thanking the audience for their appreciation of his services and that of his orchestra.

On the afternoon of January 28 a Concert, under the auspices of the Burns Club, in aid of a fund to raise a memorial to Templeton, Wilson, and Kennedy (deceased exponents of Scottish song), took place in the Waterloo Hotel. The music was of a Scottish character, rendered by Madame Annie Grey and lady amateurs; Mr. Arthur Edmunds and Mr. McConnell Wood. Mr. Carl Hamilton (violoncello) and M. Jules Guitton (violin) contributed solos, and Mr. Bridgman accompanied.

On the evening of the same date the Edinburgh Choral Union, under the leadership of Mr. Collinson, gave Mendelssohn's "Hymn of Praise" and "Walpurgis Nacht," in the Music Hall. The soloists, with the exception of Mr. Iver McKay, were popular local artists. The orchestra was represented by a select band of local string players, aided by piano and organ.

A Chamber Concert was given on the evening of January 28, consisting of Schumann's Trio "Phantasiestücke" (Op. 88) and Raff's Trio in G (Op. 112). The performers were Mr. Colin Mackenzie (violin), Mr. Grant McNeill (violoncello), and Herr Otto Schweizer (piano), who replaced Mr. Townsend, unable to attend. Herr Schweizer gave as solos two Studies by Chopin, a Study by Litolf, and Liszt's transcription of Franz's song "Er ist gekommen." Mr. McNeill played Mendelssohn's Lied in D and F. Néruda's Mazurka in G minor. There was a large audience.

The annual Concert in aid of the funds of the Railway Guards' Friendly Society took place in the Music Hall on the evening of the 3rd ult. As usual, the programme was of a popular character. The artists were Madame Sinico, Mdlle. Sinico, Miss Emily Dones, Mr. Bantock Pierpoint (who replaced Signor Foli, who was unable to fulfil his engagement), and Mr. Sidney Tower. Miss Anna Lang contributed Handel's Sonata in A and Papini's Saltarello. This performance was repeated on the following afternoon, the proceeds to be given to the same Society.

An open meeting of the Edinburgh Society of Musicians was held on the evening of the 4th ult. Members of the Edinburgh Harmonist's Society sang glees and part-songs, and instrumental selections were given by Messrs. Daly, Carl Hamilton, Gallrein, Riddel, and Otto Schweizer. The President, Mr. Edmunds, thanked the Harmonists for the pleasure they had afforded the Society, and said that their Society (the Harmonists) was one of the oldest in Scotland, and that he had spent many a happy evening with them long ago.

On the same evening the Saturday Night People's Concert took place in the Synod Hall. Miss Romola Tynte varied the music with recitations, which were very well received. The hall was crowded, hundreds being unable to gain admission.

The Edinburgh Amateur Orchestral Society, under the leadership of Mr. Carl Hamilton, gave the second Concert for the season on the evening of the 7th ult. Beethoven's "Leonora," a Concerto of Mozart, a Symphony of Haydn, Overtures by Reissiger and Suppé, a "Spring Melody," by Grieg, a "Wedding March," by Soderman, and songs, completed the programme. The piano part of the Concerto was played by Mr. McEwen in a very praiseworthy style.

On the evening of the 8th, in aid of church expenses, a Recital of Sacred Music was given in St. Vincent's Church. Mr. Arthur Edmunds sang Stainer's air "My hope is in the everlasting," and, with the lady vocalist, the duet, "Love Divine, all love excelling," by the same composer. The rest of the Recital was chiefly hymns and anthems.

The annual Reid Festival consisted of three Concerts, the first of which took place on Saturday afternoon, the 11th ult. Sir Herbert Oakeley, the Professor of Music, engaged, as usual, Mr. Hallé and his orchestra, and, as soloists, besides Mr. Hallé, Madame Norman-Néruda, Madame Nordica, and Mr. Watkin Mills. The Concert opened with Spontini's Overture "Vestale," followed by Beethoven's great Violin Concerto, rendered by Madame Néruda, needless to say, in perfection; Haydn's Symphony in D minor, Sterndale Bennett's Overture "The Wood-Nymphs," Mendelssohn's "Midsummer Night's Dream," Schubert's "Rosamunde," and Wagner's "Kaiser" March. Mr. Hallé gave as solos Chopin's Prelude in A (Op. 23) and Grande Polonaise (Op. 44). Madame Nordica sang "Il soave e bel contento," by Pacini, and "Gli angui d' inferno," from "Il Flauto Magico"; and Mr. Watkin Mills sang an *Aria* by Handel, and "O tu Palermo," from "I vespri Siciliani." Both vocalists were thoroughly appreciated.

The Reid Concert proper took place on Monday night, the 13th ult. It opened with the performance of a March, composed by General Reid, played yearly at this Concert in compliment to his memory. Cherubini's "Anacreon" Overture, Weber's Concerto in F minor, and Beethoven's No. 3 Symphony ("Eroica") formed the first part. Mendelssohn's "Hebrides" Overture, Minuet and Trio, by Boccherini, and "Lustspiel," by Smetana, followed. Madame Norman-Néruda's solos were Beethoven's Romance in F and Paganini's "Mouvement Perpetuel." She was enthusiastically cheered and recalled. Madame Nordica again charmed her audience by her rendering of "Let the bright Seraphim," from "Samson," and "Una voce poco fâ," from "Il Barbiere," the latter part of which she repeated in answer to an enthusiastic recall. Mr. Watkin Mills sang an air from Gounod's "Irene," and two songs composed by Sir Herbert Oakeley, "For ever and for ever" and "The Troubadour's Song." This last-named so pleased the audience that it had to be repeated.

On the following evening a Chamber Concert was given, the success of which need not be mentioned when it is said that the performers were Madame Norman-Néruda, Mr. Charles Hallé, Messrs. Strauss, Vieuxtemps, L. Hoffmann, G. Hoffmann, Lalande, and Paersch. Schumann's grand Quintet in E flat was first played. Madame Néruda and Mr. Hallé gave a Bach Sonata for violin and piano. Madame Néruda's solos were a Barcarole and Scherzo by Spohr, and Mr. Hallé's Mendelssohn's Caprice Brillant and Prelude and Fugue in E minor. Beethoven's Grand Septuor completed the Concert, a fitting close to a musical treat, the value of which, both from an æsthetic and an educational point of view, cannot be overrated. After the Concert, Mr. Hallé was entertained at supper by the Edinburgh Society of Musicians. After the usual toasts, Professor Sir Herbert Oakeley, as a member, proposed, in the name of the Society, to make Mr. Hallé an honorary member. Mr. Hallé, in a graceful little speech, accepted the membership. Mr. Lichtenstein, in the absence of the President, occupied the chair.

On the same evening Professor Veitch, of Glasgow University, delivered a Lecture on Border Song to the members of the Philosophical Institution. Madame Annie Grey sang in illustration several Scottish songs, chiefly border ballads, which were much applauded. Mr. Bridgman accompanied.

Mr. Paul Della Torre, a promising and talented young pianist, gave a Pianoforte Recital in the Literary Institute on the evening of the 16th ult. He played Weber's Sonata in A flat, selections from Chopin, Jensen, and Moszkowski, and two improvisations by Zarembzki.

MUSIC IN GLASGOW AND THE WEST OF SCOTLAND.

(From our own Correspondent.)

The present season of Choral and Orchestral Concerts, under the management of the Glasgow Choral Union, came to a close on the 4th ult. The chief instrumental works performed between that date and the last Concert referred to in our last issue were Schumann's "Genoveva" Overture, the Serenade of the Ishmaelites from "The Childhood of Christ," by Berlioz; Haydn's No. 10 Symphony, Beethoven's C minor Symphony, and selections from Wagner. On Thursday evening, the 2nd ult., Berlioz's "Faust" was produced, with Miss Mary Davies and Messrs. McKay, Grice, and King in the solo

parts, an augmented orchestra, and the full strength of the chorus. Under the direction of Mr. Joseph Bradley, this important work was presented in the most satisfactory manner. Mr. Bradley evidently showed an intimate acquaintance with the score, and a complete command of both chorus and orchestra. The last Concert of the season was made up of orchestral works receiving the highest number of votes at the plebiscites taken at the two previous meetings. The result of the voting at this time was hardly an improvement on the exercise of "Suffrage universel" in former years. The principal favourite selections were again the Overture to "William Tell," Beethoven's Pastoral Symphony, and the Overture to "Tannhäuser," just as heretofore, with one or two minor varieties included in the exercise of the discretion of the programme committee. In compliment to the composer, as well as in acknowledgment of the genuine merits of the music, Mr. Hamish MacCunn's Concert-Overture "The Land of the Mountain and the Flood" was included in the programme.

After the performance of "Faust," on the night of the 4th ult., the members of the Union held their annual Conversazione and ball. Mr. James Campbell, of Tullichewan, honorary president of the Choral Union, occupied the chair, a number of ladies and gentlemen who take an interest in the scheme accompanying him to the platform. In course of a few congratulatory remarks, Mr. Campbell intimated that he believed there would be a deficit in the present series of Concerts, though it was not expected to be a serious one. He was certain, however, that the guarantors would meet the deficiency ungrudgingly, and he saw no reason in the world why the Concerts should not be resumed in faith and hope next season. The chief cause of the deficit arose from the decreased amount of the subscriptions, though this was in a large measure made up by the support of the non-subscribing public.

The Choral Union have, after a fortnight's rest, taken up Beethoven's "Engedi" ("Mount of Olives"), pending future arrangements, as also some of the music they are to sing at the opening of, or during the course of, the Glasgow International Exhibition.

A performance of Mr. T. Mee Pattison's setting of Coleridge's "Ancient Mariner" was given by the choir of Ibrox United Presbyterian Church, on the evening of the 9th ult. The annual competition for the gold medal awarded by the Directors of the Saturday Evening City Hall Concerts for the best singing took place on the 11th ult. The singing of all the competitors was of a high order. Dr. Hiles's Cantata "The Crusaders" was included in the programme of a Concert given on the 16th ult. by the Choir of Kilmalcolm Established Church, the performances being under the direction of Mr. J. C. Fyfe, Organist of the Church, who is about to sail for California. At Motherwell, in Lanarkshire, a performance was given of Handel's "Messiah" by the Choral Union of that industrious locality. Mr. John Marshall conducted. The Wishaw orchestra played the accompaniments. Mendelssohn's "Elijah" was performed on the 9th ult. by the Helensburgh Choral Union, in a creditable manner, under Mr. T. Brash, as Conductor. The accompaniments were played by Mr. Cole's orchestra.

The Glasgow Corporation Saturday Afternoon Musical Recitals, admission to which is threepence and one penny, including programmes, have been largely attended during the past month, and apparently by the classes for whose benefit they have been undertaken. Several of the city choirs, as well as some of our skilled amateurs, have taken part in furnishing the musical entertainment. Organ solos are sometimes played by Mr. H. A. Lambeth, who also, by his skill, makes the City Hall organ tolerable, though at the best it is but a poor instrument.

A performance of Gounod's great work "The Redemption" was given by the Greenock Choral Union in the Town Hall on the 3rd ult. The chorus of the newly-organised Society sang with remarkable correctness, as well as with firmness and good taste. The principals were Mr. W. Nicholl and Mr. Robert Grice, Mrs. Osborne Williams and Mrs. Paterson Cross. The orchestral accompaniments were played by the band of the Glasgow Choral Union in conjunction with the organ. Mr. W. T. Hoeck conducted, and the performance was one of marked general excellence.

Sterndale Bennett's "Woman of Samaria" was performed by the Choir of Caledonia Road United Presbyterian Church on the 21st ult., Mr. Kerr, Organist of the Church, conducting, and Mr. Eadie accompanying on the organ. The solo parts were taken by local professionals. On the same date the newly-formed St. Cecilia Choral Society gave its initiatory Concert in the Queen's Rooms, the programme consisting chiefly of part-songs and choruses. Mr. McNabb conducted.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

Can it be that music here is at a discount; that we are slipping backwards; that the public has become really unappreciative; or is it that music, like many other arts, goes in cycles, and that we are at present suffering under the ban of a temporary depression in the musical barometer? Certain it is that we are not advancing, and, on returning home after a long enforced absence, one cannot help feeling keenly this melancholy fact. There is something wrong in our musical constitution; the mechanism is cumbersome and illogical, and the effect is disappointing. First and foremost is the prominent feature that we have practically all our classical concerts under the direction of the same musician. Even if such a principle happened to be successful for a time, it can never be advocated as reasonable or judicious, and although Mr. Charles Hallé's name is beyond comment—much less criticism—we must face the fact that for several years Liverpool has been labouring under the effects of a grievous mistake. In music, as in everything else, do away with competition—healthy, legitimate competition, constantly keeping in view a high artistic standard—and it soon becomes stunted, effete, and objectless. This is what we have come to in Liverpool. For four years Mr. Hallé has not only held his own Concerts, but has acted as Conductor of the Philharmonic Society. It is now evident that from financial reasons alone he must abandon either one or the other, and it is a pity for Liverpool that this drastic remedy for a palpable mistake has been so long in coming about.

Is it surprising, therefore, that the public whose enthusiasm has thus been damped should fall away? It is true that efforts have been made to stimulate musical energies — the Philharmonic Choral Society performed a good work to this end, although its career was so brief. But this fleeting success has ever been the fate of such societies, and, dependent entirely upon the sympathy and appreciation of the public, without any established or real financial basis or permanent *clientèle* to stand the test of hard times, it is no wonder that they should sooner or later collapse. The Philharmonic Choral Society at least did something to stem the ebbing tide, but the apathy of the public proved dominant and contributed to its own loss.

On the other hand, the lyric art seems to grow and flourish. Perhaps this may be due specially to Mr. Carl Rosa, but at any rate there is no doubt that every visit he pays to Liverpool is longer and more prosperous than its predecessor. His present season has, as usual, been signalised by a "first production in English," the opera this time being "Robert the Devil," and the inevitable success attending Mr. Rosa's "first productions" has been again verified. It is now out of date to comment on the gorgeous orchestration of Meyerbeer's work, which is nothing if not fanciful, but lacks the depth and genius of its greater compeer, "The Huguenots." It was a new revelation, however, to see the opera produced with such an elaboration of stage scenery and effects as quite eclipsed Mr. Rosa's previous undertakings, and as a spectacle alone "Robert the Devil" will live in the Company's *répertoire*. Madame Georgina Burns and Miss Fanny Moody enhanced their reputation by their share in this first performance, which took place on the 8th ult.

Mr. Charles Hallé's sixth Concert, which was given in the Philharmonic Hall on January 31, was notable for a series of unfortunate *contretemps*, and as Mr. Lloyd was to have been the solo vocalist, his absence through indisposition was the most marked, notwithstanding that this was explained away by Mr. Hallé in a felicitous little speech. Although the programme was composed of solid items there was little novelty in any of the pieces, and as regards production it was a thorough Hallé Concert

undiluted, the chief item being Mr. Hallé's rendering of Beethoven's G major Pianoforte Concerto, and, under his direction, Berlioz's weird — almost ghastly — Symphonie Fantastique in C.

At the Philharmonic Society's Concert, on the 7th ult., Miss Fanny Davies played, in a very artistic manner, the same Beethoven Concerto. The Symphony was Mozart in C major, and the work given the greatest prominence was C. H. Lloyd's Cantata "Hero and Leander." In this the principals, Mrs. Hutchinson and Mr. Bantock Pierpoint, upheld their reputation, and the chorus sang carefully.

At his seventh and last but one Concert, on the 21st ult., Mr. Hallé gave another Concerto of Beethoven's—the well-known "Emperor"—his reading being characterised by thorough conscientiousness and unerring precision. Mr. Hallé's other pianoforte contribution was Liszt's "Rhapsodie Hongroise" in E (No. 1). The only real novelty of this performance was Dvorák's Symphony in D minor, a work which is quite in keeping with the composer's established style and originality. It contains several themes of high merit, and in its theoretical construction the workmanship of the artist is pre-eminent. In this and the other orchestral items, which included the dainty Mozart Romanza for strings so much appreciated at the previous Concert, the band quite justified their reputation. Mr. Santley was the vocalist, giving examples of Wagner and Gounod.

The Birkenhead Subscription Concerts continue to do good artistic work, and the last of the present series, held in the Music Hall on the 7th ult., was eminently satisfactory. Mr. Schiever's String Quartet played an Andante of Schubert's, and Miss Fanny Davies gave a Prelude and Fugue of Mendelssohn's with true executive ability. Madame Osborne Williams was the vocalist.

The Liverpool Choral Society commenced active operations on the 3rd ult., with a performance of the "Creation" in the Rotunda Hall. Under the direction of Mr. Hughes the chorus gave an excellent rendering of the more massive numbers, whilst the solo work was in the capable hands of Miss Laura Howarth, Mr. Seymour Jackson, and Mr. Edward Grime.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

Our musical season is rapidly tending toward its close. Mr. de Jong's ten Concerts have been duly given, and on the 8th inst. Mr. Hallé will finish his longer series. I fear that, as a whole, it has not been a profitable time; for at no performances during the winter have the attendances equalled expectation. The reason has not yet been clearly shown. The long and dry summer has been blamed for many disappointments and disasters; while some think that the allurements of the late Exhibition not only attracted all the spare money of pleasure seekers, but left all of us with renewed zest for fireside ease and domestic quietude; and it is possible that the oft-hailed brighter aspects of business have not yet reached and enlivened the great mass of music-lovers amongst us. But certain it is that our concert-givers have not been so prosperous as of yore. The Gentlemen's Concerts have not been the only undertakings which, during this passing winter, have languished. Indeed, the Concert Hall was rather fuller—or less empty—than usual at the Concert (January 30) immediately following the conversazione whereat the necessities of the institution were explained. There was no novelty in the programme—novelties seldom reach us here—and Sterndale Bennett's "Wood-Nymph" Overture was the most genially poetic item.

At the Free Trade Hall, after the repetition of that nightmare lucubration of Berlioz, which he called an "Episode de la Vie d'un Artiste," we regained health and sanity by listening to "The Golden Legend," as interpreted by the Misses Marriott and Hope Glenn, and Messrs. Lloyd, Barrow, and Watkin Mills. Whatever may be the precise esteem which Sullivan's, as yet, highest work may gain in the future, there is no doubt of the freshness and spontaneity of its conception, of the masterly character of its graphic orchestration, or of the skill with which the composer—while traversing oft-trodden ground — has succeeded in striking out a definite and consistent path for himself, having a clearness of purpose undimmed by the faintest shadow of those previously attracted by any of the many versions of the Mephistophelian legend. Dvorák's Symphony in D minor (Op. 7) was, on the 9th ult., received with that respect with which every musician listens to the Bohemian composer, and with a desire to realise its inner meaning. Doubtless the conception will be more fully grasped as familiarity with its embodiment increases; but we have not yet quite got beyond that deterrent influence which, until peculiarities of utterance are surmounted, inevitably veils and obscures an author's meaning. The true development of any school of art must be on lines consistent with, and forming the natural expression of, race-temperament; but there may be a danger of idiosyncrasy being coddled and cherished until the colouring of a picture hides, rather than unfolds, the thought which should underlie and shine through it.

With the author's own version of the Concerto in D, Mr. Hallé completed the series of Beethoven's great pianoforte works. But long acquaintance with the Op. 61, as rendered by all the great violinists, precluded, in spite of the player's skill, absolute enjoyment of its altered form. Pianists must be content with their own, not scanty, domain, and leave to the artists of the graceful bow the few works of highest class to which they have an indefeasible claim. Instead of the Concerto in D of Brahms, which Herr Joachim played here for the second time on the 16th ult. —an impressive, rather than interesting, work—we would willingly have listened to a repetition of such an interpretation of Beethoven's great work as he gave some years ago, the memory of which has dwelt in many minds as a delight never to be forgotten.

The Athenæum Musical Society, on the 13th ult., brought forward Bottesini's "Garden of Olivet," written for the last Norwich Festival. Of course the resources of an essentially vocal society did not permit an orchestral rendering of the accompaniments; but the Director, Dr. Hiles, rightly judged that the merit of the work lies chiefly in its charmingly melodious character, and that it demands from its executants such qualifications as his singers fully possess. Four solo voices are furnished with music of a kind very grateful to its interpreters. Of the choruses we must especially mention the first, "Though the Lord give thee"; the last, "Him hath God exalted"; and the grand chorus, "Dear Lord," in which the composer rises to a loftier height than he elsewhere reaches. The Society is to be commended for grappling with and for so worthily presenting it, so far as the means at disposal allowed.

In the present dearth of vocal ability of highest class, and the costliness of talent of the second range, there has been a commendable turning of the attention of Concert-givers to the resources found in, or originally belonging to, this neighbourhood; and several young aspirants have—some of them rather prematurely—obtained a hearing. The fact (to which I have repeatedly called attention) has, at length, been recognised, that Lancashire and Yorkshire are rich in voices, in artistic capacity, and in musical instinct and enthusiasm; and it is earnestly to be hoped that every encouragement may be afforded for the development of those qualifications. But a fatal mistake will be made if—as so often happens—promising young students are lured away from steady labour by injudicious applause. In the present day, and fully as much here as elsewhere, there is an eagerness to escape the drudgery of rudimentary work, a desire to come before the public and be talked about, and a greediness to be getting money before it may be quite fairly earned, which, if fostered, will do more harm than all our increased facilities for culture may do good. By all means let us push on young talent, particularly in that really kindest of all ways—by urging on its highest development, and by insisting upon that perseverance and patience in its expansion which alone may lead to real excellence. It is painful to think of all the promise that, within the last few years, has come to nought, because of the indiscriminate praise of friendly critics and a kindly public. I forbear from mentioning names of several pupils—really, as yet, nothing more—who this season have visited us, because I hope ere long to have an opportunity of quoting them with honest applause.

One thing I again thankfully record. During the season, now so nearly over, our orchestral resources have materially increased. At those Concerts where the expenses of a band may be grappled with there has been a manifest improvement, both in the provision and in discipline. Mr. Hallé's strings may be specially extolled as resonant, brilliant, and of vigorous attack; while the general balance of his orchestra is—when the noisier brass instruments are restrained—commendable. Mr. de Jong may be congratulated warmly upon the purity of tone and finish of his wood-wind. At his last Concert the interest of the audience was excited fully as much by the performance of the band in the lighter pieces as by any of the vocal *morçeaux*, although the new tenor (as he was rather grandiloquently termed) Mr. C. Banks is the happy possessor of a voice of admirably clear and rich tone, and was fortunate in his early trainer.

MUSIC IN SOUTH WALES.

(From our own Correspondent.)

The Cardiff Orchestral Society's Concert, on the 1st ult., at the Park Hall, Cardiff—the last of a series of three—attracted an exceptional amount of attention. The Conductor was Mr. S. G. Fifoot, and the performance gave great satisfaction. Mr. Pierpoint took the place of Signor Foli. Miss Hilda Wilson also sang on this occasion. Mr. Frank Lambert (violoncellist), being unwell, did not take his allotted part, and his substitute was Mr. W. H. Squire, Swansea. Mr. J. E. Deacon played the pianoforte accompaniments.

On the 15th ult. a Concert was given by Madame Trebelli and party at the Park Hall, Cardiff. Miss Bertha Moore sang instead of Miss Alice Whitacre.

At the Colonial Hall, Cardiff, the Catholic Choral Union have rendered Haydn's Mass (No. 2) and some miscellaneous selections. The orchestra was led by Mr. Banes. Sunday night Concerts of sacred music are now being given in the same building.

On the 8th ult. the fifth of a series of Chamber Music Concerts took place at the lesser Park Hall, Cardiff, and was of a successful character. Mr. Josef Ludwig was violinist, Mr. W. E. Whitehouse, violoncellist, and Mr. T. E. Aylward, accompanist.

The Dedication Festival at Brynmawr Parish Church was kept from the 2nd ult. to the 9th ult. The Beaufort String Band, led by Mr. H. Chapman, assisted in the musical service on the 9th ult. The Organist on this occasion was the Rev. J. H. Jones, Curate, and the Conductor, Mr. Tong.

The Hirwain Selected Choir gave a performance of Root's Cantata "The Haymakers," at Nebo Chapel, Hirwain, on the 8th ult. Vocalists from various parts of the district rendered assistance.

Another interesting Concert was given at the Institute, Mountain Ash, on the 14th ult. The Vicar (Rev. B. Lloyd) presided. Miss Jessie Coleman sang several solos. Assistance was also rendered by the Hon. Miss C. L. Bruce, Miss Callaway, Miss Colston, Miss K. Thomas, Mr. Tong, and others. An excellent Concert was also given at the Workmen's Hall, Mountain Ash, in the early part of last month, in aid of the English Wesleyan Church. Mr. Green, Cwmpennar, presided. Among the vocalists were Miss M. Jones, Miss Jessie Coleman, Mr. John Williams, Mr. Brennan, Mr. W. Thomas, Mr. J. Griffiths, and Mr. J. Daniels. Pianist, Miss Callaway. Mr. J. Bishop conducted the string band. A Concert has been held in the same town in aid of the Widows' and Orphans' Fund of the Great Western Railway Servants. The programme was interesting, and well performed by the Hon. Miss P. G. Bruce, Miss Coleman, Mr. Angle, Cardiff, and others.

An effort will be made at Merthyr to hold an Eisteddfod in the locality during the year.

The question of appointing a successor to Mr. Templeton, Professor of Music at the University College, Cardiff, has occasioned much local criticism. The following resolution was passed on the subject at a meeting, on the 10th ult., of the Cardiff Cymmrodorion (Major Jones presiding): "That we have noticed with great satisfaction the decision of the Council of the University College of South Wales and Monmouthshire to continue the Musical Lectureship. That we deeply regret a subsequent tendency to make the resolution of the Council inoperative, and should strongly deprecate any action which prevented the continuance of the chair of music as tending to alienate the sympathies of the Welsh people from an institution which should be national in the fullest sense of the word."

On the 9th ult. the Aberdare Orchestral Society gave a successful Concert at the Temperance Hall in that town. The chief vocalists were Madame Naunton Morgan and Eos Morlais. The instrumentalists included Mr. T. Carrington (violinist) and Mr. C. Watts (oboe).

MUSIC IN THE WEST.

(From our own Correspondent.)

The last of the series of four classical Chamber Concerts given by Mrs. Viner-Pomeroy during the season, took place on the 8th ult., at the Victoria Rooms, when we were glad to notice a much larger attendance than usual. The executants were Mr. Henry Holmes (violin), Mr. Ellis Roberts (viola), Mr. J. Pomeroy (violoncello), Mr. J. Reynolds (contra-bass), and Mrs. Viner-Pomeroy (pianoforte). The programme consisted of three items—Mozart's Quartet in G minor, for piano, violin, viola, and violoncello; Brahms's fine Sonata in A, for piano and violin, which was by far the most interesting feature of the evening; and Schubert's Quintet in A major. Many of us were looking forward with pleasure to hearing Handel's Trio in G minor, for violin, violoncello, and contra-bass, but owing to a misunderstanding it was omitted, and there was no time to substitute another work.

The announcement of the annual "Ladies' Night" of the Orpheus Glee Society drew as large an audience as ever to the Colston Hall on the 9th ult. The singing was even better than usual, though the choice of programme was not quite so happy as it has often been, and one or two of the numbers showed hardly sufficient merit to justify their place in the scheme. A new feature was introduced this year in the shape of two pieces with treble solo, the Dean and Chapter of the Cathedral having kindly consented that one of the choristers, who possesses an exceptionally beautiful voice, should sing on this occasion. Thus the Society were enabled to present Hiller's "O world, thou art wondrous fair," and "Home, sweet home," arranged for treble solo and five parts, in a most delightful manner. Mr. Harper Kearton took the tenor solos in "The image of the rose," "Thinking of home," and "I wish to tune," and performed his part admirably, and Mr. Dyer, of Bristol, was fairly successful in the bass solos in "Cold is Cadwallo's tongue" and "Love and wine," in which last the chorus acquitted themselves especially well, and with a word of special admiration for the singing of "Father of heroes," "Come, bounteous May," and "No more the morn," we must close our remarks by offering hearty congratulations to both the choir and their clever Conductor, Mr. George Riseley.

Mr. Augustus Simmons gave his annual Concert in Colston Hall, on the 11th ult., when the band of the Royal Marines was engaged, and the Bristol Musical Association gave their fifty-third Concert in the same building on the 18th ult., when a miscellaneous programme was performed. Miss Hannah Jones and Mr. Lawford Huxtable were the vocalists.

A very successful Concert was given by the Cheltenham Choral Society, under the direction of Mr. J. A. Matthews, on the 14th ult., when Cowen's Cantata "Sleeping Beauty" received an admirable rendering. The choruses had been thoroughly studied, and the choir showed great intelligence and spirit in their singing. A little more delicacy and refinement of expression will doubtless come with time. The work of the orchestra, with one or two exceptions, was good. Madame Trebelli, Miss Bertha Moore (who appeared in place of Miss Whitacre, who was ill), and Messrs. Piercy and Foote were the principal vocalists. These artists, with Herr Hollmann and Signor Bisaccia, all left Maidstone by an early morning train, but were snowed up on the way, and did not reach Cheltenham until after the hour for which the Concert was announced. They were greeted with immense enthusiasm on their appearance on the platform,

and having been unable to bring on their evening costumes they sang in their travelling dresses, and their performance exhibited no trace of the exhaustion one would look for after fifteen hours' travelling.

Mr. Augustus Aylward gave two grand Concerts in Salisbury last month, one being given by Her Majesty's Opera Company, on the 6th ult., and the other a grand Pianoforte Recital by M. Vladimir de Pachmann, on the 18th ult. The Sarum Choral Society are preparing "Jephthah" for their Easter Concert.

On the 14th ult. a Concert was given by the Weymouth Musical Society, at the Burdon Hotel, Weymouth, before a numerous and fashionable audience. The artists engaged were Mrs. Cecil Newling, of Bournemouth, and the Salisbury Cathedral Quartet—Messrs. J. A. Pitman, W. Howgate, A. Crick, and C. Kelsey. The glees sung by these gentlemen were much applauded, and in two instances were encored, and they were also successful in their solos and vocal duets. Encores were awarded to Mrs. Newling, and to Messrs. Alcock and Thorne, who contributed a duet of Goltermann's for violoncello and piano. Mr. Thorne also proved himself fully equal to the post of accompanist throughout the Concert.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

There has been a considerable revival of musical interest during the past month, and amid the general all-round activity there have been one or two events of some importance. One was the revival of Macfarren's Oratorio "St. John the Baptist," by the Leeds Philharmonic Society, at their second ordinary Concert, which took place on the 1st ult., on which occasion were also produced Dr. Villiers Stanford's Choral Ballad "The Revenge," and Sir Arthur Sullivan's "Overtura di Ballo." The Oratorio constituted one of the Festival items of 1874, and three years later was given by the Philharmonic Society, but until now had not since been heard in Leeds. The work was thus fresh both to audience and performers. No better opportunity of judging the merits of the music could have been wished. The dramatic aspect of the Oratorio was strongly accentuated. The chorus and band were admirably balanced, and the singing throughout was distinguished for firmness of intonation and precision of attack. The cleverly-designed fugal numbers were most commendably given, and one of the best features of the performance was the rendering of the chorus for females, "This is my beloved Son." The exacting part of the *Prophet* was undertaken by Mr. Bridson, whose manly, vigorous voice was heard with fine effect in the interjectional passages, but more especially in the important songs which are allotted to the part. Mr. Iver McKay sang the music written for *Herod* with pleasing effect, his best effort being the rendering of "Whatsoever mine eyes desire." The part of *Salome* was sustained by Madame Albu, who, in the difficult song "I rejoice in my youth," displayed great culture and a voice of much purity and firmness. Mrs. Alfred Broughton is to be commended for the warmth of feeling with which she invested the unattractive recitatives of the Narrator, as also for her effective singing of the air "In the beginning." The bright and graceful music of Sir Arthur Sullivan proved very refreshing, and was so admirably given that the audience grew enthusiastic. Dr. Stanford's Choral Ballad has grown familiar to Yorkshire audiences as well as to Yorkshire singers, and the production on this occasion was not less successful than any which had been undertaken previously. Its popularity seems assured and permanent. The performance was conducted by Mr. Alfred Broughton. Dr. Liddle presided at the organ. The Coliseum, in which the Concert took place, was well filled.

At Mr. Rawlinson Ford's Concert, on the 8th ult., a fine programme of orchestral music was presented by Mr. Charles Hallé's band. One of the works selected was the "Chevy Chase" Overture, by Sir George Macfarren, wherein are displayed not only the characteristic learning of the composer, but much more genial attributes, such as warmth of feeling, picturesqueness, and a delightful flow of melody. The feature of the evening, however, was Beethoven's Pastoral Symphony, which, though familiar to most musicians, had the quality of freshness at Leeds where, save through the medium of Mr. Ford's enterprise, orchestral concerts of the superior order are rare. The band entered into the varying phases of the work with zest, and the Symphony was listened to with unqualified delight. The "Lustspiel" Overture, which Mr. Hallé has introduced somewhat freely in recent programmes, was again heard, and the remainder of the orchestral pieces were the Overture to "Semiramide" and a movement from an Italian Suite, by Raff. Apart from the enjoyment derivable from Mr. Halle's band, the audience had an exceptional feast in the performances of Herr Schönberger, who made his *début* as pianist in Schumann's A minor Concerto (Op. 54) with the band, and gave solos by Jensen and Moszkowski. His reception was flattering and was thoroughly deserved. In everything which he undertook Herr Schönberger showed remarkable technical skill and keen intellectual faculty. Mr. Charles Chilley again sang with much acceptance, although apparently suffering from slight hoarseness.

A young Danish musician, Herr Christensen, to whose merits but scant justice has been meted out, has recently demonstrated his capability by the production of an attractive dramatic Cantata called "The Discontented Maidens." The work is in two parts and the music is entirely for female voices. The subject, of which the title is sufficiently indicative, has been put into literary form by Mr. William Tirebuck, who occasionally lapses into prosaic thoughts, which do not assimilate very successfully with the refined and graceful music wedded to them. The solos and choruses alike are fresh and attractive, and there is throughout a very commendable musicianly quality. Herr Christensen, himself a capable instrumentalist, has, above all, succeeded in investing the accompaniments with interest far beyond that which attaches to the ordinary methods of treatment. A performance of the work took place in the Albert Hall, Leeds, on the 11th ult. The principals were Miss Fanny Sellars, Miss Marie Lummert, Miss Norton, and Miss Tomlinson. Herr Christensen conducted his work. Mr. W. Booth was at the piano and Mr. Alfred Benton at the harmonium.

Mr. Charles Hallé and Madame Norman-Néruda, with the assistance of Miss Clara Leighton as vocalist, were responsible for the carrying out of the Subscription Concert, the tenth of the series, given at the Huddersfield Town Hall, on the 1st ult. Two of Beethoven's Sonatas, the Pastoral and the "Kreutzer," figured on the programme along with other works, such as Mozart's Andante in D minor, three of Chopin's works, and compositions by Vieuxtemps, Spohr, and Paganini for the violin. Miss Leighton's contributions, which were vigorously applauded, comprised songs by Coenen and Spohr, and a selection from "Oberon." Mr. J. E. Ibeson was the accompanist.

M. de Pachmann at the following Concert, on the 14th ult., displayed the same perfect command over the pianoforte as that which so delighted his audience on his first visit to Huddersfield. His admirable power of execution and exquisite delicacy of touch were both displayed with consummate skill in the several items, the varied effects being introduced in the most artistic and musicianly manner possible. The vocalist was Miss Alice Gomez, who, although a stranger to the Huddersfield audience, soon established herself as a favourite, and an early return visit from her would, there is no doubt, be heartily welcomed by the subscribers to this popular series of Concerts. Mr. J. E. Ibeson again displayed ability and judicious taste in his accompaniment of the vocal solos.

The programme of the fifth Bradford Subscription Concert, given on January 27, was of less importance than usual in a musical sense, being chiefly confined to ballads of the popular type, and the only feature of note was the genuine skill brought to bear in the rendering of them. The vocalists were Mrs. Henschel, Miss Hope Glenn, Mr. Edward Lloyd, and Mr. George Henschel. In addition to the vocalists, M. de Pachmann, who would have been a host in himself, gave solos. His best effort was Liszt's Polonaise in E, in the rendering of which he brought to bear his well-known skill. Other compositions by Raff, Weber, Henselt, and Chopin were equally well handled. Mr. S. Midgley and Mr. J. H. Clough officiated as accompanists to two of the vocalists. Mr. Henschel played his own accompaniments and those of the songs of Mrs. Henschel.

The sixth Concert, given on the 17th ult., was, on the other hand, of special interest, and the hall was more than usually well filled. The Concert opened with Beethoven's "Festival" Overture (which has been found to have been part of a work composed for the opening of the Josephstadt Theatre in Vienna, including music for chorus and solo voices shortly to be produced by the Bach Society), which was followed by Mendelssohn's unaccompanied Psalm "Judge me, O God," and "Reformation" Symphony, and Verdi's Requiem. The latter had an exceedingly fine effect. The performance was refined and careful, and the magnificent double chorus of the Sanctus, and the "Libera me" were particularly impressive. Miss Annie Marriott, Madame de Fonblanque, Mr. Lloyd, and Mr. Gilbert Campbell were the principals. Mendelssohn's Psalm was rendered with equal skill by the chorus, which was that of the Festival Choral Society, under the leadership of Dr. Joseph Bridge, the Conductor. The orchestral performances by Mr. Hallé's band were characterised by their usual efficiency. Mr. Hallé was at the Conductor's desk.

OBITUARY.

Henry John Parry.—We have to announce the decease, at the age of sixty-three, of Mr. Henry John Parry, late a member of the well-known firm of music publishers, Messrs. Ashdown and Parry. The house was first established by Wessel, more than sixty years ago, and it secured renown by introducing much of the music of Liszt, Chopin, Stephen Heller, Kullak, and others. Wessel retired in 1860, and transferred his business to Messrs. Ashdown and Parry, who had been apprenticed to him, and had long been his managers. The new firm brought out a vast quantity of educational and other works. Mr. Parry retired about six years since, leaving Mr. Edwin Ashdown as sole proprietor of the business.

Carlo Costa.—The death at Naples, at the age of sixty-two, is announced of Signor Carlo Costa, half-brother (by the father's side) of the late Sir Michael Costa. Carlo Costa studied under Mercadante, and became a successful teacher of harmony and composition, among his most celebrated pupils being the well known song writers Signor Tosti and Signor Caracciolo. Of late years Carlo Costa directed a harmony class for ladies at the Naples Conservatoire.

The half-yearly general meeting of the Crystal Palace Company was held at the City Terminus Hotel on the 9th ult. Major A. G. Dickson, M.P. (chairman), hoped to be able to give satisfactory explanations relative to the report and the accounts, the present position of the company, the policy of the directors, and, so far as possible, make a forecast as to the future. He fully recognised, he said, the responsibility of the position of being the chairman of so important a company. During the past year they had had to face many extraordinary difficulties. In addition to the great depression, which he was sorry to say still continued, they had had to face loss of credit owing to sinister reports going about relative to the probable closing of the Palace. The directors had consequently to do all in their power by way of advertising and giving attractive entertainments to show the public that not only was the Palace open, but that it was full of life and vitality. The directors were of opinion that the success of the Palace depended upon spending money in advertising and making it more and more popular. The increased expenditure of last year showed marked results. It had been suggested that the debenture holders should have increased representation on the board, and it was proposed to call a special meeting to increase the number of the directors to the maximum of nine, for the election of two debenture holders to seats on the board. The directors would continue to give their best attention to the affairs of the company, and he hoped their efforts year by year would be crowned with success. In conclusion, he moved the adoption of the report, which was seconded by Mr. Jonas Levy. A discussion followed, in which several gentlemen took part, and the management was criticised by some speakers as unsuccessful, and it was maintained that it would be the better course to make some changes in the directorate, so as to bring new blood upon the board, instead of increasing the number of directors. Other speakers were of opinion that as the company had practically started afresh under their Act of last year the directors should not be hampered by changes in carrying out their policy. The report was adopted. Mr. Bovill then moved "That in view of the fact that the Great Eastern Railway Company can and does carry passengers from Enfield to London and back for 2d., third class, a distance of about eleven miles, approximately the same as the Crystal Palace, this meeting requests the directors of the Brighton and Chatham Railway Companies to convey third-class passengers to the Palace and back for 6d., so that return tickets, with admission, may be issued at 1s. each." Mr. S. J. Wilde seconded the resolution, which was carried.

At a meeting of the Convocation of the University of Oxford, at two p.m. on Tuesday, the 14th ult., the degree of Doctor of Music was conferred upon Professor Joseph Joachim, *honoris causâ*. There was a crowded house, and the Professor was received with great applause. Several distinguished English and foreign musicians were present among the spectators. Dr. Joachim was presented for the degree by the Public Orator, the Rev. W. W. Merry, D.D., Rector of Lincoln College, who in doing so made the following felicitous speech:—"Reverendissime Vice-Cancellarie, vosque egregii procuratores, Duco ad vos insignem virum Josephum Joachim, Academiæ Berolinensis socium, Scholæ autem Musicæ quæ ibidem fundata est consiliatorem primarium. Hunc virum non modo numerosa Apollinis arte dotatum et fidibus cummaxime scientem, verum etiam a prima usque pueritia Musicæ studiis deditum, eundemque Mendelssohnii, felicis et sanctissimi magistri, discipulum acceptissimum, Academia Oxoniensis libenti animo ordinibus suis adscribit. Quis est quæso quem fugerint Thebani vatis verba barbiti laudes concelebrantis, quibus nempe vinculo Jovis aquilam obstringat, qua dulcedine Martem ipsum bellipotentem pertemptet? Cui non venit in mentem Arionis delphino invecti fabula? Cui non occurrit Orphei imago nunc immitem Plutonis aurem demulcentis, nunc silvas ipsas quæque incolerent feras vocali citharæ strepitu ducentis? Quæ quidem omnia haud scio an prodigiosa præteriti seculi commenta rectius habere oporteat, an futuri temporis quasi præsagium. Et enim quando antehac tanto in honore fuit Ars Musica? Quando vires tantas cum in privata tum etiam in publica vita exercuit? Adeo ut cum Pythagora pæne crediderim mundum ipsum ad numerum intervallorum et concentuum quodammodo moveri. Neque tamen illustrem Virum illam solum ob causam excipiamus licet quia in Arte sua pæne incredibilem sollertiam adeptus tot tantasque humano generi lætitias intulit, verum multo magis quia ipse singulari morum sanctitate, summa mentis sobrietate, sincero veritatis amore imbutus id præcipue agit ut, optimi philosophi Platonis exemplum secutus, Musam cœlestem, omnibus fallaciis ac præstigiis exutam, nobis quam purissimam ostendat, virtutemque ipsam haud magis quam artem musicam instituat. Quamobrem, volentibus cunctis et acclamantibus, præsento vobis Josephum Joachim ut admittatur ad gradum Doctoris in facultate Musicæ, honoris causâ."

On the 13th ult., at Belmont Hall, Grafton Square, Clapham, there was given, under the auspices of the Clapham Choral Society, a most successful Concert-lecture. The lecturer was Mr. W. A. Barrett, who delivered a highly interesting and instructive discourse on the history of the Part-song. He was listened to with great attention by an audience which, though not quite so large as it would have been had the weather been more favourable, was thoroughly appreciative. Mr. Barrett, in a clear and concise manner, traced step by step the progress and development of madrigals and part-songs from the reign of Queen Elizabeth down to the present time. The lecture, at its various stages, was illustrated by the singing of numerous part-songs, which were, in most instances, given with great taste and skill by the choir of the Clapham Choral Society, under the leadership of Mr. Walter Mackway. Special reference may be made to Stevens's beautiful glee, "The cloud cap't towers," as well as to Henry Leslie's "My love is fair," and W. Macfarren's "You stole my love." The rendering of these secured for the choir, in each case, a well deserved encore, and the first two had to be

repeated. The other composers, examples of whose works were given, were Festa, Lassus, Benet, Ford, Purcell, Spofforth, Smart, G. A. Macfarren, W. S. Bennett, J. Hampton, and A. J. Caldicott.

A writer in the *Boston Daily Traveller*, in an appreciative notice of "A short History of cheap Music," among other things says the following, which we have much pleasure in placing before our readers:—"In this book Messrs. Novello, Ewer and Co., while tracing the rise of their house from the humble beginning made by Vincent Novello in London in 1811, have contributed the most succinct account, or at least have given it in outline, of the musical development of a people during four generations—a period wherein the arts and mechanics reached their greatest height—of which we have any knowledge. The attitude of the Novellos, as publishers, counsellors, and *entrepreneurs* in the cause of music in England during the last fifty years is one of direct philanthropy; their policy has been broad and liberal; they have been public benefactors and educators, and in solidifying and augmenting their own fortunes they have earned no envious or reproachful word. It would be a pleasure did space permit to write more at length about the pretty *brochure* which is the subject of our talk; it is all charmingly written, and there is a benediction to begin it from Sir George Grove. Incidentally the book conveys a great deal of information and there is a capital index."

Concerts for all purposes, and in pursuit of various ends, are frequently given. Those designed on purely humanitarian purposes are rare, but are no less interesting. Therefore little apology is necessary in calling attention to an excellent Concert which was given by the officials and patients of Bethlem Hospital, on Friday evening, the 17th ult. The programme was of moderate length and was excellently rendered by all concerned. The chief items were Haydn's "My mother bids me bind my hair," sung with excellent taste by Miss Savage; "The Bugler" (Pinsuti) and "Marjory's Cuckoo Song" (Harraden), both executed with much expression by Miss Lanford. Miss Rough gave Wekerlin's "Night wind soft"; Miss Dyer sang Couldrey's "Bunch of violets" (violin *obbligato* by Mr. Haigh); Miss Bear, Field's "Jockey to the Fair"; and Mr. Barker, Sullivan's "Time was when love and I" and "O swallow, swallow" (Piatti), violoncello *obbligato*, Dr. Smith. Instrumental works were also played by Miss Savage and Miss Day (pianoforte), Mr. Haigh (violin), and Dr. Savage (violoncello). All the above, both vocal and instrumental, were given with excellent effect.

A Dramatic Recital, interspersed with music, was given by Mrs. Rudolf Blind and Mr. Herbert James at the Vestry Hall, Hampstead, on the 11th ult., when a varied and attractive programme was presented. Mr. James's recitations were marked with much point and intelligence, both Browning's "Pied Piper" and Gilbert's "Yarn of the Nancy Bell" being received with much favour; in the latter, especially, the grim humour of the old mariner was admirably characterised. Several scenes from "Macbeth" were included in the programme, and both reciters were recalled at the conclusion of the murder scene. The lady was not altogether equally successful with her colleague. The Recital was varied with pianoforte music, played by Miss Carmichael and Miss Jessie Meadows, the latter lady, who replaced Miss Constance Bache (unavoidably absent), being heartily applauded. We must, however, take exception to the employment of Locke's music to "Macbeth," as the scenes which were recited had no connection with those parts of the play in which the music is interpolated.

Miss Tombleson gave her second annual Concert at the Lecture Hall, New Southgate, on the 16th ult., when she was assisted by Miss Mildred Harwood, Mr. W. T. Upton, Mr. Charles O'Neil, Miss Louisa Pyne (pianoforte), and Miss Clara Titterton (violin). The Concert-giver sang very effectively Benedict's "From Bosom of Ocean" and Cowen's "Home," receiving for the last-named a very hearty encore, to which she responded by singing "The Minstrel Boy." Miss Harwood was also very successful in her songs, winning an encore in Cowen's "It was a dream." One of the chief successes of the evening was, however, won by Miss Clara Titterton, whose violin solos were enthusiastically applauded. Mr. Charles Fry recited a scene from "Hamlet" and from "The School for Scandal," and in response to an encore for the latter gave one of Gilbert's Bab Ballads with humorous effect. Mr. Howard B. Humphrey was an efficient accompanist.

Mr. W. John Kipps gave an evening Concert at the New Cross Public Hall, on the 10th ult. Mr. Kipps played Chopin's Ballade in A flat, and pieces by Schumann, Pauer, W. Macfarren, and Raff. Mr. Kipps' performances should be encouraging to his many well-wishers, and the results attained cannot fail of adding largely to the interest with which the talented young artist's career will be followed. And not only as an executive musician did Mr. Kipps figure on this occasion. A MS. song, which served to show his powers as a composer, was sung by Mr. Harper Kearton, and met with much favour. Mr. R. E. Miles sang a couple of songs with ability, and Miss Bertha L. Ball and Madame Worrell were the other vocalists. Master Gerald Walenn played two violin solos. Mr. H. R. A. Robinson was the accompanist.

A Students' Orchestral Concert, in connection with the Stamford Hill Academy of Music, took place on the 13th ult. in the Assembly Rooms, Stoke Newington. Onslow's Quintet in A minor was played by Messrs. E. E. Halfpenny, H. Gibson, J. B. Zerbini, E. Woolhouse, and Haydn Waud in a most musicianly manner. Miss Philp, in Raff's Cavatina, Miss Routledge in the Tarantella in G, also by Raff, and other pieces given by Mr. S. Runtz, Master E. L. Halfpenny, Mr. G. F. H. MacDonald, Miss A. Stuart, Misses W. Cook, A. Harris, A. Stuart, and D. Frost were well received. The orchestra performed several pieces during the evening. The vocal portion of the programme was entrusted to the Misses Williamson, Lottie Smallman, A. de Cosson, Alice Ashton, Philp, and Durrant.

Mr. Frederick Bevan gave a Concert on Monday evening, the 6th ult., at Brixton Hall, the presence of several well-known artists serving to attract a crowded audience. The contributions of Mr. Bevan comprised Gounod's "Nazareth," a new song from his own pen, "Brother Ambrose," and, as an encore, "Heart of oak." Mr. Bevan was also associated with Mr. Edward Lloyd in a capital rendering of Balfe's "Excelsior." The remainder of the programme was ably carried out by Miss Mary Davies, Madame Isabel George, Miss Eleanor Rees, Mr. Edward Lloyd, Signor Tito Mattei (pianoforte), Herr Poznanski (violin), Mons. Albert (violoncello), Mr. C. S. Jekyll (organ), and Mr. Turle Lee (accompanist). The St. George's Glee Union also assisted.

The Stormont Road Choral Society, under the conductorship of Mr. Frank Idle, gave the third Concert of their eighth season at Lavender Hill, on the 21st ult. Sir Arthur Sullivan's Oratorio "The Prodigal Son" occupied the first portion of the programme. Miss Eveleen Carlton, Miss Greta Williams, Mr. Maldwyn Humphrys, and Mr. Richard Green were the soloists, and gave full effect to their share in this beautiful work, while the result of careful rehearsal was manifest in the smoothness and precision with which the choruses were rendered. In the second part of the Concert the performers above-named contributed songs. Mr. Dyson's violin selections were well received. Miss Abel, Mr. Knight, and Mr. Frank Idle were the accompanists.

One of the features of the season at Nice was the Concert given by our young English vocalists, Mr. George Aspinall and Mr. Charles Copland, at the Salle Rumpelmayer, on the 4th ult. They were assisted by Mdlle. Labordette, and Messrs. Simonetti (violin), Oudshorrn (violoncello), and Beray (piano). Mr. Aspinall gave with great effect Blumenthal's "Message," and joined Mr. Copland in the duet from Halévy's "Reine de Chypre." Mr. Copland sang Pinsuti's "Bedouin love song," and received a perfect ovation for his fine dramatic rendering of "Eri tu," from Verdi's "Ballo in Maschera." At the close of the evening the vocalists were presented with a magnificent laurel wreath. The Concert was altogether a great success and was attended by a large and fashionable audience.

The Dean and Chapter of St. Paul's Cathedral have appointed Dr. George Clement Martin as successor to Dr. John Stainer as Organist. Dr. Martin has been master

and trainer of the children of the choir since 1872, and the excellent state of that section of the choir is due to his careful and conscientious teaching. He is a very able organist, an excellent accompanist and solo player, and his compositions are indicative of wide sympathies. His music for the service of the church shows him to be one of the most prominent among modern English church musicians. Dr. Martin has chosen Mr. W. Hodge as his assistant Organist, and both will enter upon their duties in June next.

At the second Concert (fourteenth season) given by the members of the Crouch End Choral Society, on the 7th ult., at Christ Church Schoolroom, Crouch End, Mr. Wilfred Bendall's Cantata "Parizādeh" was performed. The soloists were Miss Margaret Hoare, Miss Marie Middleton, and Mr. Morgan Wilkinson. A special item in the second part of the programme was a new Patriotic Cantata, entitled "Our Watchword," by E. G. Croager, consisting of baritone solos, with chorus, sung by Mr. Wilkinson. There was a small orchestra of strings, supplemented by piano, ably played by Miss Preston. Mr. Alfred J. Dye acted as Conductor.

The "Captives of Babylon," an Oratorio by George Shinn, Mus. Bac., Cantab., was performed with orchestral accompaniment at the Mansion House Chapel, Camberwell, on the 15th ult. The solo parts were very creditably rendered by Mrs. S. Gordon Spriggs, Miss Leah Marchant, Mr. Filmer Rook, and Mr. Chas. Hardy. Mr. E. Franklin Rook presided at the organ, and Mr. S. Gordon Spriggs (Organist of the Chapel) conducted the work. The choruses were sung with great precision, the marks of expression being very carefully observed by a choir numbering nearly 100 voices. The proceeds of the Concert were given to the Organ Fund.

The Woodside Park Musical Society gave an excellent performance of Gade's "Psyche," on the 16th ult., at Woodside Hall, North Finchley. The solo parts were cast as follows:—*Psyche*, Miss Ethel Winn; *Proserpine*, Madame Winn; *Eros*, Mr. Arthur Thompson. The chorus, which numbered over eighty voices, did ample justice to the various choral numbers which abound in this charming work, while the accompaniments were well played by a string quintet, led by Mr. E. Halfpenny. Mrs. Williams presided at the piano, and Mr. Alfred J. Dye conducted. The second part was miscellaneous.

The first season of the St. Stephen's, Canonbury, Musical and Literary Society was brought to a close on the 9th ult. by a very successful Concert. The vocal items were sung by Miss Thornthwaite, Miss Emary, Mr. Smithett, Mr. C. T. Johnson, and Dr. G. de B. Watson. Miss H. M. Johnson and Mr. O. E. F. Cobb played "Scherzo Brillant," Sponholz, and "Hungary" (Aus aller Herren Länder), Moszkowski. The choir gave "The Watchword" (Pinsuti) and "Silent Night" (Barnby). Miss Edith White and Mr. R. Tidey contributed two violin and pianoforte duets to the programme.

On Saturday evening, the 11th ult., there was a Special Evensong at the West Hackney Parish Church, at which, in place of the usual anthem, Parts 1 and 2 of "The Messiah" were performed. The choir of the church had been augmented to 100 voices by members of other choirs. The various solos were excellently sung by Master Charles Steward and Messrs. S. Barnby, H. Thom, and T. Kempton. The choruses were rendered with great precision and effect. Mr. F. L. Kett, Choirmaster of the Church, conducted, and Mr. R. T. Gibbons, F.C.O., presided at the organ.

Mr. Snazelle's Entertainment was given on the 3rd ult., at Princes' Hall, with considerable success, some of his Recitals, accompanied with music, being very admirably rendered. Perhaps his most successful efforts were Dickens's "Death of Jo" (with music) and his own "Bill Adams at Waterloo." Mr. Snazelle also sang several popular songs in his well-known style. The pianist was Miss Marie Brooke. Mention should be made of the scenoscopic illustrations, which were undoubtedly very beautiful and added to the attractiveness of the entertainment.

An excellent performance of "Elijah" was given by the Borough of Hackney Choral Association, under Mr. Ebenezer Prout, on the 6th ult., at the Shoreditch Town Hall. An extremely favourable impression was made by Miss Agnes Wilson, a young soprano with a powerful voice, and sister to Miss Hilda Wilson. Among the other soloists who rendered good service were Madame Clara West, Miss Rose Dafforne, Mr. John Probert, and Mr. Watkin Mills. The choruses were well sung by Mr. Prout's fine choir.

A Concert was given by the Hornsey Rise Musical Society, in the new Jubilee Room, on Monday, the 6th ult. The "Hymn of Praise" constituted the first part, with Miss Adelaide Mullen, Miss Amy Beresford, and Mr. Henry Beaumont as soloists, who were greatly appreciated by a large audience. Mr. Beaumont's voice and singing should be specially mentioned. Miss Beresford secured a double encore in the second part, and Mr. W. G. Wood, the Society's Conductor, worthily shared the honours of the evening with the artists above named.

Miss Julia Jones gave her second annual grand evening Concert on Wednesday, the 1st ult., at the Morley Hall, Hackney, which was well filled by a fashionable and critical audience. Miss Jones sang very artistically "Softly sighs," and her pure soprano voice was also heard very advantageously in the duet with Mr. Tufnail, "Where are you going to, my pretty maid?" Miss Rose Dafforne's singing was all that could be wished for, and both in "The worker" and "The dear wifie" she was exceptionally good. The Concert in every respect was a success.

Mr. Thomas Vincent Davies gave his first Concert at St. Andrew's Hall on the 11th ult. The following performers took part: Miss Edith Marriott, Miss Hannah Jones, Mr. Joseph Hay, Mr. Kendall Stuart, and Mdlle. Adelina Dinelli (violin). A male voice choir sang several pieces, including a Serenade, "Moonlight," and a quartet, "Search me, O God," by the Concert-giver, which were well rendered. Mr. Davies was assisted at the pianoforte by Miss Meta Scott, who also played as a solo a Fantasia on Scotch Airs.

The Stratford Musical Festival will take place at the Town Hall, on Saturday, Monday, and Tuesday, the 10th, 12th, and 13th inst. There are forty-four prizes, of the value of £70; and the principal adjudicators are Messrs. J. F. Bridge, Mus. Doc. (of Westminster Abbey); J. F. Barnett (Royal College of Music); A. Randegger, Hon. M.R.A.M. (Royal Academy of Music); Berthold Tours. A Concert by the prize-winners, with the distribution of prizes and certificates by the Mayoress of West Ham, will conclude the session.

A Concert was given at St. Andrew's, Lambeth, on the 11th ult., in aid of the School Fund. An interesting programme of a miscellaneous character was presented, the vocalists being Miss Selina Quick, Master W. Beazley, Mr. George Bartlett, and Mr. W. Laurence Bryant. Miss Day contributed some pianoforte pieces by Handel and Chopin in a clever manner, and the choral class sang some part-songs by Schumann, Barnby, &c., under the direction of Mr. Henry Randall, Organist of the Church.

A new patent touch regulator for pianofortes (uprights only) has been invented by Mr. E. A. Sydenham, with the object of giving the student unlimited power of instantly altering the touch of his pianoforte (assuming it to be a light touch naturally) to any degree of stiffness that may be desired, with the object of developing the muscular power of the fingers in a much shorter time than it would otherwise occupy, thus enabling him to play with ease and comfort on pianofortes which have a stiff or heavy touch.

On Saturday evening, the 4th ult., a grand Vocal and Orchestral Concert was given at the Morley Hall, Hackney, by the Albany Orchestral and Concert Society. The solo vocalists were Miss Maude Snell, Miss Lottie West, Mr. Sinclair Dunn, and Mr. Alfred Thorpe. Violoncello solo, Herr Anton Flatau; cornet solo, Mr. Thomas Delahay; fairy bells, Mr. Benjamin A. Parker. Several pieces were also contributed by the band; Conductor, Mr. Edward Maund.

Mr. Robert Buchanan's Ode, "The New Covenant," written for the opening of the Glasgow Exhibition in May next, has been handed over to Dr. Mackenzie, who has undertaken to set it to music. The words are solemn and dignified and meet for the occasion, and there is no doubt that the music will be worthy of the words. Report adds that the author of "Sophia" and the composer of "Colomba" are collaborating on a popular English opera.

Mr. G. Augustus Holmes, Organist of St. George's, Camberwell, gave his usual monthly Organ Recital in that church on the 19th ult. The programme, consisting of works by Batiste, Smart, Wallis, Salomé, and Guilmant, was performed in an admirable manner, to the gratification of the large audience assembled. Vocal music was excellently rendered by Miss Marion Holmes and Miss Ella Cleugh.

A Concert was given on the 7th ult. by the St. Luke's Choral Society, in St. Luke's Hall, Nightingale Lane, Balham, under the direction of Mr. Walter Mackway. The programme included Niels Gade's Cantata the "Erl-King's Daughter." Praise is due to the Society for the artistic rendering of this work. The soloists were Miss Montagu-Conyers, Miss Lucy Etheridge, and Mr. Musgrove Tufnail. Accompanist, Mr. Sidney H. Hann.

The first Concert of the St. Stephen's Choral Society, Clapham Park, took place at St. Stephen's Mission Hall, on the 8th ult. The programme included part-songs—which were rendered by the Society in an efficient manner—and solos and quartets by the Misses Figg, Izod, Spicer, and Starkey; and Messrs. Clark, Douthwaite, Figg, Izod, and Withers. Miss Starkey accompanied with good taste, and Mr. J. H. Olding was the Conductor.

Bach's St. John's "Passion" Music is to be given, under the direction of the Rev. Willoughby Carter, on each Friday evening during the present month (except Good Friday), at 8 p.m., in the Church of the Holy Trinity, Stroud Green, with Miss Margaret Hoare, Miss Lena Law, Mr. T. W. Hanson, Mr. Robert Hilton, and a full orchestra. The church, which holds 1,200 people, is to be opened at 7.15 p.m., and admission is quite free.

During his recent sojourn in Italy Dr. Mackenzie composed an Overture to Shakespeare's "Twelfth Night." The work is of large dimensions, and illustrates various personages and scenes in the comedy, the life and humour of which it quaintly reflects. Dr. Mackenzie has not yet orchestrated the Overture, but there is a probability of its production at one of the Richter Concerts.

English music will not be absent from the programme of the Festival at Chester next summer. We believe that the Committee have accepted two choral works from the pen of Mr. Oliver King, whose new Concert Overture made so favourable an impression in St. James's Hall on the 22nd ult. We shall hail with pleasure a Festival success for this persevering and clever young musician.

Mr. Charles Salaman attains his seventy-fourth birthday on the 3rd inst. It will be celebrated on the day following at his house by many eminent vocalists and other celebrities in the dramatic, musical, and art world. The present year is also the sixtieth since his entrance into professional life, his first public appearance as pianist and composer having been made on the 23rd June, 1828.

Mr. J. Loaring, F.C.O., gave an Organ Recital at the Parish Church of St. Nicholas Cole-Abbey, on Tuesday, the 7th ult. His programme included the following pieces: Air with Variations in D, Haydn; Organ Concerto, No. 2, Handel; Overture "Artaxerxes," Dr. Arne; "La Carita," Rossini; Rondo de Campanelli, Morandi; and The Bride's March, Loaring.

The Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "Elijah" in St. Mark's Church, Walworth, on the 22nd ult. The soloists were Mrs. Stanesby, Miss Alice Suter, Mr. Edward Branscombe, and Mr. Albert Oran. Mr. E. H. Turpin accompanied on the organ.

Mr. Joseph Barnby is to be the adjudicator at the fourth Choral Competition of the Association of Tonic Sol-fa Choirs, to be held at the Crystal Palace in June next. At the great Concert in the afternoon Mozart's Twelfth Mass and a Selection will be performed, with full orchestra, under the direction of Mr. L. C. Venables.

Mr. J. H. Olding, Organist of St. Stephen's, Clapham Park, gave an Organ Recital on Sunday afternoon, the 12th ult., at St. Andrew's, Stockwell. The programme included Handel's Organ Concerto in D minor, and compositions by Smart, Wély, Reissiger, Bach, and Mendelssohn. Mr. J. W. Brooks was the vocalist.

The first number of a new publication called "The Meister," the journal of the Wagner Society, has just been issued. It is edited by W. Ashton Ellis, and contains articles by J. S. Shedlock, Charles Dowdeswell, and others. It is adorned with a quaint emblematic frontispiece designed and presented to the journal by Mr. Percy Anderson.

The Annual General Meeting of the Choir Benevolent Fund was held at the Chapter House, St. Paul's Cathedral, on the 14th ult. A favourable Balance-sheet and Report, showing the financial position of the Society to be highly satisfactory, was read and adopted for printing, and the usual election of officers took place.

On the 1st inst., at 8 p.m., Dr. Stainer's "Crucifixion" will be sung at St. John's Church, Smith Square, Westminster. The choir will be increased by some choristers from Westminster Abbey, and Messrs. Maldwyn Humphrys and R. E. Miles will be the vocalists, and Mr. G. J. Bennett, organist. It will be repeated on the 22nd inst.

Mr. G. H. Wilson, of Boston, Mass., has issued a prospectus of the fifth volume of his Musical Year Book to be published in May next. The plan proposed will make it, as it desires to be, a satisfactory consensus of the musical activities of the whole country.

Under the direction of Mr. H. Davan Wetton a selection of sacred music was given by the choir of St. Gabriel's Church, Pimlico, at St. George's Union, Fulham Road, on Thursday evening, the 16th ult. The singing was much enjoyed by the inmates.

Two prizes are offered by the Madrigal Society—one of £10 and the other of £5—for the best and second best Madrigals, in not less than four nor more than six parts. MSS. should be addressed to the Secretary of the Madrigal Society, Mr. J. Edward Street, by October 1.

On Saturday afternoon, the 18th ult., a meeting was held at the Whitehall Rooms, Hotel Métropole, under the presidency of Mr. Joseph Barnby, for the purpose of presenting to Mr. A. Pollitzer a gold repeater watch and a testimonial signed by his past and present pupils.

At her Pianoforte Recital, given at Steinway Hall on the 1st ult., Miss Marian Bateman executed a well-chosen selection of compositions, by various masters, to the entire satisfaction of a numerous and appreciative audience.

The new organ at Christ Church, Endell Street, which is to replace the one damaged by lightning last year, will be supplied by Mr. Alfred Monk. The same builder has also in hand a new organ for Amesbury, Wilts.

An Organ Recital was given on Tuesday, the 7th ult., at All Saints' Church, Hatcham, by Mr. E. J. Sturgis, interspersed with vocal selections performed by members of the choir.

Miss Agnes Zimmermann has happily recovered from her late severe illness. She is recuperating her strength at the seaside, and will return to London very shortly.

REVIEWS.

Webster's Music Copy Book.

[Edinburgh: Oliver and Boyd.]

A copy book with the lines of the stave for reproducing some of the signs and characters employed in music, instead of the ordinary moral precepts, is an item of education which deserves to be supported. The idea is very good, but it is doubtful whether Mr. Webster can claim originality for it. Something of the same kind was introduced by Mr. Willert Beale a few years back.

Part-Songs for Treble Voices. Specially adapted for High Schools. Edited by Frances E. G. Carey Brock and M. A. Sidebotham. Part 1. [Novello, Ewer and Co.]

The continual demand for good music for school purposes has doubtless prompted the Editors to make the endeavour to supply what is wanted. In this, the first part, there are six trios, "Hail! star of Eve," adapted from Spofforth's "Health to my dear"; "The wreath," by C. Mazzinghi; "Here in cool grot," by Lord Mornington; "Evening," by Henry Smart; "To stay at home is best," by Berthold Tours; and "There is a Spirit singing aye in air," by M. A. Sidebotham, one of the Editors of the publication, the two last-named pieces appearing for the first time. They are of a character which invites if it does not command admiration. The judicious union of the new with the old brings with it a special attraction, which ought to make the work popular, not only with schools where there is a distinct demand for these things, but also with choral societies where female voices alone are available, and with those who desire to study music of all kinds, whether it does or does not bring all their resources into requisition.

Suite for Pianoforte, in G. By Francesco Berger. [Novello, Ewer and Co.]

This remarkably clever and spirited composition is thoroughly modern and original in tone, though the title and the divisions are borrowed from ancient usages. There is a Prelude, bold and striking; a Gavotte and Musette, with an old-world flavour, but of modern strength; an Andante Religioso full of dignity; and, as a needful contrast, an Irlandaise replete with gaiety and dash. Concerning this section of the Suite, we are told that at a recent State Concert in Berlin, Mr. Emil Bach from London was commanded to be the pianist. "He played with great success a variety of pieces, but created a real sensation in Francesco Berger's 'Irlandaise,' Prince George of Prussia (nephew to the venerable Emperor), himself a distinguished amateur, made many enquiries about this piece—asking if it was original or an adaptation—and requesting that a copy might be sent to him as soon as ready." A charming "Barcarole" completes the Suite, which may be confidently recommended to pianists both professional and amateur. Each of the movements is dedicated to a popular pianist.

Six Two-part Songs for Female Voices. Words by E. Oxenford. Music by Battison Haynes. [Novello, Ewer and Co.]

Mr. Battison Haynes has shown in certain of his former compositions that his work is worthy of a good reception by those who are interested in the progress of our young native musicians. The present collection of duets offers a further proof of a desire to convey by favourable channels the theme of his originality. The titles of the duets convey to the minds of those who have studied these things an idea of their character. "The swallow's flight," "Night has passed away," "O sing again, ye happy warblers," "A summer's night," "Lo! the lark to heaven soaring," and "Winds are blowing o'er the lea." The vocal parts are simple, melodious, effective, and attractive, the accompaniments are a little more elaborate; in no case do they overload the voices, but furnish such an amount of characteristic quality which could only be expressed by means of an instrument. They are unquestionably worthy evidences of musical power on the part of the composer.

A Woman's Heart. Ballad by Charles Salaman. [Stanley Lucas, Weber and Co.]

The words of this ballad, by Malcolm Charles Salaman, the son of the composer, are far above the average of ditties of its kind. They are not only good words for singing, but they are words of sense, rare qualities which should command recognition when they appear. The music, by the hand of one who has written some of the most beautiful and thoughtful songs of the age, is vocal, expressive, and effective, characteristics which do not always mark the generality of the songs of the day. The temptations to rush into print because of the facilities offered tends to the multiplication of mediocrity. It is therefore refreshing to come across a good and earnest effort by one whose hand is guided by experience and whose expressions are always entitled to attention and respect.

Vier gesänge für eine mittlere Stimme mit begleitung des Pianoforte. Componirt von Fr. Wilh. Jähns. Op. 62. [Berlin: Schlesinger.]

The words of these songs, by various authors, are severally entitled "Widmung," "Was ich dir wollte," "Mein Ross geht langsam," "Ich bin der Sturm," and "Liebesunmuth." There is a commendable feeling for melody in each of the songs, which is exhibited and maintained even through the restlessness of tonality which seems to have been adopted as a concession to modern demands. The songs require the utmost attention to expression on the part of the vocalist and a certain amount of sympathetic quality of tone of voice to do them justice. The words are in the original German, but they would doubtless be more acceptable to English musicians through the medium of their own tongue.

Six Vocal Duets. Composed by Wilfred Bendall. [Joseph Williams.]

The art of writing interesting music for two voices is becoming more and more a matter of recognition on the part of musicians. It is not however given to all to be successful in their efforts to provide things as fitting as necessary. Mr. Bendall has the power of writing melodiously and the art of making his melodies interesting alike to the singers as to the hearers. These duets to words by Barry Cornwall, Shakespeare, and others, though not of equal power as music are of equal worth as supplying a need successfully. The accompaniments are most pleasing, and as in the case of "The sun and the brook" and "Snowbloom," full of character.

Daily Exercises for Mezzo-Soprano, Soprano, or Tenor. By Albert B. Bach. (Third Edition.) [Metzler and Co.]

This most valuable series of exercises is intended as a practical supplement to the author's lectures on "Musical Education and Vocal Culture." They consist of a series of passages for the acquisition of flexibility of voice, expression, intonation, and ornamentation. A preface of some length gives general directions as to the manner in which the exercises should be used, combined with a number of suggestions which are of the utmost value to students. The "Daily Exercises" are laid out upon principles which can scarcely fail to meet with approval because of their clear and reasonable character.

Favourite Melodies for Violin and Piano. Arranged by F. Weekes. [Weekes and Co.]

Five of the numbers of the third series, containing Parry Coles's "Spring flowers," Balfe's "When other lips," Godwin Fowle's "Golden trumpets March," Kluss's "Wilkommen Gavotte," and Kuhlau's "Ronda Burlesca," arranged in easy form for players of moderate pretensions, will doubtless be welcomed by them. Some of the passages, such as the repeated notes in No. 26 of this series, are excessively trivial, and point to a want of artistic purpose which should not exist in pieces constructed out of favourite melodies and designed to be popular.

Fantasias on popular National Airs for Violin and Pianoforte. By W. H. Birch. [Weekes and Co.]

Violin players of modest pretensions need not fear to find their requirements overlooked in the flood of compositions and arrangements daily poured from the press. The present fantasias formed out of English, Irish, Scotch, and Welsh melodies will probably serve to minister to the needs of beginners, but they have few artistic qualities and very little educational value.

Dance of Mummers; and Polonaise. By Joseph C. Bridge. [Weekes and Co.]

These are two clever pieces of workmanship. The first is full of joyous rhythm and quaint melody such as might be fitting to the purpose implied in its title. The second is a remarkably, graceful, and original piece of music, free and spontaneous in character. They are both well adapted for use as solo pieces or for teaching purposes.

Five Romances for Violin and Pianoforte. By G. A. Macfarren, R.A.M. [Edwin Ashdown.]

The facility with which the late Principal of the Royal Academy could write in any school of music is shown in these pleasant little pieces for violin. The Andante Cantabile in G, the Allegro in E minor, the Andante in F, the Allegretto in D, and the Andante con moto contain characteristics of style which are to be found in English, German, French, and Italian writers for the violin. All the pieces are good and might be studied by players with considerable advantage to themselves.

Three Part-Songs for four voices (*S.A.T.B.*) 1, *Heralds of Spring;* 2, *The Month of May.* 3, *Merrily row we.* Written and composed by John Greig, Mus. Bac. [Novello, Ewer and Co.]

These three unpretentious little compositions—all in the key of A major—will, we think, be acceptable to choirs in search of novelty. They are melodious, clearly written, and easy to sing. No contrapuntal effects are attempted, the words being merely smoothly set and carefully harmonised. The third is, we think, the best of the three.

FOREIGN NOTES.

Weber's posthumous opera fragment "Die drei Pintos," repeatedly referred to of late in these columns, was produced for the first time, in the completed form given it by Herr Mahler, on January 20, at the Leipzig Stadt-Theater, and was exceedingly well received. "Seldom in modern days," says a competent critic in the *Neue Zeitschrift für Musik*, "has it fallen to my lot to witness such genuine, unmistakable enthusiasm as was the case on this occasion." The performance has since been several times repeated and the interesting novelty will now doubtless make the round of German operatic stages, being already in course of preparation at several of the leading theatres in the Fatherland.

A music festival extending over three days is to take place in June next at Stuttgart, when the performances will include Handel's "Joshua," Schumann's "Paradise and the Peri," Beethoven's "Eroica" Symphony, and Wagner's "Parsifal" Prelude. Among the artists contributing solo performances are mentioned Johannes Brahms, Dr. Joachim, and Eugene d'Albert. Dr. Faisst, of Stuttgart, will be the Conductor.

An important and highly interesting collection of antique musical instruments, formerly in the possession of Herr Paul de Witt, of Leipzig, has just been purchased by the Prussian Government, and will be permanently exhibited at the Berlin Royal Academy of Music (Hochschule).

The excellent Choral Society "Liederkranz," of Frankfurt, celebrated last month the fiftieth anniversary of the foundation of the Mozart Institution, originated by the above Society. At the Concert performance in connection with the celebration, the programme consisted chiefly of works by former stipendiaries of the institution, among the most distinguished of whom may be mentioned Joseph Brambach and Max Bruch.

The Leipzig "Liszt-Verein," under direction of Herren Nikisch and Siloti, has undertaken to give a series of orchestral Concerts during the present month at St. Petersburg and Warsaw, when they will introduce such works by the late pianist-composer as are, as yet, little known in Russia.

We read in the *Musikalisches Wochenblatt:* "The recent performance at the Vatican chapel of a Mass by Palestrina, in connection with the Papal Jubilee celebration, has served to demonstrate the decided decline of the once so justly famous choir, the intonation being faulty, and the attack, too, leaving much to be desired. This falling off has been noticeable ever since the death of Baini, the choirmaster under Gregory XVI. and Pius IX."

The first performance at the Munich Hof-Theater of Verdi's "Otello" took place on the 5th ult., and was a brilliant success. The theatre was crowded by an enthusiastic audience, and after the fourth act, which produced the greatest effect, the principal interpreters were recalled seven times—an occurrence altogether unprecedented here, except in Wagnerian opera. Herr Vogl gave the *title-rôle*, Herr Gura the *Iago*, and Frau Schöller the ill-starred heroine, the work generally having been placed on the stage in excellent style.

Theodore Gouvy's new choral work "Electra" (with a German translation of the libretto by Dr. Langhans) was most successfully produced last month at Duisburg under direction of Musik-director Grüter, and in the presence of the highly gratified composer.

M. Camille Saint-Saëns has gone to Algiers for the benefit of his health, and has taken with him the libretto of his new opera "Benvenuto Cellini," destined to become the great novelty at the Paris Grand Opéra during the approaching Exhibition year.

Extremely successful first performances of Wagner's "Lohengrin" have recently taken place at the Verdi Theatre of Padua, and at the Royal Opera of Madrid, the latter under the direction of Signor Mancinelli.

In the course of an interesting discourse on Beethoven, recently delivered by Herr Hanslick in the Austrian capital, the eminent critic of the *Neue Freie Presse* played to his audience three, it is said, hitherto unknown dance-tunes emanating from the master's most mature period—viz., that in which the Ninth Symphony was written.

A music festival is being organised at Copenhagen, which will be devoted entirely to compositions by Scandinavian masters; those, *inter alia*, by Kuhlau, Gade, Grieg, Svendsen, Emil Hartmann, Lindblad, Josefson, and Kjerulf.

Out of a total number of fifty-three new operas by German composers submitted to the Royal Opera of Berlin during the past year, only four have been accepted for performance during the present season. These are: "Der Haideschacht," by Herr Holstein; "Turandot," by Herr Rehbaum; "Lorelei," by Herr E. Naumann; and "Irrungen," by Professor Lorenz.

Wagner's entire "Nibelungen" tetralogy was performed last month at the theatre of Carlsruhe, under the energetic direction of Herr Felix Mottl. There was a numerous and enthusiastic audience, including many foreign musicians and art-lovers.

Richard Wagner's pre-Wagnerian opera (*sit venia verbo!*) "Die Feen," emanting from the earliest period of the master, will be produced for the first time on any stage in May next at the Munich Hof-Theater.

A monument, wrought in marble, the work of an Italian artist, has just been erected over the grave of Leopold Damrosch, the late genial and energetic Conductor of the New York German Opera.

Wagner's "Götterdämmerung," the final part of the famous tetralogy, met with a most enthusiastic reception on its first performance (January 25) at the Metropolitan Theatre of New York, under the direction of Herr Anton Seidl.

Under the title of "Het Proefschot" (The Trial-shot), Weber's evergreen "Freischütz" has just been performed for the first time with a Dutch version of the libretto at Amsterdam, previous performances of the work in Holland having been either given in French or in the original German.

Rubinstein's "Biblical opera," "Sulamith," is shortly to be produced in concert-form at the Royal Opera of Berlin. This melodious and picturesque work was first produced in 1883 at the Hamburg Stadt-Theater, under the composer's direction, and has since been unaccountably neglected.

Mr. Frederic Lamond, the gifted Scottish pianist, is just now engaged upon a Concert tour in Germany, and has recently met with a most gratifying reception, both at Hanover and Hamburg. At the present moment Mr. Lamond is at Berlin, where he was announced to play three Concertos by Brahms, Henselt, and Saint-Saëns, besides giving a Concert of chamber music, in which he was to introduce two new compositions of his own—viz., a Pianoforte Trio and a Sonata for pianoforte and violoncello. We shall continue to follow the progress of this remarkable young artist with much interest.

At an interesting Concert recently given by the Paris Société des Compositeurs de Musique, a number of pianoforte compositions by old masters were performed on instruments appertaining to the period in which they were written, among those used on the occasion having been an excellently preserved clavecin by Jaskin (1775). Other instruments of the clavier kind exhibited at the same time included a clavecin by Zell (1736), an Italian spinet by Abel Adam, of Turin (1714), a clavecin inscribed "F. Debbonis Cortonensis fecit Roma, 1677," a clavichord of the seventeenth century, and several instruments by

Pleyel, amongst them the one used by Chopin during the years 1846-1848.

A permanent Italian opera is to be established at the Paris Eden Theatre for the performance of operas exclusively by Italian and French composers. Verdi's "Otello," Boïto's "Mefistofele," and Ponchielli's "Gioconda" will be the Italian works to be first placed upon the *répertoire*.

The Paris *Le Ménestrel* enumerates no less than twenty performances of operatic works of French origin that have been given during one week on different German stages last month.

The long expected *première* at the Paris Grand Opéra of M. Salvayre's "La dame de Monsoreau," took place on January 30; but the new work entirely failed to please the audience and has been almost universally condemned by the French press. The principal interpreters, MM. de Reszkê and Delmas, and Mdlle. Bosman, did their best in order to render the music attractive, and the scenery and general *mise-en-scène* are described as magnificent.

According to the statement of German papers, the operatic performances to be given in connection with the forthcoming Great Exhibition at Bologna will include Wagner's "Tristan und Isolde," with Herr Winkelmann as *Tristan*. This extraordinary and most difficult work has hitherto been produced, outside of Germany, only in London and in New York, and by German companies. While on this subject, it is curious to notice from the recently published Wagner-Liszt correspondence what the master writes to his friend, in what must have been one of his most desperate humours, concerning "Tristan"—then as yet an unknown quantity in the musical world—viz., "I have some idea of getting some one to make a good Italian translation of the work and to offer it to *the theatre of Rio de Janeiro* (which will most likely shortly produce 'Tannhäuser') for first performance as an *Italian Opera*." The italics are our own.

The following is a list of the projected operatic and concert performances in connection with the International Exhibition to be held at Bologna—viz., Gluck's "Alceste," Sacchini's "Œdipus," Cimarosa's "Il Matrimonio segreto," an Opera by Piccini, an Intermezzo by Pergolese, Overtures and Symphonies by Lulli, Scarlatti, Bach, Haydn, Mozart, Boccherini, Beethoven, Mendelssohn, Schumann, and Berlioz. To the probable production also of Wagner's "Tristan und Isolde" we have already alluded. Among sacred works are named Mendelssohn's "Elijah" and Wagner's "Das Liebesmahl der Apostel." A truly representative "international" programme this, if really carried out!

The well known Male Choir of Zurich, consisting of some 130 members and conducted by Herr Attenhofer, will give two Concerts next month at the Theatre della Scala, of Milan, with the co-operation of the La Scala orchestra.

Filippo Angeleri, pianist and composer of merit, died recently at Milan, aged seventy-two.

Matteo Luigi Fischetti, pianist and successful composer of an opera entitled "Aida di Scafati," died lately at Naples, aged fifty-seven.

The death is announced at Vienna of Thomas Klein, one of the eminent virtuosi on the clarinet, and professor of that instrument at the Viennese Conservatorium. Klein had attained the mature age of eighty-six.

TO CORRESPONDENTS.

**** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Fairplay.—*The plan you suggest had better be placed before the director of the Concerts.*

F. E. B. (Ludlow).—*The thing is a pure invention.*

M. L. P. (Wellingborough).—*No date given in the account sent either this month or the last.*

R. G. W. H.—*You have stated a fact.*

S. (Edinburgh).—*Letter duly received.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Addlestone.—A Concert in aid of the Macfarren Scholarship Fund at the Royal Academy of Music was given on Monday, the 13th ult., under the direction of Mr. Fred. Monk, Organist of Lyne Church, near Chertsey. Miss Ethel M. Boyce, Miss Hettie Schindler, Master Gerald Walenn, Mr. W. H. Tupper, Mrs. A. R. Cobbett, Mrs. Monk, Mr W. Moir, Mr. Percival Vernon, and Mr. Summers Gill (Mr. Monk's pupils) gave their services. Several specimens of Sir G. A. Macfarren's music were performed.

Bardsley.—On Monday evening, the 13th ult., an Organ Recital was given at the Church of the Holy Trinity in aid of the Organ and Chancel Fund, by Mr. Eli Cope, Organist of St. Peter's, Ashton. The programme included pieces by Mendelssohn, Jules Grise, Bach, W. T. Best, Lemmens, Dearnaley, Rossini, and Guilmant—selections which were listened to with the utmost attention. Miss Eaton was the vocalist, and she sang the aria "Hear ye, Israel," from *Elijah* (Mendelssohn), with much effect, and imparted a deeply religious feeling to the sacred song "Requiem Æternam" (Piccolomini) and to "I know that my Redeemer liveth" (Handel).

Beckenham.—On the 7th ult. an interesting Concert was given in the Public Hall by Mr. W. H. Burgon. The first part was miscellaneous, the second, the Garden Scene from *Faust*. The vocalists were Miss Du Bedat, Miss Helen Armstrong, Madame Ella Collins, Mr. Henry Beaumont, and Mr. Burgon. Mr. Henry Leipold was solo pianist and accompanist.

Burnley.—The ladies' singing class, conducted by Mr. W. A. C. Cruickshank, Mus. Bac., Oxon, held its annual invitation Concert, under Mrs. A. Townley Parker's patronage, in St. Peter's Girls' School, on the 3rd ult. In Prout's Cantata *Queen Aimée* the duet was sung by Mrs. Parker and Mrs. Cruickshank. Mrs. Parker was cordially encored for her solo "Be wise in time" (*Dorothy*). Mrs. Cruickshank sang Tours's "At the Eastern Gate," and in Marzial's Canon, "Friendship," with Miss Nuttall. Miss Hartley gave some pianoforte solos by Bennett and Schumann, and duets were played by pupils of Mr. Cruickshank, who conducted and presided at the harmonium. Mr. Broughton was the accompanist.——On the 9th ult. Holy Trinity Church Choir gave a Concert, the vocalists being Miss Fannie Sellars, Messrs. Arnold, Burrell, Hartley, and Critchley. The Glee Club gave part-songs with much taste, and Messrs. F. and T. Heaton joined Mr. R. Watson, the Organist, in Haydn's Trio (No. 1). ——The General Aid Society to the Blind held its annual meeting and Concert on the 9th ult., when all the executants were blind, and gave a varied and interesting programme. Mr. Wolstenholme, Mus. Bac., contributed "Chit-chat" (Mattei) and Beethoven's Sonata (No. 1). ——Gilbert and Sullivan's comic operetta *Trial by Jury* was presented in the Lane Head Schools, on the 11th ult.

Carlisle.—On Friday, the 10th ult., Messrs. B. Scott and Son gave their fourth grand Concert. The services of Mr. Charles Hallé and his renowned orchestra (numbering nearly eighty) were secured for the occasion. The programme was a most varied one, and contained three Overtures, *Leonora* (No. 3), *Tannhäuser*, and *Semiramide*; Weber's Pianoforte Concerto, Mendelssohn's "Scotch" Symphony, Schubert's *Entr'acte* and Ballet music from *Rosamunde*, Liszt's Hungarian Rhapsody (No. 2), Air Slav, Delibés' *Coppelia*, &c. These were played in the most superb and faultless manner. Mr. Hallé's brilliant execution was heard to great advantage in Weber's Concerto. His playing of Heller's "La Truite" and "Wanderstunden" was a charming performance. The Concert was a thorough success.

Croydon.—On the 14th ult. a most successful and interesting Concert was given here by Mr. W. H. Burgon, when the Garden Scene from *Faust* formed an attractive portion of the programme. The artists were Miss Thudichum, Miss Lane, Miss Jeanie Rosse, Mdlle. Dinelli, Madame Ella Collins, Madame Clara Perry, Messrs. Henry Beaumont, Frederic King, W. H. Burgon, and Henry Leipold.

Dartford.—A Concert was given in the Conservative Hall on the 6th ult. The first part of the programme was miscellaneous. In the second part was produced a new one-act comic operetta, entitled *The Queen of Hearts*, libretto by E. Thomas, music by Harriet Young. The music is bright and pleasing, and the entire piece bristles with amusing points. Mr. Musgrove Tufnail as the swaggering Major, Mr. T. W. Page as the amorous Castleton, and Madame Wilson-Osman as Euphemia rendered the various characters with conspicuous ability, and were each called to the front at the close.

Devizes.—On Tuesday evening, the 14th ult., Mr. H. Millington gave a grand Concert at the Town Hall, assisted by Miss Anna Williams, Miss Damian, Mr. W. H. Brereton, Mr. Orlando Harley, Miss Netta Thornton (solo violin), Mr. Arthur L'Estrange (solo pianist and Conductor). The attendance was not large owing to the great snowstorm, but the artists were at their best and gave great satisfaction by their well-directed efforts.

Dover.—The Harmonic Society, under the *bâton* of Mr. J. W. Howells, gave a very successful Concert at the Town Hall, on the 7th ult. The principals were Miss Kate Norman, Miss Fannie Elgar, Mr. Alfred Kenningham, and Mr. Rhodes. Mr. Albert Hill (the hon. secretary of the Society) acted as accompanist, the band and chorus comprising upwards of 150 performers. The Concert was in two parts, the first comprising a selection of sacred items—viz., Handel's Occasional Overture, Mozart's "Splendente Te Deus," Mendelssohn's *Hear my Prayer*, and other pieces. Bennett's *May Queen* occupied the whole of the second part.

Downpatrick.—The Musical Society gave a miscellaneous Concert on the 2nd ult., when a number of Part-songs, Madrigals, &c., were rendered in a manner that showed considerable improvement upon last year. Songs, &c., were given by Miss Adelaide Mullen, Miss Ryan, Miss Fleming, Mr. Henry Beaumont, and Mr. Orr. Mr. Wilson conducted.

Erith.—A Concert was given in the Public Hall, on the 13th ult. by Mr. W. Sanderson, Organist of the Parish Church. The principal soloists were Mr. James Bayne, Mr. J. Anderson, and Miss Nellie Roberts. The orchestral music reflected great credit upon Conductor and performers.

Esher, Surrey.—Mr. J. E. Adkins, Organist of the Parish Church, commenced a series of six Organ Recitals on Monday, the 6th ult., and has arranged his programmes with the view of showing and contrasting various schools and composers. His first Recital consisted of examples of French, Belgian, and German masters. Guilmant, Batiste, Wély, and Salomé were drawn upon for the first-named; Lemmens for the Belgian; and Bach, Mendelssohn, Rheinberger, and Handel for Germany. Mr. Wilfrid Jones gave two vocal illustrations: Gounod's "There is a green hill" and Handel's "Thus saith the Lord." On the 13th ult. English and German music was presented, with examples from Dr. Roberts, Dr. Stainer, Dr. Bridge, Sterndale Bennett, and H. Smart; and Handel, Merkel, Schumann, Mendelssohn, and Beethoven, respectively. Mr. Kilby was the vocalist on this occasion, and gave Sullivan's "Chorister" and "Sound an alarm" (Handel). Each night there were large assemblies, H.R.H. the Duchess of Albany being of the number, and evidently taking great interest in the music given on the organ erected as a memorial to her late husband. The Recitals will be continued until the 11th inst.

Frome.—A most enjoyable Concert was given at the Mechanics' Hall, on the 7th ult., by a band and chorus numbering upwards of eighty performers, under the leadership of Mr. T. Grant, for the benefit of the library fund of the Mechanics' Institution. The first part of the programme consisted of selections from Handel's Oratorio *Samson*. The soloists were Miss Bradbury, Miss B. Grant, Mrs. Rogers, Mr. H. J. Morgan, Mr. J. Lewis, Mr. P. E. Deggan, and Mr. F. C. Tucker. The second part opened with the Overture to Auber's *Masaniello*. Mr. and Mrs. H. Welham, Mr. Miller, Mr. G. Bourke (contra-bass), and Herr Schottler (violin) sang or played solos. Miss Deggan was the accompanist.

Grantham.—On the 9th ult. the Amateur Vocal Union gave Beethoven's *Engedi* and Smart's *Bride of Dunkerron*. The principals were Miss Adelaide Mullen, Mr. Henry Beaumont, and Mr. J. B. Smith. Conductor, Mr. Dickenson.

Gravesend.—The twenty-sixth Concert of the Gravesend and Milton Choral Association was given on Tuesday evening, January 31. The artists were Miss Hope Glenn, Miss Alice Gomes, and Mr. Charles Chilley as vocalists, and Mr. J. T. Carrodus, solo violin. Mr. Carrodus played pieces by Ernst, Chopin, and Paganini, each selection being most exquisitely rendered. In response to encores Mr. Carrodus played two extra pieces. The singing of Mr. Chilley deserves especial mention. Several good part-songs were rendered in a highly creditable manner by the members, under the *bâton* of the Conductor, Mr. Charles R. Green. Mr. Howard Moss, besides successfully contributing a pianoforte solo, most ably accompanied all the performers.

Great Yarmouth.—On Thursday, the 9th ult., the Musical Society gave its first Concert this season in the Drill Hall, York Road. The chief work performed was Sir Arthur Sullivan's *Martyr of Antioch*, in which the principal vocalists were Madame Lita Jarrett, Miss Emelie Lloyd, Mr. Edwin Bryant, and Mr. Conrad Formes. The choruses were all well rendered. The work of the band was admirably carried out under the leadership of Mr. Cooke, of Ipswich, and Mr. Tunbridge presided at the harmonium in his usual able manner. The second part of the programme was of a miscellaneous character. Pinsuti's beautiful Part-song "In this hour of softened splendour" was excellently interpreted, as was also "The iron horse" (Pearson), which brought the Concert to a very spirited conclusion. The greatest praise is due to the indefatigable and talented Conductor, Mr. Stonex, to whose efforts most of all the success of this Society is due.

Hay.—The new organ, built in the Parish Church by Messrs. Brindley and Forster, was opened on the 10th ult. There were full choral services both morning and evening. In the afternoon there was an Organ Recital by Mr. Allan Paterson, which was well attended.

Hereford.—A very enjoyable Concert was given on the 2nd ult., in the Museum Room of the Free Library, under the direction of Mr. George Saul. Mrs. Glover Eaton received an encore for the song "Lo, here the gentle lark," flute *obbligato*, Mr. Somerton, of Worcester. Mr. Saul gave Handel's well known Andante and Allegretto, and as an encore, "Auld Robin Gray"; Mr. Castings was successful in his song "Close to the threshold," violoncello *obbligato*, Mr. George Fortescue; Mr. Ineson received an encore for Pinsuti's "The Bedouin love song"; Madame George Fortescue's harp solo was much appreciated; the glee party sustained their reputation by their performance, and the band, under the leadership of Mr. Saul, played well. Mr. A. T. Mason presided at the piano.

High Wycombe.—On the 13th ult. the Choral Association gave their second Concert of the season in the Town Hall. The programme included Mendelssohn's *95th Psalm*, Reay's Part-song "The dawn of day," and Garrett's "O my luve's like a red, red rose," songs by Mozart, Cowen, Sullivan, &c., and Chopin's Nocturne (Op. 32, No. 1), and Albanesi's Menuetto (Op. 41). There was a large audience, and the performance was excellent, reflecting the utmost credit on the Society. Mr. J. G. Wrigley, Mus. Bac., Oxon., conducted.

Holsworthy, N. Devon.—On Tuesday, the 13th ult., a Concert was given in the Bible Christian Schoolroom by the Choral and Orchestral Societies. The Concert opened with a pianoforte duet by Mrs. J. H. Stranger and Mr. J. Furse, Jun. The pieces given by the orchestra were "Marche aux Flambeaux," "Sweet Memories," "Reve d'Or," and "Bruder Lustig"; and by the choir, "Wake, the light is breaking"; "Sir Knight, up, quit thy bower," from *Oberon in Fairyland*. Conductor of the choir, Mr. Furse. Songs were also given by Miss Moore, Dr. Gray, Messrs. Prout and Joliffe. A clarinet solo by Mr. Furse and the violin solo by Mr. R. N. Stranger (leader of the orchestra) were much appreciated.

Leek.—Mr. P. A. Rayner gave his sixth annual Concert in West Street School on the 3rd ult. The principal vocalists were Miss Lottie Herod, Miss J. Rankin, Mr. C. Blacow, and Mr. A. S. Kinnell, members of the celebrated Manchester Vocal Society, and Miss Hope Glenn, of London. Solo violinist, Mr. Otto Bernhardt; Conductor and accompanist, Dr. Henry Watson, Musical Director of the Manchester Vocal Society. Miss Hope Glenn received quite an ovation from an appreciative audience. The Manchester Vocal Society's quartet of vocalists contributed a number of duets, trios, and quartets with much skill and refinement, and all their efforts met with a hearty recognition. Mr. Otto Bernhardt's two solos evoked enthusiastic applause. The accompaniments were well played by Dr. H. Watson.

Maidenhead.—The Philharmonic Society gave their second Concert of the season in the Town Hall, on the 14th ult., before a large audience. The chief item in the programme was Sterndale Bennett's Cantata *The Woman of Samaria*, which received an admirable rendering. The solo parts were sung by Miss Katherine James, Madame Annie Chappell, Mr. Ralph Dawes, and Mr. David Hughes. Part-songs by Reay and Garrett, songs by Wekerlin, &c., and two pianoforte solos—Nocturne in G (Op. 32, No. 1), Chopin; Menuetto, Albanesi—played by the Conductor, Mr. J. G. Wrigley, Mus. Bac., Oxon., formed the second part of the programme.

Nottingham.—A grand Concert was given in the Mechanics' Large Hall, on Monday, the 13th ult., in aid of the Nottingham Church Day Schools, by a select choir of 400 voices attending the various schools and a band of thirty performers. The principal vocalists were Miss Maggie Jaques, Miss Fannie Lynn, Mr. Sedgwick, and Mr. Bingley Shaw; Conductor, Mr. J. Selby. Miss Fannie Lynn and Mr. Bingley Shaw carried off the honours of the evening, and the choir were encored for their spirited rendering of "In steady march." The hall was crowded in every part.

Oldham.—The second of a series of Concerts by the St. Cecilia Musical Society was given at the Co-operative Hall on Monday, the 13th ult. The band and choir numbered upwards of 100 performers, and the programme was selected entirely from the works of Sir H. R. Bishop. The Overture to *Guy Mannering*, and the glees, which formed the main feature of the Concert, were rendered in fine style. The choir gave evidence of good training and the tone produced was highly satisfactory. The soloists were Miss Chadderton, Miss Hartley, Mrs. Slater, Mr. Mills, and Mr. Chadderton.——On Saturday evening, the 18th ult., the members of the Singing Class connected with Springhead Congregational Sunday School presented to their respected teacher, Mr. Thomas Birkenshaw, an ebony *bâton*, handsomely mounted in silver.

Portsmouth.—A Concert was given here, on the 14th ult., in aid of Miss Robinson's Soldiers' and Sailors' Institute at Alexandria, Egypt. The audience numbered about a thousand. The bright particular stars of the evening were Madame Mabel Sydney and Mr. Seymour Kelly. Mrs. Seymour Kelly was also heard to advantage. Mr. G. W. Allen was especially successful with his two recitations. Messrs. J. H. MacWilliam and J. J. Rockett also contributed songs. The string band of the Connaught Rangers was in attendance. Mr. H. Austin Storry accompanied throughout in his usual finished manner.

Reading.—The members of the Orpheus Society gave the first Concert of the season on the 2nd ult., in the New Town Hall. An attraction on this occasion was the production of a new Cantata by Dr. Bridge, entitled *The Festival*, from the poem by Archbishop Trench, under the personal direction of the composer. Mr. F. J. Read, Mus. Bac., was Conductor, and Mr. C. H. Sippel was accompanist. Miss Annie Marriott, Mr. Percy Palmer, and Mr. H. P. Huggins took the solo parts. The harp accompaniment was played by Mr. J. Thomas, and Mr. A. W. Moss was at the organ. *The Festival* describes a scene at a banquet to five hundred princely guests, given by the great Caliph, Haroun al Raschid. The minstrel is called upon for a song befitting the occasion and is promised a rich gift. The minstrel replies, wishing happiness and prosperity to the great ruler. Being urged on to a higher strain and promised a higher reward, the minstrel foretells that all this glory is but vanity, and that the mighty ruler will return to dust. This arouses the anger of the guests, but meets with the approval of the Caliph, who sees in it a rebuke for their levity and revelry. The music, very taking and appropriately descriptive of the scene, was well rendered. The second part of the Concert included some interesting solos and part-songs.

Retford.—Mr. Hamilton White gave a Concert in the Town Hall on Thursday, the 9th ult. Miss Vinnie Beaumont and Mr. J. Allan Scott were the chief singers. On this occasion, too, Mr. White introduced an orchestra of some sixteen performers, whose achievements gave satisfaction. Miss Clark was solo pianist and fulfilled her duties in a very satisfactory manner, and the vocal class, numbering about sixty, acquitted themselves, as usual, with the greatest credit and success in their part-songs. "The Snow-white Doe," a humorous hunting part-song expressly composed for, and dedicated to Mr. White and his vocal class by Mr. W. W. Pearson, author of "Three Doughty Men," "Iron Horse," "Three Children," &c., was given in such a manner as to win a decided encore. A Quintet in A, for muted strings, by members of the band, was excellently rendered. The Concert, which throughout was of exceptional merit, was concluded with Mr. White's own arrangement of the National Anthem.

Rushden.—The Choral Society gave a performance of Mendelssohn's Oratorio *Elijah* in the Public Hall, on January 31. The soloists were Miss Maude Hare, Miss Josephine Cravino, Mr. Percy Palmer, and Mr. William Bradford. There was a band and chorus of 100, with Mr. William Skinner as Conductor, and Mr. J. E. Smith as leader of the band.

Salisbury.—The Vocal Union gave their twenty-eighth Concert in the Banqueting Hall of the Council Chamber, on the 2nd ult. There was a large attendance, and the Mayor, E. Waters, Esq., presided. The first part was devoted to a performance of Birch's Cantata *The Wreck of the Argosy*. The soloists were Miss Futchen, Miss Forder, Mr. Henry Kirby, Mr. Hayden, and Mr. James Bush, all of whom were very successful. The choruses were excellently rendered and the accompaniments very efficiently played on the pianoforte and

organ by Miss Winifred Harwood and Mr. Alfred Foley respectively. The second part was a miscellaneous selection of part-songs and solos by Miss Hunt, Mrs. Paffard, Mr. Crook, Mr. Miles, and others. Miss Hicks gave a Recitation, "Oriska," by Mr. Sigourney. Mr. J. M. Hayden was the Conductor.

Scunthorpe, Lincolnshire.—At the annual Concert of the Scunthorpe Choral Society, on the 13th ult., Bennett's *May Queen* was sung. The solos were taken by Miss Vinnie Beaumont, Mrs. Weigall, Mr. Gregory, Mus. Bac., and Mr. McCall. The Rev. E. M. Weigall conducted, and the Rev. W. Insull accompanied on the pianoforte. The performance was very successful.

Sherborne Abbey.—Mr. G. E. Lyle, Organist, &c., of the Abbey, gave an Organ Recital on Saturday afternoon, the 11th ult. His programme was selected from the writings of Batiste, Mendelssohn, Rink, Léfébure-Wély, Bach, W. Spark, C. Vincent, E. M. Lott, Handel, Beethoven, and Costa.——Mr. Lyle repeated the programme on Tuesday evening, the 14th ult., for the benefit of business people.

Sligo.—The Musical Society gave a performance of Gade's *Crusaders* on the 14th ult., under the direction of Mr. A. T. Froggatt. The part of Rinaldo was taken by Mr. Drummond Hamilton, of Christ Church Cathedral, Dublin (in the unavoidable absence of Mr. Bapty). The Cantata was followed by a miscellaneous selection, including Hatton's "Indian maid" and Dr. Mackenzie's "Three merry dwarfs." Mr. Delaney, Organist of the Roman Catholic Cathedral, played Moscheles' "Sonate Mélancolique" with great delicacy of expression.

Smallbridge.—On Thursday evening, the 16th ult., the Smallbridge Choral Society gave Handel's *Judas Maccabæus* in St. John's Schoolroom. The principal vocalists were Miss Schofield, Mrs. Mason, Mr. J. R. Leach, and Mr. T. H. Lord. Mr. A. Crossley was the Conductor. The various pieces were well rendered. Miss Schofield received an encore for the air "From mighty kings," and an encore was also accorded to Mr. T. H. Lord for a capital rendering of "The Lord worketh wonders. Mr. J. R. Leach gave a very effective rendering of the air "Sound an alarm," and the chorus singing was very good.

Southwell.—On Thursday, the 2nd ult., His Grace the Archbishop of Canterbury re-opened the Choir of the Cathedral, and was assisted by the Bishop of Lichfield and the Bishop of Salisbury, who preached at the morning and evening services respectively, and six other bishops, twenty-two canons, and 400 clergy of the diocese. The musical services were very elaborate throughout the day. The choir of the Cathedral were assisted by lay clerks and boys from the Cathedral choirs of Lichfield, Lincoln, and York. The solos in the Anthems were very finely rendered by Mr. Bingley Shaw, Mr. Longmore, and Mr. Dawson.

Stafford.—A performance of Gaul's *Holy City* was given by the Choral Union, on Monday, the 6th ult., under the conductorship of Dr. E. W. Taylor. The band and chorus numbered about 200 performers. The principal vocalists were Miss Mill, Miss Delia Atkins, Mr. Briton, and Mr. Horrex, while secondary parts were taken by Miss Moore and Miss Mansfield. The leader of the band was Mr. W. Cheedle; the harp was played by Mr. Cockerill, of the Birmingham Festival band.

Staines.—The Choral Society gave a performance of *Samson* on the 7th ult., with Miss Fussell, Miss S. Riley, Mr. Gawthrop, and Mr. Sutton Shepley as principals. The orchestra was strengthened by the assistance of members of the Windsor and the Thames Valley Orchestral Societies, Mr. H. W. Hunt, of St. Jude's, South Kensington, being leader. Mr. G. F. Huntley, Mus. Bac., Cantab., conducted.

Steyning, Sussex.—A Concert was given at the Town Hall, on Thursday evening, the 2nd ult., by Mr. W. H. J. Cambridge, Organist of the Parish Church. Miss Edith Welling, Mrs. Cambridge, Mr. Argyle Galloway, Mr. Tucker, and Mr. George Welling were the vocalists. One of the features of the evening was Mendelssohn's *Hear my prayer*, sung by Miss Edith Welling and the Steyning Choral Society, under the conductorship of Mr. James White. A new sacred song, "Lead, kindly Light" (composed by her husband), was sung by Mrs. Cambridge. The part-songs by the Choral Society were much appreciated.

Trowbridge.—The Concert given by Mr. H. Millington in Hill's Hall, on the 13th ult., with the assistance of Miss Anna Williams, Miss Damian, Mr. W. H. Brereton, Mr. Orlando Harley, Miss Netta Thornton (solo violin), and Mr. Arthur L'Estrange (solo pianist and Conductor), was artistically successful though the weather was unpropitious.

Ventnor.—On Wednesday, the 8th ult., the annual Concert of the Choral Society was given at the Assembly Rooms, Mr. E. H. Lemare being the Conductor. The pieces chosen for representation were Sir Arthur Sullivan's *Light of the World* and Cowen's *Rose Maiden*. The chorus numbered about 120 voices. The soloists engaged were Miss Kate Norman, Miss Alice Suter, Mr. Ernest Wetherick, and Mr. Seymour Kelly. Mr. E. H. Lemare, F.C.O., also gave a pianoforte solo. The accompanists were the Rev. G. W. Jeudwine and Mr. E. H. Lemare (pianoforte and organ).

Weston-super-Mare.—On the 13th ult. the local Orchestral Society gave a Concert in the Victoria Hall, before a fairly large audience, considering the snowstorm. Mr. C. A. Windeatt ably conducted a band of fifty performers, led by Mr. Sutton, of London. Haydn's Second Symphony, a selection from Cowen's *Language of Flowers*, the Overture to *Le Domino Noir*, Raff's "Fest" March, and a new spirited Overture, "Sir Rupert the Fearless," by Mr. Cuthbert Nunn, of this town, formed the programme. The vocalists were Madame Eva Neate and Dr. Roxburgh, and the accompanists were Mr. C. T. Grinfield and the Rev. H. P. Denison.

Wirksworth.—Mr. E. Birch gave his annual Concert on Tuesday, the 14th ult., in the Town Hall. The principal vocalists were Miss Fannie Lynn and Mr. Bingley Shaw. Miss G. M. Birch, Miss Florrie Birch, Miss Hodgkinson, and Miss Waterson also assisted in the vocal and instrumental department. Mr. Birch was the accompanist and also played a couple of solos.

Organ Appointments.—Mr. Hepworth C. Hill, Organist and Choirmaster to Holy Trinity, Lamorbey, near Sidcup.—Mr. Henry Easun, to St. Thomas's Square Chapel, Hackney.—Mr. Arthur C. Brooks, R.C.M., Organist and Choirmaster to Beaconsfield Parish Church.—Mr. F. Barrow Dowling, to St. George's Cathedral, Cape Town.—Mr. Frank Wm. Prosser, Organist to the Mayor's Chapel (St. Mark's), Bristol.—Mr. Arthur Reynolds, A.C.O., Organist and Choirmaster to the United Presbyterian Church, Moffat, N.B.

Choir Appointments.—Mr. Talbot Notcutt, Director of the Choir to St. Aloysius', Somers Town, N.W.—Mr. Arthur Reynolds, A.C.O., Musicmaster to the Schools of the United Presbyterian Church, Moffat, N B.—Mr. A. A. Chippendale (Alto), to St. Bartholomew's, Clyde Road, Dublin,—Mr. Sackville Evans (Solo Bass), to St. Marylebone Parish Church.

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The next Term will commence on Monday, April 16, 1888.
For prospectuses and all further particulars, apply to the Secretary.
By order, CHARLES P. SMITH, Secretary.
Victoria Embankment, E.C.

CHESTER

TRIENNIAL MUSICAL FESTIVAL

WEDNESDAY, THURSDAY, and FRIDAY, JULY 25, 26, and 27.

LIST OF WORKS TO BE PERFORMED.

IN THE CATHEDRAL.

WEDNESDAY MORNING, at 11.30.—ELIJAH (Mendelssohn).
THURSDAY MORNING, at 11.30.
TWO MOTETTS. Written expressly for the Festival by Mr. OLIVER KING.
a. By the waters of Babylon } For Soli and Chorus.
b. O sing unto the Lord }
SYMPHONY IN C MINOR (Beethoven).
REQUIEM (Verdi).
FRIDAY MORNING, at 11.30.
SYMPHONY IN B MINOR (Schubert).
ENGEDI (Beethoven).
LOBGESANG (Mendelssohn).
FRIDAY EVENING.—THE REDEMPTION (Gounod).

IN THE MUSIC HALL.

WEDNESDAY EVENING.—THE GOLDEN LEGEND (Sullivan).
THURSDAY EVENING.—MISCELLANEOUS CONCERT.

Vocalists at present engaged:—
Madame NORDICA.
Miss ANNA WILLIAMS.
Miss DAMIAN.
Madame BELLE COLE.
Mr. EDWARD LLOYD. Mr. SANTLEY.
Mr. W. NICHOLL.
Mr. W. H. BRERETON.
Mr. GRICE.
Band and Chorus of 300 performers.
Leader—Herr STRAUS.
Conductor—Dr. JOSEPH C. BRIDGE, M.A.
Hon. Sec.—C. H. HYLTON STEWART, M.A., Precentor of the Cathedral.

N.B.—The Festival will be inaugurated by Special Services on Sunday, July 22. At Evensong, the "HYMN OF PRAISE" (Mendelssohn) will be sung; and the greater part of the Cathedral will be reserved for the working classes only, who will be admitted, of course, free.

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MR. EYRE'S BENEFIT CONCERT

will be given on TUESDAY EVENING, April 10, at 8 o'clock, when the following distinguished Artists have kindly consented to assist him—
Mrs. HUTCHINSON. | Miss AMBLER.
Miss HOPE GLENN.
Mr. HERBERT REEVES. | Mr. BRERETON.
Pianoforte, Miss FANNY DAVIES.
Violoncello, Signor PIATTI.

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N.B.—By kind permission of the Directors, all Tickets include Admission to the Palace after 6.30 p.m.

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Bolton	Oct. 29, Dec. 10, Jan. 28.
Huddersfield ...	Subscription Concerts, Oct. 4.
Worcester	Subscription Concerts (Mr. Spark's), Dec. 12.
Liverpool	Dec. 21, Jan. 26, &c., &c.
Bury	Mar. 17.
Stalybridge ...	Nov. 17.
Blackburn	Dec. 3.
Oldham	Dec. 13, Mar 20, Mar. 27.
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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
APRIL 1, 1888.

PRECOCITY IN MUSIC.

The learned and ingenious Roger Ascham has left on record his opinion about precocity in general. He was well qualified to give one, his experience of youth being hardly less great than his shrewdness of perception. For that reason we commend it now to the reader's notice:—

"This I know, not only by reading books in my study, but also by experience of life abroad in the world, that those which be commonly the wisest, best learned, and best men also, when they were old, were never commonly the quickest of wit when they were young. Quick wits be apt to take, unapt to keep; soon hot and desirous of this and that, as soon cold and weary of the same again; more quick to enter speedily than able to pierce far, even like our sharp tools, whose edges be very soon turned. . . Contrariwise, a wit in youth that is not over dull, heavy, knottish, and lumpish, but hard, tough, though somewhat staffish—such a wit, I say, if it be at the first well-handled by the mother, and rightly smoothed and wrought by the schoolmaster, both for learning and whole course of living, proveth always the best. Hard wits be hard to receive, but sure to keep; painful without weariness, heedful without wavering, constant without newfangledness; bearing heavy things though not lightly, yet willingly; entering hard things, though not easily, yet deeply, and so come to that perfectness of learning in the end that quick wits seem in hope, but do not indeed ever attain unto. . . They be grave, steadfast, silent of tongue, secret of heart; not hasty in making, but constant in keeping any promise; not rash in uttering, but wary in considering every matter, and thereby not quick in speaking, but deep of judgment, whether they write or give counsel on weighty affairs. And these be men that become, in the end, both most happy for themselves and also most esteemed abroad in the world."

These words of wise old Roger are adapted to comfort and cheer many anxious parents who are concerned about the absence of brilliant qualities in their children. Indeed, they tend to transfer the family hope from the clever boy to his ordinary brother, who puts forth as yet no sign of future distinction.

On the other hand, if the hard wit be preferable to the quick wit—or, to put it plainly, the commonplace child be of better augury than the child of bright parts, it becomes a question whether the circumstances of present day life are not multiplying and fostering the second rate article. Even the least careful observer must many times have recognised the fact that intellectual and emotional activities are developed at a much earlier age than was the case not so very long ago. How often do we hear it said in jest that there are no children now-a-days, only little men and women? The remark is intended to cause a smile, but has at the bottom of it a serious truth. Compared to the childhood of by-gone generations, that which we see around us represents a stage of general development which would considerably astonish our fathers, could they come to life again, and, in all likelihood, would fail utterly to obtain their approval. The cause of the change is in no measure a secret. We may look for it partly in improved methods of training, which have removed from children the deadening influence of routine tasks, the utility of which they cannot see, in the mastering of which there is no sense of gain, and consequently no pleasure. The child is educated more than formerly and instructed less. His faculties are stimulated and strengthened in preference to loading his memory with facts. He is encouraged to exercise a spirit of enquiry, instead of being told that "children should ask no questions," and prompted to take an interest in subjects once forbidden on pain of incurring penalties due to forwardness and presumption. The natural result is a higher and quicker intelligence, and a capacity of learning such as far exceeds the standard ordinarily applied to any given age. But we attach far more importance to the general conditions of modern life as an agent in quickening and developing the mind than to any improvements in education. A good *primâ facie* reason for this appears when we contrast the conditions of modern life with those which prevailed a century, or even fifty years ago. Our grandfathers lived in a very small world, often practically bounded by the horizon visible from their bed-room windows. Their life was leisurely, and chiefly concerned with the petty events around them, since the transactions of the great world had become what we should now call ancient history before news of them arrived. Little of a stimulating character excited their imagination or quickened their thought, while a low standard of education rendered them incapable of appreciating much that otherwise might have roused their faculties. Almost the reverse of this now obtains. The speed of modern existence is immense. The scope of its relationships embraces the world, the remotest part of which has been placed, so to speak, next door to the most retired observer. On all hands, human knowledge and power advance with giant strides. Our lives are passed in a region of marvels becoming ever more and more marvellous, and there is no cessation of the stimulating agencies that keep heart and brain in constant exercise. This naturally involves a condition of heavy pressure upon our faculties—a strain under which men and women are constantly breaking down, unable to "go the pace." As naturally it produces a sensitive and highly strung generation, ever breathing the breath of excitement and demanding more and more of it, as the victim of chloral requires stronger and stronger doses of his seductive drug. A volume might be written upon the results which such a state of things tends to cause; but that book would not be complete unless it took into account the law by which the characteristics of one generation are transmitted to the next and the next in increasing ratio. The quick wit, as Roger Ascham would call it, the early development, and the abounding sensitiveness of the present day will increase as time goes on, and our descendants are certain to be as far in advance of ourselves as we are ahead of those who preceded us. When the end of the twentieth century comes, what will the average child be like? what his standard of attainment? what the measure of his development? The answers to these questions we shall never know, but it is easy to believe that that which we now call precocity will then be a normal condition.

There are special reasons for anticipating an earlier and yet earlier development of musical precocity, since music so largely depends upon the sensitiveness and acuteness of feeling which the whole course of modern life tends to foster. It must also be taken into account that sympathy with music, existing to some extent or other even in those who apparently are unmoved by "concord of sweet sounds," is now stimulated by general education, by frequent opportunities of contact with the art, and even by the fashion which has elevated music to high rank in

social esteem, and refuses to excuse ignorance or neglect of its claims. All these causes tend to the same result. The time cannot be far distant in which the possibility of undiscovered and undeveloped musical talent will have passed away. There may still exist the "mute inglorious Milton," the Cromwell destined never to wear a sword, the diggers and delvers whose hands "the rod of empire might have swayed"; but not the gifted obscure in music. Talent so fascinating, so readily manifested, so easily appraised as theirs, will be found out and brought forward in that golden age of the art to which we are rapidly advancing.

Under the conditions just stated it becomes of importance to enquire whether early and rapid development of musical gifts, and the multiplication of its instances, work good or harm. The question may, to many readers, seem absurd, and so, in the abstract, it is. From that point of view, we might as well ask whether the healthy growth of a child's body should be regarded as mischievous. It must be considered, however, that many people share a long-descended belief in the unnaturalness of "sharp children." They "like a child to be a child"—that is to say, a young animal of the human species, which eats and plays, and sometimes fights, and submits to training much as does a spaniel or a parrot. Then there is that dreadful word "precocity"—a term of ominous sound, no less terrifying to many worthy folk than "Mesopotamia" was comforting to the old lady of story. The world is very much ruled by words and phrases, and when a gifted child, in whom the force of natural development is strong, comes to be called precocious, a feeling gets abroad that there is something amiss. In point of fact, everything is perfectly right, according to the law of the child's constitution, and assuming, of course, that there has been no forcing of merely average powers, in which case the precocity is a sham, and does not concern these present remarks. Precocity, to strip the word of its terrors, simply means rapid mental and emotional growth, or ripeness before the usual time—which process, in each true instance, implies nothing more dreadful than uncommon kindness on the part of Nature.

The question of dealing with precocity stands in a very different category to the foregoing, and is the main point at issue, the more because the thing itself has acquired a bad name through the frequent unwisdom of its treatment. A perfectly honest and well-meaning, but most mistaken, sentiment often prompts those upon whom a gifted child has been bestowed to stimulate the action of its faculties beyond their natural movement, and make a show of it. They submit the child to influences in themselves foreign to its specialty—the excitement, for example, of public appearance, the applause of sympathetic crowds, and such like—all of them dangerous as affecting an emotional constitution, which, in the case of a musical prodigy, must needs be highly strung. Then there are late hours, and many other circumstances abnormal to childhood, these acting upon the body, which in turn acts upon the mind with a tendency to mischief. Upon such matters we need not insist. Every reasonable person must admit the existence of a general law which sets its face against a stimulated and exhibited precociousness—a law not to be broken without risk to health and future fame.

But every rule has its exceptions, and in some cases no harm results from the showman's treatment of a wonder-child. Here it may be interesting to take a certain number of conspicuous examples, about the facts of which no question can arise. The following are a fair sample of musical precociousness—Mozart, Mendelssohn, Filtsch, Crotch, Samuel Wesley, Liszt, and Schubert, of whom all but the last had more or less of the experience through which, at this moment, their successors, Josef Hofmann and Otto Hegner, are passing. Mozart died at 36, Mendelssohn at 39, Filtsch at 15, Crotch at 72, Wesley at 71, Liszt at 75, and Schubert at 31. In the matter of longevity, therefore, and as far as the data above given goes, the wonder-child does not seem to be placed in a position of disadvantage, the average age of the seven deceased musicians being a little over 48. But even here those who listen carefully may distinguish a note of warning. Mendelssohn, whose extremely precocious brain was stimulated, and his delicate organisation worked upon with a reckless disregard of consequences, fell a victim to cerebral paralysis, when, according to human calculation, he had lived little more than half his days. Mozart, completely worn out, perished still earlier, and Filtsch was a boy when death claimed him, as Moscheles warned the gifted lad would be the case. Out of the seven examples cited, no more than three reached the Psalmist's limit of life. But the whole seven are, so to speak, the successes of precocity against unhealthy treatment—the "fittest" who in years or fame survived the ordeal. How as to those who were unsuccessful, and either broke down utterly, or faded off into commonplace adults? We shall mention no names belonging to this category, but every observer of musical events for twenty or thirty years past can call to mind children who appeared on public platforms, were praised and flattered, attracted to themselves regards and hopes, and then, as time went on, subsided into ordinary professional life. It is interesting and saddening to go through volume after volume of musical magazines, marking the advent of youthful phenomena whose very existence is now forgotten, because the promise of their early years was not kept. Taking all evidence into account, the balance is clearly against the forcing and display of premature gifts, and the result is entirely in accordance with the conclusions of reason, which clearly argues that, though early development may be a perfectly natural and healthy process, to submit its subject to conditions of life such as are inimical to ordinary childhood is a mistake and mischievous. According to common report, the case of Josef Hofmann supplies a striking illustration of the fact just stated. The boy's musical talents are no burden to him, but because they are his he has been compelled to live a life such as the strongest child could hardly endure with impunity. The result we all see in his withdrawal from public performances, which is none the less a measure of obvious precaution because, as some statements make out, the parents have been bribed to take it.

As a conclusion to the whole matter, the wonder-child should be treated with due regard for the general fact that it is dangerous to impose upon him the hardships and excitement of a public life, and also with careful consideration of his particular case. We may not, perhaps, expect any change in the conduct of those who profit by the exhibition of precocity, but the public can do something to check the abuse of great endowments by refusing to countenance unfair demands upon them. This phase of the question is, we admit, one of difficulty, but the issues at stake are, or, at any rate, may be, so important that it is worth while to see what can be done, in a manner fair and moderate, to safeguard the interests of art. Every precocious musical child is a gift to the world, and we are all interested in preserving it from waste and mismanagement.

THE MATERIAL OF MUSIC.

(*Continued from p.* 142.)

IV.

The ancient waits played pieces of sacred or solemn music, such as might be consonant with the stillness and gravity of the night. The watch called the hours and commended the sleepers and wakers to the care of Him with whom the "darkness is no darkness at all, but the night is as clear as the day."

The effect of their music must have been very impressive to those who heard it, and the pious invocation with which they ended their labours before they passed on to another quarter must have touched the heart deeply.

Those who have heard the watchman in some of the old towns in Germany, where a relic of this quaint and simple custom is still retained, always remember the fact with "a sad sweetness."

Hört ihr Leut' und lasst euch sagen
die Glock' hat zehn geschlagen;
bewahrt das Feuer und auch das Licht
damit Niemand kein Schad' geschicht.
Lobet Gott den Herrn.

In Wagner's opera "Die Meistersinger" an extraordinary and powerful result is produced by the introduction of the Watchman on the scene, and the faithful reproduction of his ancient song. They will have little trouble in realising the mysterious effect of the cry of the night-guardians in the silence and gloom of the night, and the solemn warning and reminder of the flight of time such a sound produces.

Such was the character of the duty of the ancient waits in England. The modern waits only "revisit the glimpses of the moon" at the time of Christmas. They perform popular tunes in a vulgar manner upon the most vulgar of all modern instruments, the cornet-à-pistons, and "make night hideous" with their commonplace and often irritating performances. Not only do they prove that the days of chivalry are past, but that the age of romance has gone also.

It is quite possible to believe that even in those distant times, when customs such as those described were prevalent, that the sensitive may have experienced as much irritation at the repetition of common tunes as the impressionable hearer of the present day suffers; but distance lends enchantment to the view, and the atmosphere of unreality surrounding the remote scenes loses nothing, but rather gains, by speculative contemplation. Ears accustomed to the grandeur of the sounds of a modern orchestra, and influenced to serious thoughts by the sublime strains of modern composers, would be differently moved by the combinations of tone produced by some of the orchestras of the sixteenth and seventeenth centuries.

A band of flutes of different pitch, for example, that excited the admiration of the poets of the period, would be heard now with feelings in which the ludicrous would be paramount. At one of the historical concerts given during the year 1885 by the members of the Conservatoire of Brussels at the Inventions Exhibition, a slow march of the Lansquenets was performed upon an ancient set of nine flutes. The interest attached to this performance was very great. The theoretical student who had read of the matter in records of music of the past was enabled to judge practically of the effect. The tone was so droll that the audience could scarcely refrain from merriment. The sound was like some of those poor pipe organs which have survived the last century when they were probably built. It was archaic to a degree. One of the London musical critics commenting upon the event gravely described the performance and the quality of tone, and added drily that nothing was wanted but a monkey led by a string to satisfy the full expectations aroused by the sound. A humorous, if a somewhat severe, criticism upon the music of the past.

A band of reed instruments or of strings would bring into existence a quality of tone more in accordance with that to which we are now accustomed, but the musicians of times past were conscientious and preferred to keep unmixed the several voices of the instruments known to them. Thus flutes were kept with flutes, waits with waits, and viols with viols. This was a refinement upon the ancient practice, if we may trust to the descriptions given of musical combinations at various times. We read of strings, and pipes and drums, and even bells ringing at one and the same time. It is difficult to form the slightest idea of the effect, because of the absence of more particular accounts. The scores of those days have not been transmitted to us, and so the laurels of Hector Berlioz, who is supposed to be the first to suggest such combinations upon scientific principles, may still be carried upon his brow.

One of the earliest examples of instrumental scoring is in Monteverde's "Orfeo e Eurydice," represented at Mantua in 1608. Out of this we can gather an idea of the effect the composer desired to produce. The score contains parts for two harpsichords, two lyres with thirteen strings, ten violas, three bass violas, two double basses, a harp with a double row of strings, two small French violins, with guitars, organs, a flute, clarions, and trombones.

The bass violas accompanied *Orpheus*, the violas *Eurydice*, the trombones *Pluto*, the small organ *Apollo;* and *Charon*, who would probably, in the present day, have been treated to the whole body of instruments to sustain his terrible utterances, was made to be content with a guitar.

The recital of incidents of the infancy of science or of manhood are always fascinating, if they are not interesting; but time would fail to trace step by step the course of musical art in the treatment of instrumental combinations in all its details in this place.

The great effects arising out of the encouragement of polyphonic vocal music as represented by the madrigal, with or without accompaniments, were manifested in various ways. The introduction of bars to mark the rhythmic divisions of the music led to the expansion of forms and admitted of a more elaborated interweaving of parts. The establishment of the opera, and the attempts made by Jacopo Peri (about 1556-1612), the poet Rinuccini, and the bold and far-seeing reformer Monteverde (1568-1643) resulted in the introduction of dramatic expression as a new factor in the scheme of music.

The old *chansons* or *canzoni*, as the polyphonic vocal compositions were called before the name of madrigal was found for them, furnished a name and a style for new forms of instrumental compositions. The improvements in the keyboard instruments admitted also of greater freedom of execution than heretofore. The limits of the song compass were, however, very rarely exceeded, and the rules of harmony were observed and the parts defined, so that even in pieces for the virginals or harpsichord it was possible to separate the harmony and distribute it among other instruments or voices. One of these *canzoni*, written by Johann Gaspar Kent for the organ about the year 1662, was disintegrated by Handel, and adapted to words and inserted by him as his own in the Oratorio "Israel in Egypt." The chorus is called "Egypt was glad when they departed." The only alteration Handel made was by transposing it a whole tone. The majority of these *canzoni* were written in fugal style or form of imitation, as may be seen in the *canzona* just referred to. This is in imitation by inversion. Girolamo Frescobaldi, in 1637, published a collection of his *canzoni* all in fugal form.

The longing desires of the composers of the sixteenth and seventeenth centuries for expansions of the recognised forms employed in music, gave rise to varieties of treatment which in turn became points of departure. The cantata, one of the then new forms of composition, arose from the improvements in recitative made by Carissimi, the immediate invention being due to a noble Venetian lady, Barbara Strozzi. She published some vocal compositions containing an admixture of air and recitative under the title of *Cantate, Ariette e duette*, in 1623, and intimated in the preface to the work that having invented this mixed style she had given specimens of it to the public by way of trial. Her own composition shows a certain amount of talent for the time at which it was produced, but the style she invented caught the fancy of musicians, and the cantata became an established form of composition more or less varied according to the genius of him who employed it.

The name of cantata did not find its way into this country until a century later, and then, curiously enough, it was introduced by a German, Dr. Pepusch, who published six cantatas for a single voice with accompaniments. The title of cantata is now given to any sort of short work written to sacred or secular words and composed of a mixture of solos, recitatives, choruses, &c., which, when set to sacred words, is not of sufficient length to justify the author in calling it an oratorio; or an opera, when it is set to secular words, and is not intended to be acted.

Purcell, Blow, Eccles, Weldon, Greene, Cooke, Boyce, Hayes, and other of the representatives of the English school of music, gave the title of "Ode" or "Pastoral" to their compositions of this sort, sacred or secular. One of the earliest pieces published after Dr. Pepusch in England to which this name is attached is, "A descriptive Cantata for seven voices, written for the anniversary dinner of the Royal Society of Musicians, 1835," by Tommaso Rovedino, an Italian bass singer who settled in London about the year 1790. Carissimi was the first who wrote cantatas to sacred words, and several examples of the cantatas of Astorga, Rossi, Marcello, Cesti, Alessandro Scarlatti, Gasparini, and others have been printed from time to time. Domenico Scarlatti and Pergolesi extended the form and increased the number of the movements, and Dr. Pepusch's cantatas, already referred to, are in this style. Handel wrote cantatas, and Bach's church cantatas number over two hundred. Henry Carey also wrote mock cantatas in which all the serious import of an inflated style in music was set to words of droll intention. The accompaniments to the Italian cantatas were of a nature calculated to try the skill of the performers to the utmost. Those who would accurately render these portions of some of Alessandro Scarlatti's, for example, were placed in the highest ranks of executants. Players of the present day smile at these so-called difficulties.

The music for the virginals written by Birde, Bull, Gibbons, and other composers of the Elizabethan period, exhibits a far greater artistic advance than their Church music. The same may be said generally of the works of Humfrey, Purcell, and Blow of later date, and so on throughout the generations.

The anthem, as it was formulated out of the efforts of musicians one after another, attained a shape and character which has excited the admiration even of foreigners. It is essentially an English production, and has no corresponding representative in the Church music of any other people. There are many conjectures as to the origin of the term, but none of them are completely satisfactory. Because it is performed by the singers on the two sides of the choir, the name has been stated to be derived from the Greek ἀντιφωνια; because it is said to be the flower of the service, its name has been traced to ἀνθεμίς, various other significations have been advanced, and we are still in ignorance. We know that it exists and that some of the most distinguished English musicians have contributed to its maintenance and continuance.

It is set to words chiefly selected from the Bible, or to some serious paraphrase of the Book of Psalms, arranged in such a manner as may suit the ideas of the composer as to the most forcible method of expressing the words. There are chorus or full anthems, verse anthems, which have passages for solo voices, and "instrumental" anthems. The latter are so called because orchestral instruments are sometimes added to the organ. The musical setting of the Canticles or selected Psalms in regular use for the daily celebration is called by the general title of a Service. This includes all the music arranged for Divine worship, except the responses, which are sung according to ancient usage handed down from time immemorial, varied a little according to the "Use" of the place; the daily Psalms, which are chanted, and the anthem. Those who desire to become acquainted with the subject more fully may be referred to a little book entitled "English Church Composers."

Another peculiarly English form of musical composition is represented by what is called "The Glee." This is a composition for voices either equal or mixed, with or without accompaniment, more frequent without than with. The like uncertainty which veils the origin of the word madrigal and anthem also surrounds the term "glee." There is very little doubt in the minds of those who have given the subject their serious thoughts but that the word comes from a root which means "combination." When the word "glee," or "gle," is employed by the old poets in connection with music, this interpretation may be applied in almost every case. The "gleemen" were bodies of minstrels, jugglers, and acrobats who combined together for mutual protection and support. They were not so called because they sang glees, for the very simple reason that the "glee," as such, did not exist, and the art of singing in harmony was scarcely known, much less in practice. Besides, many of those who were often called "gleemen" had nothing whatever to do with the performance of music. The dictionary meaning given to the word "glee"—namely, "joy, mirth"—cannot be accepted as applying completely to the description of musical compositions called glees. If so they would be all of one character, joyful and merry, and would render the qualifications applied to the word by musicians altogether needless. If, however, we substitute the words "combination of voices in harmony" for the word glee to each of the following terms, the description becomes complete: Serious glee, elegiac glee, anacreontic glee, bacchanalian glee, cheerful glee, humorous glee, and comic glee. The historical predecessors of the glee were the madrigal, the round, the catch, and the canon.

The madrigal was written to be sung by many voices to a part, the parts being interwoven contrapuntal passages, one voice answering to another, the whole structure being in one movement. The round is a piece of music in which the melody is so contrived that if it is taken in sections at certain given points it should make harmony. It is, in fact, a canon in the unison. The canon (so called because it is constructed according to rule) is more scientific in character. The parts may be answered at various intervals according to the will or fancy of the composer. It may be in two, three, or more parts, and the subject may be taken at any interval. Like the

round, it may be perpetual—that is to say, it may be capable of repetition an indefinite number of times; or it may be finite, or terminable after a certain number of bars. This device is more frequently employed in music to sacred words than to secular, though there are many effective canons of the latter class. The catch is a peculiar form of canon in the unison, in which the sentences are so disposed as to make the singers seemingly catch at each other's words.

One of the best examples of this musical punning is Webbe's four-part catch, the words of which are—

> Would you know my Celia's charms,
> Which now excite my fierce alarms?
> I'm sure she's fortitude and truth,
> To gain the heart of every youth.
> She's only thirty lovers now,
> The rest are gone, I can't tell how.
> No longer Celia ought to strive,
> For certainly she's fifty-five.

The humour of the catch consists in the play upon the words, each singer apparently stoutly maintaining his opinion of the age of the lady, which is variously stated to be thirty, forty-two, and fifty-five.

There is a large literature of these catches, some of them as old as the time of Shakespeare. A great quantity was produced in the reign of Charles II., but the words are unsavoury, and the cleverness of the music makes one regret that the men of genius of that age should have dragged a beautiful and pure art through such a miry way. It may seem strange when it is stated that side by side with these undesirable compositions the most popular style of vocal music was the Psalm or hymn-tune. Some writers have gone so far as to state that the glee is a combination of these ribald catches and the choral or Psalm or hymn-tune. Without endorsing this statement, it must be admitted, that collateral with the cultivation of the catch, the hymn-tune was certainly next in favour. Books containing samples of each style were printed and circulated, the latter under various titles, such as "David's Harp well tuned," the "Psalm Singer's Jewel," and so forth. Nearly all the books were prefaced with introductions containing explanations of the principles of music and the art of singing, with especial reference to the art of Psalmody.

The earliest mention of the word "glee" applied to compositions in vocal harmony, was in a book printed by John Playford in 1659, with the title of "Ayres and Dialogues." Another book, called "Catch that catch can, or the musical companion, containing Dialogues, Glees, Ayres, Ballads, &c., some for Two, Three, and Four voyces. London: Printed by W. Godbid, for J. Playford, at his shop in the Inner Temple, 1667," was long supposed to be the first in which the term was used.

The first composition called a glee was a three-part "ayre," by Thomas Brewer, Organist of Christ Church, in Newgate Street, London, the words of which begin "Turn, Amaryllis, to thy Swain." It was not, however, until nearly a century later that the glee was a distinct and recognised form of composition. The impetus to the thoughts of English composers in this direction was given when the Catch Club, a body of noblemen and gentlemen who met for the practice and enjoyment of vocal music, was established in 1761. The prizes, which were given for catches, canons, and glees, brought into exercise one of the phases of the genius of such men as Webbe, Stafford Smith, Callcott, Danby, Spofforth, Horsley and others. The club discontinued their prizes in 1794, and the glee as a composition then began to change its character, and to foreshadow the part-song, which is now the popular form of vocal music of a simple character. Such writers as Hatton, Smart, Leslie, Macfarren, and others have produced a large number of interesting and even beautiful specimens of compositions in this class. The part-song may possibly be the stage of a development the end of which cannot now be foreseen.

The word chorus, as scholars know, comes from the Greek, and was applied to a band of singers or dancers employed on great occasions in the ancient theatres. The name is supposed by Dr. Donaldson to be derived from χόρος, the place where these exercises were performed in Sparta. Of the exact part music played in the ancient tragedies it is impossible now to determine. It is supposed that a simple rhythmical declamation analogous to chanting was performed. The accompaniments of flutes was made use of for the choruses, but whether the music was further elaborated it is impossible at this distance of time to say. All that is known is that the chorus, which was originally Terpsichorean, became Apollonian—the dance was made a song.

The chorus of voices which now forms so important a part in the vocal works of all kinds, sacred or secular, owes its development to a period within the last two hundred years. The old madrigals could scarcely be called choruses, though the first pieces sung in the early operas and oratorios were madrigal-like in form. The invention of the dramatic or operatic chorus is claimed by the French. The choruses of Lully are feeble in design and colourless as dramatic creations. Those of Campra (1660-1774) display more advanced thought and novel rhythms. Gluck invented *morçeaux d'ensemble*, Spontini enhanced the brilliancy of instrumental colouring, while Cherubini clothed the musical outlines with graces of forms neglected by or out of the capacities of his predecessors. Meyerbeer carried on the development until his choruses became as much an integral part of the dramatic action of his operas as the *soli* portions. These composers were nurtured and encouraged by the French people, and although they sprang from nations other than Gallic, France claims their artistic services as her own contribution to art. With regard to the exaltation of the chorus as an element of opera, it may be mentioned that in Handel's time there were few choruses to the stage representations, the opera was for the most part a series of vocal solos. The magnificent choral effects produced by Handel in his oratorios demonstrate the mighty strength of expression which such a means can be made to assume in the hands of a giant.

The chorus singing of the present day in various parts of the nation testifies in the most forcible manner to the great advance made in musical lore and knowledge. It is not fifty years ago since it was found necessary to bring to London a small band of Yorkshire vocalists to form not only the nucleus of a chorus, as they afterwards proved to be, but at the time of their arrival the only competent chorus in the Metropolis.

The large number of choral societies now existing in and about the capital is remarkable. The greater portion of the contingent of 3,000 voices required for the Handel Festival is supplied by London, and there is scarcely a decent town in the United Kingdom which has not one or more societies capable of executing choruses with all needful nicety of tone, proper expression, and intelligent attack.

Before quitting the theme of the chorus, it will be interesting to refer to other uses of the word besides those already spoken of. In the tenth century chorus was a bagpipe, as it is described as "pellis simplex cum duobus cicutis." The connection of the word chorus with *cornamusa*, the Italian word, and *cornemuse*, the French word for a bagpipe, is also noteworthy. In the "Promptorium Parvulorum," a

Latin-English dictionary of the fifteenth century, the word is used to describe a "Crowde, an instrument of musyke." The drone of the bagpipe and the unstopable strings of the old "Crowde" becoming a sort of burden or chorus to the melody played on the strings.

(*To be continued.*)

THE GREAT COMPOSERS

By Joseph Bennett.

No. XXIV.—HÉROLD (*continued rom page* 145).

From the production of "Le Lapin Blanc," Hérold ceased to write in his journal other than passages which struck him in his favourite authors, and thus cut off from us the most important source of information at once accurate and interesting. This is all the more to be regretted because the closing years of the master's life were those of his greatest triumphs—those in which, conquering the world's applause, he wrote his name on tablets more imperishable than brass.

In 1826 Hérold associated himself with Planard, as musician and librettist, accepting from him a drama entitled "Marie." Every amateur knows this work by repute, but, though it still belongs to the repertory of the Opéra Comique, few English music-lovers may have been privileged to hear it. "Marie" hardly accords with the taste of the present day. It involves no commanding story of sensational interest, and the music, fitting itself to a slight and rather episodical subject, has for its leading features refinement and delicacy. But sixty years ago a sense of the idyllic was not lost, and "Marie" enjoyed extraordinary popularity from the first night of its production at the Opéra Comique (August 12, 1826) till newer works from the same pen diverted interest to themselves. Nevertheless "Marie" cannot be accepted as belonging to the composer's most characteristic productions. Hérold took a singularly long time to discover or, at all events, to illustrate his own individual style. He began by imitating whatever was most popular, and was naturally drawn into the train of Rossini by the united force of superior attraction and self-interested calculation. Little by little, however, as the French composer felt his innate strength, he emancipated himself from a somewhat ignoble situation and put forth his own powers in his own way. The music in "Marie" evidences this change unmistakably, though by no means free from the influence of Rossini, whose spirit it partially reflects, as well as the characteristics of his style. But in 1826 a touch of Rossinianism was no obstacle to popular success, and "Marie," as we have said, was promptly taken to the public heart and cherished there. First all Paris, and then all France, sang the choice bits of the work, till on every hand were heard the strains of "Une robe légere," "Batelier, dit Lisette," and "Je pars demain."

At this time Hérold had dismissed himself from the post of accompanist at the Italiens, and gone to the Grand Opéra as chorusmaster. The good fortune of "Marie" may or may not have led to further promotion, but, in any case, from chorusmaster Hérold rose to be *chef du chant*, "a position," says M. Jouvin, "which gave him, in association with the *chef d'orchestre*, the artistic direction of our first lyric stage, but absorbed his time, labour, and energies in exchange for very little glory." The constant duties of his office had the more serious effect of diverting Hérold from the work of composition, and during three years he produced only one piece, unless six ballets be counted. These appear to have given him very little trouble. He used to write them in the midst of his friends, in whose conversation he at the same time joined. Their names and dates are as follows:—"Astolphe et Joconde" (1827), "La Sonnambule" (1827), "Lydie" (1828), "La Fille mal gardée" (1828), "La Belle au Bois dormant" (1829), "Les Noces de Village" (1830). M. Jouvin has some interesting observations upon the method of these and other ballets of the period:—"The art of writing ballet music was, at that time, an art of arrangement. The melodies employed by the composer, borrowed by him from works old and new, even from the refrains of the vaudeville and the tunes of the street, had to explain the pantomime of the characters, and, by the ingenious introduction of a known theme, reveal to spectators the situation which the dancer could not depict by mere movement. In 'La Sonnambule Villageoise' Hérold happily introduced into the quarrel of the two young peasants the piquant duet of the two old women in 'Le Maçon,' and he recalled with much charm the popular melody of Amadée de Beauplan, 'Dormez donc, mes chèrs amours,' in the scene of sonnambulism. This framing demanded a certain art, and when the operator was a Hérold there were reasons why the tasteful ornaments of the frame should be worth as much or more than the picture. The imagination of the composer of 'Marie' was not so completely the slave of the hand occupied in making the *pot-pourri* as that she failed to open her wings on her own account. In following her with his eyes into space, the arranger, leaving the scissors for the pen, became an inventor, and a work of marqueterie one of inspiration. In 'La Sonnambule,' a dramatic *Finale*, second act, and the symphonic piece accompanying the promenade of *Thérèse* upon the tiles, bear the mark of great talent."

The one work, other than ballets, to which reference has been made was some incidental music to a drama, "Le Dernier jour de Missolonghi," written by Ozanneaux, and produced at the Odéon, April 10, 1828. We are told that in this the poet succeeded a little, and the musician a great deal. Hérold's contribution included an overture, often heard for years after in concert-rooms, some songs and dance measures, and a prayer. About this time—the date is variously given—Hérold received the Legion of Honour, thanks in some measure, perhaps, to Rossini, who, M. Azevedo tells us, would not accept that coveted distinction till after it had been bestowed upon his gifted fellow-artist.

In 1830 appeared, at the Théâtre Ventadour—temporary home of the Opéra Comique—a one-act piece entitled "L'Illusion." The story, by Saint-Georges and Ménissier, was gloomy, ending with a suicide, but Hérold's music made its sadness poetic, and all Paris ran to hear and to weep. M. Jouvin cynically remarks that every woman whose eyes were beautiful enough to shed tears with grace frequented the Ventadour, and copiously cried over the love and misfortunes of the heroine. Thirty-one performances of "L'Illusion" were given without a break, and the "run" of the piece extended, through the heats of summer, to seventy-nine nights—a wonderful success in the Paris of that day. Looking at this result, it may be worth while to dwell a little upon the cause. The plot of "L'Illusion" is certainly happy in its opportunities: A young diplomatist, travelling to distract his mind from disappointment in love, meets, in a Tyrolian village, with a girl who is the exact counterpart of the woman who is lost to him. In her person he worships the object of his adoration, but "on ne badine pas avec l'amour." That which is an illusion to the man is a reality to the village maiden, and at length the hero determines to marry her, though still not for her sake so much as for her likeness to another. At this juncture the

lost love appears upon the scene. Death has widowed her, and she is free. Learning the situation the peasant girl takes an heroic resolution. At the wedding ceremony it is the true adored one who, prompted by the counterpart, occupies the bride's place. As for the Tyrolienne, having made happy the man to whom her heart is given, she throws herself into an abyss, and perishes. No wonder that, with such a sympathetic, poetical, and touching story, all Paris went to see the "Illusion." With regard to the music, M. Jouvin writes: "Hérold composed eight pieces for this one-act drama, all of which reveal the sure and skilful hand of a great musician. Particularly admired are the overture, treated as a *pot-pourri*, the introduction, picturesque and full of colour, a delicious romance, a well-developed *Finale*, which includes a waltz still remembered, though the work as a whole has disappeared from the scene, 'La valse de l'Illusion,' under which title it was for a long time popular."

Hérold's next venture was a failure as conspicuous as the success of "L'Illusion" was great. The composer's biographers, or some of them, contend that this was the fault of the librettist, Planard, who, falling himself, involved excellent music in ruin. Planard named his work "Emmeline," and took the story from an English novel, but, apparently, without adapting it to French tastes, which were not gratified by waiting through three acts for the softening of a flinty father's heart in the interests of true love. Among the audience at the *première* of "Emmeline" was the dramatist Scribe, of whom, in this connection, M. Jouvin gives some interesting particulars:—

"M. Scribe regularly attended the first representations of works by his *confrères*, occupying a box for which he paid; it being his rule never to ask for free admission even to the theatres whose fortune he made. Of all the spectators attracted by what is called a dramatic solemnity, M. Scribe showed himself the most attentive and the most reserved. At the back of his box, serious and silent, he followed the course of the work for the first time submitted to public judgment or caprice. Success or failure, cheers or hisses, calm or tempest among the crowd, nothing troubled or deranged his meditative repose, nothing was able to draw from his emotion or his impatience a visible sign of satisfaction or the reverse. Not that he envied the success of a *confrère*, or that he would hide from spectators the pleasure, enjoyed in secret, of witnessing the failure of others. He was above the petty meanness of an author's vanity, and, if he desired success for himself, he loved to see it reward his colleagues. M. Scribe visited the theatre to study his art, not for diversion. If the drama was well received, he went away without saying a word; if it failed, not on account of the subject, but because of indifferent workmanship, he would remark, on leaving his place, "That is a piece which I shall reconstruct."

Scribe saw just such a piece in Planard's "Emmeline." He wrote one of his own on the same story, brought it out at the Gymnase, and obtained a great success.

Of the "Emmeline" music, only an orchestral fragment survives; this being played at the Opéra Comique, between the second and third acts of "Marie," whenever that opera is performed. Hérold's French admirers are distinctly of opinion that, if revived, "Emmeline" would have a chance of favour, and one of them demands, "Why allow a masterpiece of grace and sentiment to sleep in the library of a theatre?"

In 1830 Miss Smithson, the English actress, re-appeared in Paris, to court once more the favour shown by the French public during her tour with Macready two years before. It is said that Miss Smithson failed to obtain success in England after her triumph in France, and some Gallic writers are unkind enough to insinuate that insular pride would not cry "ditto" to French judgment. The matter is not worth discussing now. Enough that Miss Smithson went back to Paris, and appeared at the Ventadour (May 11, 1830) in a piece called "L'Auberge d'Auray." This appears to have been written to provide the English artist, who could not play in French, with a pantomime part designed to show the eloquence of her gestures and facial expression. She had to pourtray the anguish of a peasant wife whose husband is tried and condemned to death on suspicion of harbouring a Vendean leader. Dramatically, the experiment failed, but some incidental music written by Hérold and Carafa presented a redeeming feature, and the piece made at any rate a *succès d'estime*. Twelve months later Miss Smithson married Hector Berlioz and began a matrimonial career not unlike, in sad disappointment, her experience on the stage.

We now reach the most glorious period of Hérold's life—that in which he gave "Zampa" to the world and followed up his masterpiece with "Le Pré aux Clercs." Like most other composers of opera, Hérold found his greatest difficulty in the obtaining of good libretti. Of the many new dramas submitted to him few pleased, till at last the master began turning his attention towards old subjects, among others that of "Don Juan." That Mozart had already dealt with it does not seem to have prevented Hérold from at least entertaining the idea of trying his own hand upon the story. At any rate, he spoke about it to the dramatist Mélesville, who, glad of a chance of appearing as Hérold's co-labourer, set to work immediately upon a libretto embodying the principal incidents introduced by Da Ponte into the book for Mozart, but, of course, under new conditions which, as "Zampa" must be familiar to musical readers, we need not stop to indicate. Hérold approved the drama as thus prepared and began the music with zeal.

At this time the Opéra Comique (in lodgings at the Théâtre Ventadour) was in a very bad way. Collapse and ruin so stared the enterprise in the face that it became for the director a matter of serious concern to find a work adapted to please the public. But this unfortunate person missed his chance when Mélesville read to him the libretto of "Zampa." It did not please him, he rejected it, and went on to inevitable catastrophe. Hérold, who was present, put the unfortunate MS. in his pocket, saying, "The subject suits me, my music is three parts finished; when you want a success to save your theatre you can come and find me." When the non-perceptive manager had come to hopeless grief, it was resolved to make a special effort and, if possible, resuscitate the fortunes of the Opéra Comique. France could not, for very shame, allow them to remain in such a state, and incur the reproach of neglecting a peculiarly national form of art. Consequently, the famous Dr. Véron was placed in charge of the Grand Opéra, the man he superseded, M. Lubbert, being transferred to the Ventadour, and commissioned to raise that house from its low estate. Lubbert and the authorities behind him set about their task in good earnest. Among other steps, they brought Valentino from the Grand Opéra as *chef d'orchestre*, increased the orchestra till it numbered eighty performers, and announced for the opening night a new opera by Hérold, entitled, "Zampa, ou la Fiancée de Marbre." No one knew what would be the result, but on all hands men felt that the life or death of the Opéra Comique was involved. On the morning of the opening one journal said:—"To-day the grand inauguration will take

place. . . . 'Zampa, ou la Fiancée de Marbre,' is the work destined to effect a great act of resurrection or sudden death; for it cannot be concealed that, after so many promises, if the result disappoint all is over for a long time with a theatre which the public can neither love nor avoid in moderate measure." So said they all on that momentous third day of March, 1831, and it is easy to believe that Hérold felt weighed down by an immense load of responsibility. He carried the burden, not of his own fortunes merely, but those of an historic stage. What wonder if he staggered under them? or if he felt buoyant and light-hearted when Paris thundered its approval of the new work, lifted the composer to the skies, and temporarily saved the Opéra Comique from ruin?

It is no part of our purpose to criticise here an opera so well-known as "Zampa," but it may be worth while to show how some of Hérold's contemporaries and countrymen regarded it. M. Scudo wrote: "The side of this work that stands open to criticism is, as nearly always with Hérold, confusion of styles. The austere and sober phrase of 'Joseph' (Méhul) is found in company with Italian *bravura;* the chansonette disperses with its importunate cock-crow all the phantoms evoked from the supernatural. Mozart, Méhul, Weber, Rossini, Auber—how many more?—may be found in the hybrid formation of this superb monster. You find in 'Zampa' the echo of all the inspiration, of all the great voices of the time. Under the mobile structure of that orchestra, so full of presentiments and mysteries, you distinguish Weber; those duets, those Venetian-coloured *Finales*, conceived, worked with the vigorous authority of a master, speak to you of Rossini, while here and there the small details, the grace, the spirit, the lively and piquant features murmur in your ears the names of Boieldieu and Auber. Every instant one regrets that a man capable of producing the art of others with such intensity of reflection, such supreme ability—a man of such rare talent—did not learn to speak for himself. It is, they say, because Hérold had no personality. Invention failed him; his opéra-comique, more grand than that of Auber, is but a reduction of grand opera." Now let us hear M. Jouvin on the same subject: "That which ranks 'Zampa' among the rare and privileged productions, the authority of which establishes itself more and more, is that all the divisions of art are brought into equilibrium. The brain, the heart, and the hand of the composer are fraternally associated to produce a thing complete and perfect. Hérold's melody, flowing in abundant stream, is by turns passionate and light, it comes from lofty elevations or mysterious profundities, and if a bright ray of sunshine makes it scintillate upon the stones where it babbles, never does a vulgar phrase throw itself into the current of pure originality, and affect its transparency. The harmony, of sustained power and elegance, taking in some sort, under a competent hand, all the forms and folds of sonority, proves a creative gift, even in the art of combining groups of chords; the shock of modulations, in appearance the most violent, passing into harmonic resolutions of incomparable sweetness. One is surprised that such an aggregation of notes, which seem to do violence to sound, should be a caress to the ear. . . . In 'Zampa' one runs through the entire gamut of sentiments and passions; all is contrast in that production at once masterly and charming, and in which the style of the musician is nevertheless an admirable unity." We have now heard the critic and the eulogist speak, each representing a section of the musical public, to whom "Zampa" submitted itself for judgment. As to the opinion of the present time, it can hardly be said actively to exist. "Zampa" has not been heard in England, we believe, since its production at the Gaiety theatre many years ago, and our concert-rooms have only the overture. But an opera so famous, about which every amateur has heard, and concerning which he knows something, can hardly have disappeared for ever. It will come up again some day and make the name of Hérold once more familiar.

With regard to the immediate results of "Zampa," we take the following from Scudo's *Musiciens du Passé, du Présent, et de l'Avénir*. "'Zampa,' from its first appearance at the Ventadour, had not the success which is commonly reported. More fame than cash—such was the moral of the comedy. In France and elsewhere Hérold's renown grew, but he gained little in fortune. It was only later that his music, however honourably received, became for the Parisian public an object of attraction. There are musicians who succeed during their lifetime; others see their star rise in the heavens only when they have reached the abode of Pluto. Halévy dead, it was everybody's business to forget him. Of his numerous works it is doubtful if more than a few friends know their names. 'La Juive,' which is better than nothing, endures at the Opéra, but not a note of 'Guido et Ginevra,' 'Charles VI. 'Le Juif Errant,' and 'La Magicienne' has survived. He left behind him the score of 'Noé'—who has troubled about it? Speak to men whom this matter concerns, and they will answer, like Louis XIV., 'Otez-moi ce magot de devant les yeux?' On the other hand, Hérold is, to-day, thought much of by all of us. If life neglected him sometimes, death did wonders in his favour."

A month after the production of "Zampa," Hérold's connection with the Grand Opéra was broken off by the director, Dr. Véron, as a measure of economy. The institution, though receiving an enormous annual allowance from the State, had been for a long time getting deeper and deeper into debt, till at last the time came for authoritative action of some sort. Under these circumstances, Véron was installed as director, with orders to adjust expenditure to revenue and restore the fortunes of the house. The Doctor, in taking the post, bound himself to respect the engagements entered into with artists by his predecessors, but it happened, in the case of Hérold, that his contract as *maître du chant* was verbal and not committed to writing. Véron at once seized the opportunity to reduce expenses, and the *maître du chant* received his dismissal. Hérold, however, was not the man to put up with treatment of this kind. He promptly appealed to the courts of justice, which took nine months to consider the matter, and then decided in his favour. The decree went forth that the first *maître du chant* at the Opéra must be treated as a *premier sujet*, that there was an implied contract between Hérold and the institution, that the dismissed official must be reinstated for a term of ten years and a-half, at a salary of 5,000 francs, and that the director must pay 3,750 francs as salary for the nine months of deprivation. This, it must be admitted, was not exactly a feat of economy on the part of the illustrious Doctor, who took care not to say anything about it in the Memoirs which, some thirty years ago, all Europe read with amusement. In justice to Véron, M. Jouvin points out that, though he was hard upon the *maître du chant*, he could be considerate to the composer, and saved "Le Pré aux Clercs" at a critical moment by lending one of his artists to take the place of a recalcitrant.

Once more Hérold became concerned with the fortunes of the Opéra Comique, to which "Zampa" did but temporary service. The director, Lubbert, was active and able, but, according to one witness,

the institution had fallen into hopeless decay, while the public avoided the Ventadour as a house which had become *declassé*. Six months after "Zampa" the affairs of the theatre had reached a crisis, and again something had to be done on the principle of "kill or cure." Lubbert then bethought him of a great work suited to the taste of the day—sombre in character and making a strong appeal to the imagination and emotions of the audience. This was not *opéra-comique* by any means, but what could a poor director do? A man who has gone under water twice cannot afford to be particular as to the means of keeping himself afloat. Lubbert, in pursuance of his scheme, invited the co-operation of Scribe and Castil-Blaze, by one or both of whom the story of the notorious poisoner, Marquise de Brinvilliers, was selected for treatment. Ten pieces of music had to be written for the drama, and, there being no time to spare, the task was divided among nine composers: Cherubini, Berton, Paër, Boieldieu, Auber, Carafa, Batton, Blangini, and Hérold. Of course the music was a mixture of styles, and as a musical play "La Marquise de Brinvilliers" attracted only the curious. Neither did it succeed as a drama. First performed on October 31, 1831, it ran, if running can be spoken of in such a connection, till December 9, when the house closed. M. Lubbert had shot his bolt, it missed, and there was no course open but to shut the doors.

In January, 1832, the Ventadour re-opened with M. Laurent as director. He, too, was compelled to try drama, and he, too, failed; his tenancy of the unfortunate theatre lasting six months only. What to do now for the poor Opéra Comique? Obviously, some said, to change the theatre, and this advice prevailed. A little theatre, the Nouveautés (now the Vaudeville), was taken, and there, in September, 1832, the second stage of France was set up with very few hopes and many fears. Apparently the institution was doomed, but there could be no harm in another struggle. Hérold at once began writing for it, and, in October, he and Scribe produced a little piece "La Médicine sans Medicin." This, however, was only a sop thrown to an impatient director clamorous for novelty. It answered the purpose, proved to be a success, and assisted in keeping the house open till the composer had finished an opera to be known as "Le Pré aux Clercs"—a masterpiece destined to revive the faded glories of the Opéra Comique and complete the edifice of Hérold's fame.

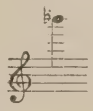
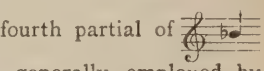
(*To be continued.*)

KEY COLOUR.

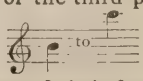
By Franz Grœnings.

(*Concluded from page* 656, November, 1887.)

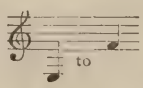
On *Wood-wind* instruments differences in colour or *timbre* of notes run or group themselves very differently to those on brass instruments, which proves again distinctly that Key Colour cannot be generalised. On any wood instrument the lowest note stands out in richness against all the rest, as the sound emanates solely from the end opposite the mouthpiece (bell end), whereas with all other notes the direction of sound is divided between the bell end and some open lateral holes, whether they determine the length of the vibrating air column in producing fundamental notes, or whether they are opened merely to help the division of the air column at one of the loops, necessary to produce with ease the harmonics or upper partials required. Again, the lowest octave stands out, all its notes being fundamental notes; the notes above are partials of those fundamental ones at higher wind pressure. These may, as in brass instruments, be produced as higher partials of lower fundamental or as lower partials of higher fundamental notes, with a very slight difference as to *timbre; e.g.*, on a Boehm flute— may be produced as fifth harmonic of ; as fourth harmonic of (the usual way); or as third harmonic of

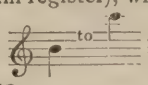
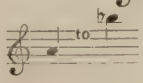
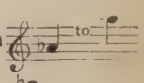
In a similar way  may be produced as seventh partial of ; as sixth partial of ; as fifth partial of ; or as fourth partial of 

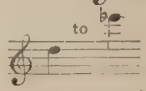
the latter being the way generally employed by opening in addition the hole, to form a loop at one-fourth of the column of air employed. Double reed instruments, like oboe, Cor Anglais, and bassoon, are similar, but the latter two give further illustrations of what I said about the effect of additional resistance to overcome, when speaking about bends in cornet and trombone, as it will be found the peculiar character of Cor Anglais is more pronounced in notes where the vibrating air column reaches below the knee, and on a bassoon the real "funny" notes are to be found on the long joint, owing mainly to the wind being forced round that small acute angle at the bottom of the butt. The single reed instrument, the clarinet, is similar and differs at the same time, as unlike on the others, the second partial or octave of any fundamental note will not speak, whereas with the help of the thirteenth key (for a loop) the third partial or twelfth of any fundamental note is easily got; hence the fingering of the third partials (or twelfths)



corresponds with that of their fundamentals—



whereas on flute and double reed instruments the fingering of the second partials (or octaves) corresponds with that of their fundamental notes, from which it is clear that any distinctions between scales based on the mixture of fundamental notes and lower and higher partials on a clarinet, would widely differ from those on the other wood-wind instruments; moreover, the character of a register, say the third partials (medium register), will be found to lie on a C clarinet from  ; on a B flat clarinet from  ; on an A clarinet from 

on an E flat clarinet from  when measured by one pitch. Where then to look for fixed or absolute Key Colour in wood-wind?

Of wind instruments not *à bouche*, those *without* reservoir (or worked by direct hand pressure), such

as concertinas in general, melodeons, and all kindred instruments, do not deserve much consideration, as they are, as a rule, very imperfectly made and tuned (or rather, tuned out of tune); any piece will give a being of only ordinary sensitiveness the "horrors," whatever key the said character piece may be played in. On a so-called *Celestial* concertina, this effect is whimsically multiplied, as each note is provided with two tongues, tuned with malice aforethought at a difference. I sincerely hope that the inventor had no authority for christening them thus, and that they are not shadows cast before coming events. I would except well made English concertinas; but they need not be considered separately, as any performance on them is like a melody only, played on a harmonium with the expression stop drawn, as far as our discussion is concerned.

Of wind instruments *with* a reservoir, we have the harmonium and the organ. The *harmonium* without the expression stop resembles an organ, as the wind is forced evenly and equally through all open valves, steel springs acting on the reservoir. With the expression stop pulled out deductions as to Key Colour would not be quite reliable, as the performer may vary the wind pressure at will and might reverse the character of two keys by clever manipulation in blowing. No such deception would be possible on the *organ*, and here we have at last an instrument which would fully, clearly, and conclusively prove my views, were it not for a slight difference arising from the impossibility of perfect tuning. Three agents are at work in organ playing: (1) a man at the back to pump air; (2) a man at the front to allow the said air to escape (more or less judiciously); but (3) the real player or motor lies on the top of the wind reservoir, an innate mass of lumps of pig iron and weights, supplying a constant and equal force to all notes whose valves are opened, whichever chords or scales they may belong to; major and minor keys are supplied alike; D flat receives the same treatment as C, whether in a Missa solemnis or in a Requiem; and the result is, that all artificial scale colour is absent, leaving only Nature's regular up and down gradation, corresponding with excitement and depression, as set forth in The Musical Times of November, 1886, page 651. Any organist would, on a festive day, transpose a hymn which, on ordinary days, he played in A, instinctively and without hesitation (that is to say, if he *can* transpose) a semitone or a tone *higher*, and not a fourth lower to E, said to be the most brilliant key. On a mournful occasion any organist would just as naturally transpose the same hymn down to A flat or G; in fact, were the organist guided in the choice of key by the erratic characteristics laid down in some books instead of by his natural instinct, he might run the risk of a proposal being made by the congregation to have his cranium examined.

A parallel or similarity between, say, piano and organ, as to Key Colour, is therefore out of the question; faulty construction, however, might bring it about, if, for instance, an organ builder bored the holes in the top of the wind chest unequally or out of proportion, that is to say, if he made the holes for the sharps smaller than those for every next higher natural.

Now as to the slight discrepancy mentioned before. It is not the tuning in "equal temperament," but the impossibility of accomplishing it to perfection, that leaves a very slight chance of differences being observed even in the organ, by an extraordinary good and critical ear; but here again the difference in starting points between English and German tuners will prove that any possible deductions are not adherent to a fixed pitch. The former tune from C, the latter from A, and therefore slight but unavoidable traces of the so-called "wolf" in a given key on an organ tuned from C must be found in an organ tuned from A in a key a minor third lower. If in tuning an organ the distance of an octave could be divided as mathematically correct into twelve semitones as a foot measure is divided into twelve inches, all chance of scale colour would cease; *e.g.*, all chords built up, say, out of a perfect fifth, a perfect fourth, and a major third, would be exactly alike in total and part intervals and consequent effect whichever note on the keyboard we may start from, whether it be C, G, C, E, or D flat, A flat, D flat, F, or any other, the same as it would be immaterial from which inch-mark on a yard measure we start measuring seven, and five, and four inches from.

How, then, have all those gushing effusions as to fixed characteristics in the various scales come about, when not two instruments can be measured with the same tape? When some slight difference in a few scales, caused through uneven force applied or through faulty tuning has been detected somewhere, the observer, I am afraid, has gone out of his way in search of more, and in many cases the wish to find something may have been the father of the thought of having found it. Such enthusiasts would get more satisfaction by setting to work the reverse way—namely, they might draw up an emotional list first, and then, with the help of a clever mechanic, have an instrument made in which the notes would group themselves into the various combinations calculated to make one feel inclined *classically*, *royally*, *intensely melancholy*, &c., "to order"!

Having reviewed the different classes of instruments as regards *timbre* and distinctive qualities of notes *inter se* on the self-same instrument, we have found differences to exist on various instruments; but at the same time we have also seen that they widely differ as to location and grouping in the different classes, which makes it clear, I think, that it is nonsense to talk of key or scale colour or characteristics generally in music, and without mentioning always and in each case the particular sound-producer referred to.

I had nearly forgotten an instrument of importance, because it may be considered the father of harmonium and organ, although it has preserved its archaic form and semi-barbarous character intact up to the present day; it is a band in itself, and so unique in every way that it cannot be classed with any other, and that anything and nothing may be deduced from it. I mean the *bagpipes*. It is unique in its construction, as, different to its offsprings, the squeezing process is performed in a more natural (*con amore*) manner by the arm, the Northumbrian using even both arms, the left to squeeze the feeder, the right to squeeze the reservoir. A kind of sentry's walk seems to be necessary to assist manipulation, and that may be the reason that bagpipes are not or cannot be introduced in *mounted* regiments. Its effect is always very remarkable, as it allows of no half-heartedness amongst its hearers: as soon as the "wail" makes the multitude aware of what is in store for them, they straightway divide into two very decided sections, the one whose ears are drawn (quite in a pastoral like manner) forward towards the sound producer, the other who looks for exits and return tickets. Strange to say, instead of introducing the instrument itself into the orchestra, composers have hitherto contented themselves with orchestral imitations (as in "Dame Blanche," "Dinorah," &c.); but the best of them are left far behind the original, which is inimitable; its notes do not form any diatonic scale whatever; one note lies in the neighbourhood of F or F sharp, but is neither one nor the other. I am there-

fore at a complete loss how and whereabout to search for traces of Key Colour; perhaps some kind reader from across the border will give me a hint and a start. A Highland Concerto, or, to make up for lost time, a triple Concerto with orchestral accompaniments, would indeed be a novelty in every way. Rehearsal and tuning might be dispensed with, as no amount of them could make even the scales correspond; the soloists might keep in motion by pacing up and down the platform, and easily add the distance effects by occasional walks behind the chorus, the organ, or along the corridors. No doubt the peculiarities of such a combination, and the difficulty to appreciate the merits of the instrument, hitherto made composers shrink from undertaking the difficult task; but now, that at last a national Scottish composer has arisen, we may perhaps look forward to the gap being filled up at an early date. Such a performance might supply abstract Key Colour advocates with very valuable additions to their characteristic vocabulary, and make them imagine that they stand on the brink of the millennium.

MDLLE. JANKA WOHL'S RECOLLECTIONS OF LISZT.*

Of the writing and making of books about Liszt there is no end. Few, however, have done justice to the subject or reflected credit on their compilers. To the general run of these productions there have, fortunately, been exceptions, and in that select category the volume recently put forth by Mdlle. Janka Wohl undoubtedly deserves to be ranked. This gifted lady had known Liszt from her childhood, and towards the close of his life acted for several years in the capacity of his private secretary. The intimate and special relationship which thus existed between her and Liszt afforded her opportunities which she has turned to good, but, let us add, to legitimate account in her "Souvenirs d'une Compatriote," of which an English translation has recently been issued by Messrs. Ward and Downey. She might obviously have made her pages a great deal more piquant had she so wished it, but her reserve has in no way impaired the attractiveness and value of her work. Her aim has been to pourtray Liszt not *en grande tenue*, but as he appeared to an inner circle of tried friends; to record his views on art and literature, his estimates of eminent contemporaries, and, without attempting fully to describe his individuality—a task she compares to that of trying to reflect the universe in a drop of water—to illustrate some of its more salient traits by characteristic acts and sayings. Into the irregularities of his life she has no morbid desire to pry, nor does her veneration lead her to palliate them as "noble antinomianisms." Exceptional himself, he always created exceptional surroundings; in fact, the ascendancy that he exerted over his fellow men and women was, in her opinion, that of an unconscious sorcerer, who often suffered from the effects of his own magic.

The reader of these pages cannot fail to be struck at the remarkable acuteness of Liszt's insight in matters outside his own immediate province. The sudden fermentation of the Russian intellect had a great attraction for him, and his views as to the future of Russian art and literature are expressed in language of the greatest felicity. "Russia," he said, in the course of a conversation with Mdlle. Wohl, "has more intellectual horizons still to discover than lands to explore." And again, "their originality is deep rooted in the soil; it is an emanation of the land, and is inseparable from its snows, its steppes, and from the way its sons look upon life and death." The analogy between Russian works of art and their climate, with its long weary winters and short sudden summers, is worked out very happily in another passage. But as Mdlle. Wohl charmingly puts it, "no matter what chord was touched, one was sure to hear him vibrate." As the sands of his life ran lower, he seemed to reach that "prophetic strain" which our own poet tells us is the outcome of long experience. A discussion of the "Greville Memoirs" led him to condemn such works as tending to destroy the fascination of the past which we love to idealise. He himself had kept such a diary once for awhile, and stumbling on it years afterwards was horrified at its bitterness. "Only the handwriting could convince me that I had really written those unpardonable lines. The blows fell thick under my pen, and the oddest thing is that these notes in no way expressed my opinion of men and things, nor did they coincide with my character. They were nothing but flashes of humour, of irony, of temper, or of enthusiasm, mad and ill-natured ideas which did not spare even my friends, and a *résumé* of trivialities, the importance of which had been exaggerated by my contact with them. . . Memoirs written from day to day will always give a more or less false idea of their author and of the times they are supposed to describe. After this experience of my own I distrust these sort of books; they are, as a rule, not nearly so true as they would have us believe. Greville was bilious, fond of eating, and vindictive; and every time he got an attack of indigestion the world appeared to him under an aspect as false as it was unsightly."

Few men of letters possessed the gift of summarising a character so concisely as Liszt. What can be more pointed or picturesque than the following comments on the career and character of Wagner: "Wagner the idolised, the friend of the King of Bavaria, in no way resembles the Wagner who knocked at my door at Weimar. Then he was a man driven to bay, a Christopher Columbus in despair, who had seen and touched this new world which nobody would believe existed. He carried the treasures of it in his brain and he was looked upon as a madman. His inspiration was contagious and he had an unequalled power of making fanatics. He was a born reformer and neither blood nor fire would have daunted him. Still, there never was a man who worked against his own chances in the way Wagner did. His genius triumphed, so to speak, in his own despite, for nobody put so many spokes in his wheels as Richard Wagner." Again, in regard to Wagner's abuse of his prosperity, Liszt remarked, "in the matter of glory, Wagner had fasted almost continuously for thirty years. Now fasting weakens, and when glory at last did come to him, not drop by drop like to other mortals, but in a flood, he was not strong enough to receive it calmly." So elsewhere, in dealing with the same topic, he said: "When the grand reaction in his destiny suddenly took place, and the King of Bavaria sent for him, Wagner must have thought himself mocked by a dream. Cinderella's godmother had come to life again for his benefit. . . . If he had himself created a Mæcenas on his own lines, he could not have succeeded better. I believe the fatal influence was reciprocal. On the one side the caprices of Wagner would have drained the treasures of Golconda, on the other the King's freaks egged on the schemes of Wagner. They spurred each other on and worked miracles."

Liszt's views on the encouragement which government should give to art are worth quoting: "The opera, the only musical institution seriously and

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* "François Liszt. Souvenirs d'une Compatriote." Par Janka Wohl. (Paris: Paul Ollendorff.)
"François Liszt. Recollections of a Compatriot." Translated from the French of Janka Wohl, by B. Peyton Ward. (Ward and Downey.)

effectively subsidised, in no way gives composers of other kinds the necessary emulation. So their works, together with their genius—if they have any—remain in their portfolios in face of the difficulties, often insurmountable, they meet with in getting themselves heard. 'And without emulation there is no art,' says Schumann. . . . The philharmonic societies are insufficient, for they must in their own interests cater for the public taste. From time to time they timidly hazard a novelty, never showing the courage to repeat it if, at the first representation, it does not succeed in captivating the audience. Schumann used to get furious if any one said 'This was a success: this was not.' 'As if there was nothing more important than pleasing people!' he used to say. . . . People generally forget that many works, and often the best, need to be thoroughly understood in order to be appreciated. That is why, when I hear a first performance, I always feel as if I was present when sentence was being passed in a criminal court."

Another point on which Liszt's opinion will be heard with interest is the decadence of the art of singing. In reply to an enquiring friend, he declared that "The quality of voices has deteriorated, or rather, talent is not so conscientiously trained and cultivated as formerly. The arts also have their flowering season: that of exceptional voices seems to me to be on the wane, not so much, perhaps, in opera, as in private life. I often think, at Rome and Weimar, that the arts, by becoming general, lose their intensity. The whole style of playing has changed—the dash of the old days has gone; people are interested in too many things. That certain 'poetry of aristocratic drawing-rooms,' as Chopin called the manner of the Faubourg Saint-Germain, no longer exists. It was the amateurs who were the chief ornaments of the *salons*, those forcing-houses of art. What a crowd of amateurs there were from 1830 to 1850, whose talent could well be matched with that of the artists of the first flight! What music we heard in Paris, Geneva, and Milan; music of *dilettanti*, against which we 'in the profession' had little chance! And particularly the ladies: the Comtesses Samoyloff, Potocka, Jamaglio, and many others of more recent date, whose superb voices, cultivated for pleasure, would nowadays be worth fortunes. Julia Samoyloff was a nightingale. In no other voice have I found that incomparable quality of tone."

The passages we have quoted, and many others, help one to realise the justice of George Eliot's remark that Liszt's conversation was delightful, and that no one could tell a story so well. Indeed, the references to him in her letters, written from Weimar in 1854, are quite effusive in their admiration. She notices, amongst other things, the originality and point of his replies. He played for her, and for the first time in her life she witnessed a real inspiration. "There was nothing strange or immoderate in his attitude. He handled the instrument with ease and quietness. His lips were closed, his head a little thrown back, and his face looked simply sublime. When the music expressed rapture, a sweet smile wandered over his lips like a sunbeam on the water. When triumph was the keynote, his nostrils distended and a heavenly light seemed to play on his features. Nothing small or artificial came to spoil the picture. Why didn't Ary Scheffer paint him at such a time, instead of representing him in the form of one of the three magi? And yet Scheffer's picture is a grand conception."

Of George Eliot, on the other hand, Liszt had a high opinion. Plain though she was, he admits that she had "du charme." "She seemed to absorb like a sponge everything she saw and heard. Her long ill-favoured face assumed an expression of attention so rapt that it became positively interesting."

Liszt, as is well known, shone in the art of repartee, which was seldom bitter except when his dignity as an artist was assailed. At a Court soirée the Czar began talking loudly during his performance. "All of a sudden Liszt stopped dead, and left the piano. The Czar was puzzled, and approaching the master, said to him, 'Why have you stopped playing?' 'When the Emperor speaks one ought to be silent,' was the Machiavellian answer of the wounded artist." When the Princess Metternich asked him, in the presence of a great many people, "Is business pretty good, Doctor?" he replied, "It is only bankers and diplomatists who do a good business." Once at Florence a lady of rank, renowned for her eccentricity, suddenly assailed him as follows: "Can you tell me, Mr. Canon, what were the names of the sons and daughters of Job?" At these words consternation appeared on the faces of all. But the master, in no wise embarrassed, drew himself up, and said: "Madam, do you wish me to skate? I assure you I am not a skater." It must not be implied from this that Liszt was ashamed of his cloth. Far from it. He was most rigorous and exact in the performance of all religious duties, and the intimate terms on which he associated with the present Pope and his predecessor—who called him his dear Palestrina—are quite enough to negative such an assumption. Just as Liszt was a universal favourite with musicians, so he had the gift of enjoying intellectual intercourse with thinkers of every shade. Personally he seems to have been proof against all assaults on his faith. "His soul," says Mdlle. Wohl, "seemed like a diamond which the rust of doubt could never tarnish. The sacred fire which animated him brought him so near to his divine origin that no philosophy could alter the intuition which drew him towards the Eternal."

The relations which prevailed between Liszt and his mother-country are treated in very interesting fashion by Mdlle. Wohl. Reared in a German-speaking district of Hungary, and transplanted in childhood to Paris, he never learnt to speak his native tongue. Hence the jealous and spiteful attacks made on one who, in a hundred practical ways, proved himself a devoted patriot. As Mdlle. Wohl says, she only needed to hear him play one of his Hungarian Rhapsodies to be convinced that he was "blood of our blood, and that if his lips did not speak our language his soul spoke it all the better." His benevolence, which was proverbial, and which he concealed as carefully as if it had been a crime, was constantly exercised for the benefit of struggling compatriots. But in his generosity Liszt was a true cosmopolitan. His own rose-strewn path had only made him the more capable of sympathising with those who had found the road to fame arduous and thorny. His favourite pupils were of all nationalities—Russian, Hungarian, French, German, and English. This wide range of sympathy had its drawbacks as well as its advantages. "Liszt," as his present biographer writes, "was not intended for a domestic life. His hearth was the world, and he found his home in the altars which were raised to him wherever he set his foot. The incense which was burned around him rendered him incapable of appreciating for long the sweet pleasures of a home, the monotony of which would soon have bored him." It was a favourite saying of his that "the soul of an artist ought to be like a lonely rock, surrounded and often buried beneath the waves, but, in spite of that, immovable." And yet, according to Mdlle Wohl, it was the imperious desire to mingle once more in the

mid-current of life which drove him, at the close of his life, to revisit the scenes of his former triumphs. The bourgeois atmosphere of Buda-Pesth bored him, the oriental *dolce far niente* of his compatriots was worse even than the assiduities of the clan of Leo-Hunter. In fact, Liszt was at home in Hungary, and his restless spirit yearned to escape once more from such tranquil domesticity. And so "for one last time he put on the purple of his glory and then expired amid the iridescent fires of a gorgeous sunset."

A new terror for seafaring men is looming in the distance. We do not mean that the questions put to young candidates for the navy are likely to be so searching in the future that few aspirants for a "life on the ocean wave" can hope to pass the ordeal, but that a subject hitherto unconnected with nautical affairs may be included in the list already sufficiently severe to tax the powers of the bravest. We know that the "eye test" is an important item at these examinations, but to this it is now proposed to add the "ear test." A correspondent of the *Globe*, complaining that the foghorn, as at present constituted, emits sounds "hardly of the quality which a musician would approve," suggests that its utterances might be made intelligible by being so arranged as to form the common chord (C E G C). The "dominant (G)," he says, "might intimate that the vessel was steering to the north; G C that she was bearing eastward; G C E that she was making for the west; and G C E C that she was going south." We can scarcely imagine that for the carrying out of this idea it would be essential that sailors should trouble themselves about the meaning of a "common chord" or a "dominant," but it would be awkward indeed if, in the excitement of a fog, a question should arise as to which was the true signal given. G C, for example, means that a vessel is steering to the east, but the addition of the final E that she is going westward; and if this note were heard by some and not by others, it might lead to something more disastrous than a collision of opinion. Again, either from the fault of the instrument or the performer, it might sometimes happen that the required sound could not be produced. Most of us know the story of the conductor of a theatrical band who, on being told by a member of the orchestra that there was a note in the oboe part which he could not play, shouted out "Never mind, sir, play a note that you *can* play." The ears of a few might certainly be offended by such a proceeding on the part of an oboe performer at a country theatre; but the lives of hundreds might be sacrificed by a similar action on the part of a foghorn performer at sea.

The noble and distinguished art exercised by the "claque" in France and elsewhere takes a less dignified form in London. In Paris the whole force is organised in a business-like way, and the several professors find special occupations according to their talents. There are the "bisseurs," or those whose duty it is to demand repetitions; there are the "rieurs," the laughers, whose business it is to titter in specified places, or to break out into noisy guffaws as occasion requires; there are the "pleureurs," who drop the briny tear, or shake the manly bosom with the bursting sob, and other sub-sections of the emotions, all evidences of an artistic division of labour. The occupation is recognised by performers, managers, and authors, and provided for accordingly. In London, where the "profession" has no organisation at present, it would appear as though a few enterprising creatures were desirous of introducing a similar custom in places of entertainment. Unfortunately, they have not laid their plans with any degree of taste and judgment like their Gallic prototypes. They have no "bureau" where these matters can be amicably settled beforehand, and where the "receptions" can be provided for according to a definite plan, and their own "douceur," their "sweetener," agreed upon. Our metropolitan reformers wait at stage doors with doubled fists and thick sticks ready to employ either or both upon the persons who decline their services. Their plan is inartistic, and although it bears the pretty and poetical name of "chirruping," suggestive of the feathered warblers of the grove, it is apt to cause the "chirrupers" to be deprived of their liberty for a time. In the intervals of rest between the period of practical geological studies and the disintegration of tarred rope, occupations suggested and enforced by a benign legislation, the "chirruper" may reflect upon the disadvantages of improperly developed schemes of encouragement for the benefit of artistic designs and expositions of talents, so as to enforce their acceptance by other means than the "argumentum ad baculinum."

From Paris we hear of oratorio performances in that city, with "appropriate costumes and scenery," Haydn's "Creation," and Gounod's "Tobias" being mentioned as amongst the compositions selected for representation. Without stopping to inquire what may be considered "appropriate costumes and scenery" for the first-named work, we cannot but record our conviction that, both in an artistic and religious sense, such performances are a fatal mistake. We believe, and indeed have already stated our belief in these columns, that the "dramatic oratorio" is gradually gaining favour, even with English audiences—as may be fully evidenced by the success of Mackenzie's "Rose of Sharon" and Cowen's "Ruth"—but a "dramatic oratorio" is merely a sacred composition for voices and orchestra, moulded in a "dramatic," instead of what may be termed an "epic," form. Place such a work upon the stage, with the accessories of scenery and dresses, and the true intention of the composer is utterly defeated; for the events and localities he has striven to suggest by the powerful aid of music become themselves the primary attraction, the musical colouring being merely accepted as accompanying and intensifying the action. In addition to this, it may be urged that the religious feeling, which it should be the aim of all oratorios to glorify, becomes lowered by association with the stage and its surroundings; the bodily presentation of scriptural personages being only suited for an audience incapable of appreciating music in its highest form. So far from being a step in advance, then, the performance of an oratorio upon the stage is unquestionably a step backwards; for however effective it may prove as a sacred drama, it is a tacit acknowledgment either of the weakness of the music or of those before whom it is submitted for judgment.

Musical matters have been selected for comment and illustration in certain of the pictorial monthly publications. The last two monthly numbers of *Scribner's Magazine* have contained some interesting articles by Mr. William F. Apthorp on the subject of "Mendelssohn's Letters to Moscheles," selected from a remarkable collection of manuscripts in the possession of Felix, the son of Ignace Moscheles, the composer, pianist, and most valued friend of Mendelssohn. Many of these letters disclose Mendelssohn's private views of certain musicians, his con-

temporaries, and if they are less flattering than might have been expected from one who was nothing if not polite and courteous in a general way, it may be assumed that they are none the less sincere. The letters, which exhibit other characteristic qualities of the great composer, his love of fun, his wit and humour, were doubtless never intended to be seen by others than those to whom they were addressed; they are illustrated by portraits of Mendelssohn and facsimiles of many of his pencil and pen-and-ink drawings, together with other portraits and views. In the *Century Magazine* for March is an article on "Some Pupils of Liszt," which will be read with interest because of the references to the master rather than for its literary style or value as an important contribution to artistic knowledge. There are some very fine and life-like portraits of Liszt and of some of his pupils—Eugene d'Albert, Arthur Friedhein, Alexander Siloti, Alfred Reisenhauer, and Adèle aus der Ohe. None of these portraits, it is hoped, do justice to the originals, for in neither of them is there any trace of that intelligence which might be looked for in those which have been selected as typical and favoured pupils of the great Abbé Liszt.

In connection with the plea in defence of musical quotations advanced by Mr. Corder, in the note prefixed to the text of his "Melodrama," performed at the Crystal Palace on the 10th ult., it may not be amiss to quote a few sentences bearing on the subject from a novel recently published by Messrs. Macmillan, entitled the "New Judgment of Paris," by Philip Lafargue: "Some think," continued Trevor, in his fantastic vein, "that all the good tunes have been written, just as all the good things have been said. So possibly the music of the future will be, like much of our literature, a music of allusion. And just as a single page of a modern essay may carry us athwart the poets, from Homer to Browning, and Isaiah to Swinburne, so perhaps the symphonic exercise of the next century will here call up the ghost of Palestrina, there the shade of Berlioz, with mementoes of Offenbach and Sullivan thrown in as graces." (Vol. I., p. 46). This is not a bad *reductio ad absurdum* of Mr. Corder's contention. The great difficulty is that composers have no device for making it clear during the representation of their works, as men of letters have during the reading of theirs, that such and such a passage is a quotation and not an original thought.

The educational world has sustained a loss in the death of Edward Thring, late head master of Uppingham Grammar School, to which office he was appointed in September, 1853. Under his rule music and art formed prominent features in his scholars' education. He employed six professors to instruct the boys in the playing of various instruments, and all such of the scholars as were able sang in the school choir. Quartets were given once a month during the winter terms, and at the School Concerts the talent of the school was supported by the assistance of such artists as Joachim and Ludwig. He believed thoroughly in the refining and elevating character of music as an element of education, though he was not a musician himself, and the power of distinguishing one melody from another was scarcely even rudimentary in him.

THE ROYAL ALBERT HALL CHORAL SOCIETY.

Musicians will remember the extraordinary sensation caused by Verdi's "Manzoni" Requiem, when produced under the composer's direction in 1875. This was before the London public had become familiar with the most daring and ambitious works of Berlioz, and the intensely dramatic nature of the music and the novel and picturesque orchestration fascinated listeners, aided as the effect was by a quartet of soloists unapproachable for excellence. But the excitement was too great to last; critics of the old school shook their heads at the Requiem and refused to regard it save through the spectacles of English prejudice, and it would seem that the bulk of oratorio lovers found it too highly seasoned for their palates, for after a few performances to lessening audiences it disappeared from the Albert Hall Society's repertory from 1881 until the present year. Nor did the revival on the 8th ult. excite much interest, the audience being considerably below the average in point of numbers. And yet, if we make allowance for the too theatrical tone of certain portions of Verdi's Mass, enough of beauty and exquisite poetic feeling remain to compel impartial musicians to regard the work with admiration and to respect it as the utterance of an original if not very profound musical thinker. The simple pathos of the "Agnus Dei," for example, appeals more to the heart than many an elaborate contrapuntal movement, and we do not think the "Manzoni" Requiem will be consigned to oblivion in this country, though it may not be heard, for a time at least, at frequent intervals. Of the performance now under consideration it may be said that, so far as regards the choir, it was well-nigh perfect. The "Sanctus" is one of the weakest numbers in the work, but it was sung with such precision and power as to rouse a somewhat apathetic audience from its lethargy, and Mr. Barnby unadvisedly granted an encore. Mr. Lloyd alone among the soloists gave perfect satisfaction. Miss Anna Williams should not be subjected to criticism, as she undertook the soprano part at very short notice, and Madame Belle Cole and Mr. Bridson sang carefully; but it is impossible to deny that music of this class needs Italian declamation and fervour for the due realisation of the composer's ideas.

NOVELLO'S ORATORIO CONCERTS.

Dr. Mackenzie's Oratorio the "Rose of Sharon" was, on the the 13th ult., again placed before the London public, under the composer's direction. Again, also, a large gathering of amateurs heard it, and, once more, the prevailing sentiments appeared to be pleasure and admiration. It is scarcely rash to assert that those feelings were experienced in a measure greater than on previous occasions when the work has been given—a result due not to any material difference of rendering, but rather to increased familiarity with and clearer perception of an Oratorio which, in some of its aspects, is uncommon and, therefore, to musical Englishmen doubtful. Though there are many classic precedents for the elaborate dramatic structure of the book, they are found far back beyond the point where modern oratorio begins. The secular element in the story, even with its parabolic application recognised, probably strikes many conservative amateurs as open to question, while in the musical treatment of the libretto precedent is so far neglected that the average frequenter of Oratorio Concerts may be forgiven for taking up an attitude of hesitation. The remedy for all this is one resorted to by horsemen when the animal beneath them shies at a strange object. As the rider makes his steed look quietly at the cause of alarm and see that no ground for fear exists, so a proper appreciation of the "Rose of Sharon" must be brought about by placing the work before the public till the novelty in it has worn away. That done, we anticipate great and lasting popularity for an Oratorio crowded with musical beauties, and in various respects adapted to serve as a guide to those who would place the sacred musical epic in harmony with the taste of the day. It is yet too early for an expression of opinion as to the place which the "Rose of Sharon" will definitely take among its kind, but all considerations indicate one of high importance and commanding influence. Already progress to that end has begun. The fashion set in Dr. Mackenzie's work is that followed in Mr. Cowen's "Ruth," and we are strongly disposed to think that few oratorios will, for a long time to come, be constructed on any other lines. Upon the inherent qualities of the work it would be easy to write at length. We might discuss, for example, the exceeding interest and charm of the story, into the scope of which

come vine-dressers and princes, vineyards and palaces, the trooping of labourers to work and stately processions to the Temple; the lilies of the field and "Solomon in all his glory." In like manner, much could be said about the music-compelling Biblical poetry; and far more regarding the mingled delicacy and strength with which Dr. Mackenzie has treated his subject, while never degenerating into the conventional and commonplace. Especially might it be noted that the composer has adjusted with great skill the somewhat conflicting claims of vocal music and the "symphonic orchestra," giving each its due share, and working both in happy harmony to the best possible end. An Oratorio thus distinguished by sterling qualities is bound to make its way, and to do so the more rapidly as public taste moves towards the advanced standpoint which the composer occupies.

The performance referred to above was quite satisfactory. Band and chorus discharged their task well, appearing to conspicuous advantage throughout the long-extended procession music, the heavy exactions of which were handsomely met. Perhaps the greatest success of the orchestra was made in the intermezzo, entitled "Spring Morning on Lebanon," all the delicate beauty of which appeared "without spot, or wrinkle, or any such thing." Miss Nordica appeared to be nervous at the outset and scarcely did herself justice. When the natural feeling abated, she sang the music of the *Sulamite* with equal charm and skill—unaffected expression being conjoined with technical excellence. Miss Hope Glenn, Mr. Lloyd, and Mr. Santley answered respectively for the *Attendant*, the *Beloved*, and *Solomon*, the two gentlemen proving that the parts they created at Norwich four years ago are theirs still by right of consummate art. Mr. Lloyd was particularly happy, and his delivery of the beautiful solo "For lo! the winter is passed," cannot readily be forgotten. The audience were frequent and hearty in applause throughout the evening; Dr. Mackenzie, who conducted admirably, coming in for a large share of honour.

SACRED HARMONIC SOCIETY.

It must be admitted to the credit of this Society that in the season just ended due regard has been paid to the claims of modern art. The universally acknowledged masterpieces of oratorio have received their customary attention, of course, but by their side have been placed some of the latest novelties in the domain of sacred music. At the first Concert Signor Bottesini's "The Garden of Olivet" was presented, and the last, which took place on the 27th ult., consisted of a far more important work, Mr. Cowen's "Ruth." This was the third performance in London of the Oratorio, including that at the Crystal Palace, so that it has now been fairly placed before amateurs. That their verdict is, on the whole, highly favourable, there is no reason to doubt; music so full of charm and variety could not fail to please, and very few can refuse to admit that the composer has treated his theme in the right spirit. It cannot be too firmly re-asserted that the story of "Ruth" is pastoral and idyllic rather than essentially religious, and if Mr. Cowen had thrown his choruses into fugal form, he might indeed have proved his mastery of science, but he would have laid himself open to the charge of pedantry. Where breadth and majesty were needed he has risen to the occasion. There are few more telling modern choruses than "The Lord said, I will send a famine," and if it be a fault that the display of counterpoint is modest, the same objection will apply to Mendelssohn's "Thanks be to God." Perfect unanimity of course reigns as to the beauty of the airs and the treatment of the quieter episodes, such as the evening scene in the harvest field, and we feel assured that music such as this will live, at any rate until it is eclipsed by something of even greater worth from the same pen.

The performance was, upon the whole, very commendable, although not by any means perfect. Three of the soloists—Miss Hope Glenn, Mr. Lloyd, and Mr. Watkin Mills—resumed their original parts, and Miss Anna Williams has rarely sung better than she did in the sympathetic music allotted to the principal character. The choruses were rendered with more vigour than refinement, but the more important numbers came out remarkably well. Mr. Cowen, who conducted, was received with warm applause by a large audience.

PHILHARMONIC SOCIETY.

This ancient institution opened its seventy-sixth campaign on the 15th ult. and took the field in good form, with a capital plan of operations and a new and energetic commander-in-chief, who had won his spurs under other flags. This time it will not be said that the Philharmonic plods along in the old ways, which is the usual term of reproach for performing more or less exclusively the greatest masterpieces of art. Novelty appears to be the order of the season, and some of the most famous musicians of the Continent are under engagement to bring themselves and their works for the judgment of our amateurs.

The event of the first Concert was Mr. F. H. Cowen's *début* as Conductor. The new *bâton* wielder had a cordial reception, for it seems to be everywhere recognised that the emblem of authority could not easily have fallen into hands more worthy of it. Our own opinion, therefore, need not be expressed with the amplitude which might be necessary were the matter one of contention. Enough that we share public confidence in Mr. Cowen's fitness, and a general hope of satisfactory results. Next in importance to the assumption of office by the Philharmonic *chef d'orchestre* was the appearance of Madame Schumann, who played the solo part in Chopin's F minor Concerto for piano and orchestra, and also accompanied Miss Lehmann in two of Robert Schumann's songs. The venerable artist, for whose sake the Hall was densely crowded, had an enthusiastic reception, for which her magnificent playing was the most fitting acknowledgment. It seemed to us that she threw quite a new light upon Chopin's work, which, as generally rendered, produces the effect of a piece of mosaic work, wanting a large and general design. In Madame Schumann's hands the pianoforte part appeared in its true character, not wanting cohesiveness, or a dignity which the elaborate embellishments were never intended to hide. This was specially remarkable in the slow movement, no longer an aimless wander about the keys, but a clearly-defined progress resulting in a definite and beautiful result. The audience were moved to absolute enthusiasm by Madame Schumann's spendid interpretive feat, and, we should say, quite forgot to notice the poverty of Chopin's instrumentation. A Suite for small orchestra, made up by Gevaert from the dance movements in Rameau's "Castor et Pollux" also contributed to the interest of the Concert. The French composer is now well-nigh banished from opera and concert, but when such an example of his art as this comes to be played we are able to understand the commanding position he occupied while living and for some years after his death. It may be said of all the members of the "Suite" that they are quaintly charming. Some of them are much more than that, and, within their limited scope, express thoughts of power in commanding style. Yet another novelty claimed attention, and received the full measure due to Professor Stanford's very impressive and masterly Prelude to "Œdipus Rex," as performed at Cambridge in November last. The composer conducted his own music, and a capital performance made plain alike the structure and purpose of a work which will bear the closest examination. Whether regarded as an example of workmanship or for its bearing upon the drama, no other verdict is possible than that here we have music in one of its highest manifestations. This is warm praise and so intended without the smallest reserve. The more familiar features in the first Philharmonic programme were Schumann's Symphony in D minor and the Overture to "Tannhäuser."

At the second Concert, on the 22nd ult., there were more novelties—plenty of them; that is to say, out of eight works in the programme, four were marked "first time in London," or "first time in England." We will glance at them in order of performance, and, first, at a Symphony in G, by Haydn. This is one of a set of six belonging to the earliest period (1759-1766) of Haydn's career as a writer of symphonies. With its companions, it seems to have been published recently, as a thing previously unknown, and all lovers of a good old master now hope that the remaining five will soon come to a hearing. Their merits, when compared with Haydn's later works of the same kind, may not be great, but features of interest doubtless exist in all of them. The "G major," at any rate, has one remarkable

movement, for which alone the entire composition deserves performance. We refer to the *Adagio*—an effusion of remarkable beauty and originality, in which there is an attempt to combine a cadence for the violins in two parts with the ordinary form. The other movements, while having "Haydn" writ large all over them, contain nothing specially worthy of note. Both the second novelty and the third were from the pen of M. Tschaikowsky the Russian composer, who, being on the wander in Western Europe (thanks to a travelling pension lately bestowed upon him by the artistically enlightened government of his native land), came over to London and conducted their performance. M. Tschaikowsky, as amateurs well know, is the author of a large number of important works, although he devoted himself to music somewhat late. For the best of these we might naturally have looked under the circumstances of his *début* in England; but, for some reason or other, the composer preferred to bring a Serenade in four movements for strings, and a theme with variations taken from a Suite in G major, of which it is the *Finale*. He caused these to be performed in Paris as well as London, from which it may be inferred that they are specially representative. Value of some kind they undoubtedly have. The Serenade comprises an interesting Allegro in sonatina form; a very pretty Waltz, an Adagio full of earnest and expressive elegiac strains, and a *Finale* constructed upon a rollicking and simple Russian air. All the movements are distinguished by skilful workmanship and the faculty of turning the means employed to full account. As much may be said of the Suite movement, laid out for a large orchestra, from which contrasted groups of instruments are taken for use in the variations, and employed with good effect. But while recognising the merits of M. Tschaikowsky's selections, we venture to hope that they are not the best works in his catalogue. Amateurs would have preferred music of greater pretence, and in character adapted to allow a comparison between the Russian master and his contemporaries on the ground of the highest art. The Philharmonic audience, however, did not permit any consideration of this sort to affect the cordiality with which they received M. Tschaikowsky, or their sympathetic attitude towards the works actually presented. Both composer and works were applauded far beyond the limit of merely courteous approbation. The fourth novelty was Svendsen's second Norwegian Rhapsody—an interesting piece, slight in texture, but sonorous and animated. Among other pieces in the programme were Mendelssohn's Violin Concerto, finely and sympathetically played by M. Ondricek, and two songs contributed in a satisfactory manner by Miss Eleanor Rees.

LONDON SYMPHONY CONCERTS.

We have now to chronicle the two final performances of Mr. Henschel's enterprise, which took place on Wednesday afternoon, February 29, and Tuesday evening, the 6th ult. On the former occasion there was an excellent audience, Beethoven's Pastoral Symphony being probably the main attraction. So far as regards orchestral works, the ultra-conservatism of the public is as marked as ever. Liszt's extraordinary "Todtentanz" for pianoforte and orchestra was repeated, probably at the request of the Princess of Wales, who arrived during the performance of Mendelssohn's Overture "Calm Sea and Prosperous Voyage," and had the good taste not to take her seat until its conclusion. Mr. Frits Hartvigson was of course again the executant in Liszt's work. The delicious Duo-Nocturne from Berlioz's "Béatrice et Benedict" was sung with the utmost charm of style by Mrs. Henschel and Miss Marguerite Hall, and Wagner's Overture to "The Flying Dutchman" concluded the Concert.

If only out of gratitude to Mr. Henschel, musical enthusiasts should have mustered strongly at the last Concert; but apart from this the programme contained two works which should have aroused considerable interest. The fact however remains that St. James's Hall was little more than half full, and at such a condition of things those who have the greatest faith in our art progress may well be astonished. Leaving unpleasant reflections for the moment, we will pass to the consideration of the Concert, the most important feature of which was Mr. Cowen's Symphony in F (No. 5), conducted by the composer. This work was produced at Cambridge on June 9 last, and a few days later was performed at the Richter Concerts, our first impressions being fully recorded in the July number of The Musical Times. A further hearing not only serves to confirm what was then said concerning the lofty character of the Symphony, but reveals a number of beauties hitherto unsuspected. Unquestionably in his fifth Symphony Mr. Cowen has taken higher ground than in any of its predecessors, the Scandinavian not excepted. Unfortunately, the charming and fairylike *Allegretto* which does duty for a *Scherzo* was badly played, but with this exception the performance was fairly good, and Mr. Cowen was recalled to the platform at the close. The next item in the programme was Liszt's Symphonic Poem "Tasso, Lamento e Trionfo," which had only been performed but once before in London—namely, at one of the Wagner Society's Concerts nearly fifteen years ago. This neglect is somewhat surprising, for, on the whole, the work is more acceptable to musicians generally than several of its companions. The "Tasso" of course belongs to Liszt's Weimar period, and was composed as a kind of Overture to Goethe's drama on the same subject, which was performed in 1849—the centenary of the German poet's birth. Byron also inspired Liszt in his work, the inner significance of which will be best understood by quoting the preface in the score: "We have called up the great shade of the hero as he appears to-day, haunting the lagunes of Venice; we have next caught a glimpse of his figure, haughty and sad, gliding among the *fêtes* of Ferrara, where he produced his masterpieces; lastly, we have followed him to Rome, the eternal city, which crowned him, glorifying in him the martyr and the poet." Musically the work is based to a large extent upon a motive sung by the Venetian gondoliers to the strophes of Tasso. This wailing theme enters extensively into the construction of the first movement or "Lament," and serves as a counterpoint to the graceful waltz-like melody illustrative of the Ferrara rejoicings. Both these motives are utilised in constructing the principal subject of the *Finale* or "Triumph," so that a spirit of unity pervades the entire work greatly to its advantage. The loud applause proved that the "Tasso" had been heard with pleasure, and it should not be allowed to slumber for another fifteen years. Wagner's Siegfried's Tod, and the Walkürenritt brought the Concert to an early conclusion. We understand that the pecuniary loss has been somewhat less than that on the first season, and on the strength of this a fresh guarantee fund has been obtained, and a further series of Concerts arranged for next winter. It will consist of ten evening and two morning Concerts, and the prices of admission will in some instances be considerably reduced. On this ground the hope is expressed that Mr. Henschel will receive a larger amount of support, but we are by no means sanguine.

MONDAY AND SATURDAY POPULAR CONCERTS.

In order to complete our record of these performances it is necessary to go back as far as the Concert of Saturday, February 25. This, however, scarcely needs more than formal notice, as the programme and its executants were equally familiar. Schumann's Quartet in A minor (Op. 41, No. 1) and Brahms's in G minor (Op. 25) are now general favourites with the public, and with these was associated the Tempo di Minuetto with variations, from Spohr's Violin Duet in G minor, played by Messrs. Joachim and Straus. Miss Hamlin showed a much improved vocal method in Spohr's "Rose softly blooming" and *Lieder* by Mendelssohn.

To the intense delight of the subscribers and many others, Madame Schumann revoked her refusal to come to England this season, and actually re-appeared at the Concert of Monday, February 27. Need it be said that there was an enormous demand for places—people beginning to assemble early in the afternoon—or that the truly great artist was received with a perfect storm of applause? True art and the personality of artists are frequently in opposition, but in the instance of Madame Schumann we have a notable exception to the rule. She forms one of the few remaining

links between the present and the last of the great classical composers, and excites not only the admiration due to a superb executant, but the veneration due to one who was the helpmeet of an acknowledged master and who knew others face to face. We might easily enlarge on the many attributes which give Madame Schumann a unique place in the esteem, we might almost say the affection, of the public, but it must suffice now to say that her powers show little or no declension, her rendering of Beethoven's Sonata "Les Adieux," &c., being, as it always was, unsurpassable for grandeur of phrasing and purity of touch and tone. The audience would not rest content without an encore, for which she gave her husband's Romance in D minor, from Op. 32. Beethoven's wonderful Quartet in C sharp minor (Op. 131), still only partially understood by the majority of amateurs, and Mozart's charming Divertimento in E flat completed the instrumental programme, and Miss Liza Lehmann was, as usual, a very acceptable vocalist.

The Concert of Saturday, the 3rd ult., was perhaps the most attractive of the whole season, and hundreds of people were disappointed in the hope of gaining admission. This statement will be easily understood when we say that Madame Schumann was announced to play her late husband's Etudes Symphoniques, and that the programme likewise contained Schubert's magnificent Quintet in C (Op. 163). Mr. Joachim being engaged at the Crystal Palace, the latter work was led by Madame Néruda, and a finer performance of one of the greatest masterpieces ever written could not be imagined. Superlatives would also have to be freely employed in order to render justice to Madame Schumann's share in the Concert, but we shall not attempt the task. The Etudes Symphoniques, or "Etudes en forme de Variations," as they were called in the revised edition, must now be numbered among Schumann's most admired utterances, and are played by every amateur capable of mastering their technical difficulties; so that the performance by the composer's widow afforded an invaluable lesson in purity of style, while the absence of all exaggeration offered a rebuke to pianists of the fire and fury school who sacrifice music to mere noise. It was an occasion to be remembered by all who were fortunate enough to be present. Amid such surroundings the vocalist of the afternoon was scarcely to be envied, but Miss Bertha Moore secured a full meed of applause for her charming delivery of songs by Sullivan and Kjerulf.

On Monday, the 5th ult., a familiar programme was presented, the concerted works being Mozart's Quintet in G minor, Haydn's Quartet in G (Op. 64, No. 4), and Schumann's Fantasiestücke for piano, violin, and violoncello, in A minor (Op. 88). The last-named movements were, according to Wasilewski, intended to form a trio, but, owing probably to their sketchy nature, Schumann gave them a more appropriate title. With Madame Schumann at the pianoforte they were heard under the most favourable conditions. The great artist selected for her solo performance three of Scarlatti's harpsichord pieces, which, of course, she rendered to perfection, though we fancy the audience would have preferred to hear her in some genuine pianoforte music. Mr. Henschel's singing of Loewe's fine song "Der Erl-König" and Schumann's "Die beiden Grenadiere" aroused two extraordinary demonstrations. The versatile artist was recalled in all eight times, but he was firm in resisting an encore.

Mdlle. Marie Soldat, the young Moravian violinist, who created so marked an impression at the Bach Choir Concert, appeared on the following Saturday, and joined her preceptor, Herr Joachim, in two movements from Spohr's Violin Duet in D minor, showing the same powerful tone and mastery over her instrument as she had done in Brahms's difficult Concerto. Madame Schumann was again the pianist, her selections being Mendelssohn's Andante and Variations in E flat (Op. 82) and two of Schumann's Sketches for pedal piano (Op. 56), which she has played on several previous occasions. It should be mentioned, as a rare occurrence, that Haydn commenced and concluded the Concert, the genial old master being represented by his Quartet in E flat (Op. 64, No. 2) and his Trio in C (No. 3). Miss Kate Flinn displayed a remarkably chaste and refined vocal style in some pretty and piquant songs by Cowen and Godard.

Another late pupil of Herr Joachim appeared on Monday, the 12th ult. We refer to Miss Emily Shinner, who took part in two movements from Spohr's Violin Duet in D major. This method of giving young performers confidence by allotting them a share in a concerted work, and so preparing them for more important duties, has much to commend it. Two of Beethoven's finest masterpieces commenced and concluded the Concert—namely, the "Rasoumowski" Quartet in E minor (Op. 59, No. 2) and the Trio in B flat (Op. 97). Miss Fanny Davies was somewhat unnecessarily modest in contenting herself with Mendelssohn's Capriccio in F sharp minor (Op. 5), a piece only requiring nimble fingers to do it justice. She was heard to greater advantage in one of Chopin's Nocturnes, which she gave as the encore not unreasonably demanded by the audience. Not much can be said in favour of Herr Niemann's rendering of *Lieder* by Schubert and Schumann, though the audience received him kindly. His method is faulty, and he should place himself for a while under the guidance of a competent teacher of voice production.

If anything, the attendance was even larger than usual on Saturday, the 17th ult., though crowded audiences have been the rule during the month. A glance at the programme at once explained the cause of the packed assembly. Mdlle. Janotha was announced to play the "Moonlight" Sonata, and to join Herr Joachim in the "Kreutzer" Sonata. Either of these will generally fill St. James's Hall at one of Mr. Chappell's Concerts. It may be allowed that Beethoven's works admit of considerable variety of interpretation, and Mdlle. Janotha's rendering of the C sharp minor Sonata may be legitimate. At the same time, we prefer a broader reading and a more moderate use of the soft pedal in the opening *Adagio*. For an encore the Polish pianist gave Chopin's Marche Funèbre, probably as a suitable *pièce d'occasion*. Mendelssohn's Quintet in A (Op. 18) opened the programme and Mr. Santley was the vocalist.

Madame Néruda again resumed her position as leader on Monday, the 19th ult., and the Concert commenced with a remarkably fine performance of Beethoven's Quartet in F minor (Op. 95). The interest of the Concert, however, centred in the rendering, for the first time, of Brahms's Trio in C minor (Op. 101), with Madame Schumann at the pianoforte. This, the latest published work by the most eminent of living German composers, was first performed in London at a Concert given by Herr Kwast, on April 30, last year. It is singularly concise and clear for Brahms, the four movements occupying scarcely twenty minutes; but the composer has, so to speak, written his name on every page of the score, the themes and their treatment betraying his individuality in the strongest manner. If we may judge by Madame Schumann's share in the performance, she regards the Trio with admiration. She played with more physical power than on any previous occasion this season, and in great measure the very warm reception accorded to the work was due to her efforts. Her solos were Schumann's Humoresque, of which she gave only the first part, and the favourite Novellette in F (No. 1). The Swedish vocalist, Mdlle. Janson, sang some of the airs of her native country and Schubert's "Der Tod und das Mädchen" with charming expression, and at once secured the favour of the audience.

The last Saturday performance, on the 24th ult., included no feature of sensational character, though, by the overflowing attendance and the corresponding enthusiasm, the public showed right well how reluctant it was to bid farewell to the great artists who had afforded so much pleasure during the dreary winter months. Schumann's Quartet in A (Op. 41, No. 3) and Beethoven's Trio in E flat (Op. 70, No. 2) were the only concerted works. Madame Schumann sent her hearers into ecstacies with two of Mendelssohn's "Lieder ohne Worte," and gave a third by way of encore. Mr. Joachim was also encored after playing three of Brahms's Hungarian Dances, with Miss Fanny Davies at the pianoforte; and Miss Gambogi gave proofs of her rapid improvement as a vocalist in songs by Lotti and Gounod.

On Monday, the 26th ult., the curtain fell on one of the most brilliant seasons of these world-wide entertainments. On this occasion the selection provided was really more

attractive than the occasion warranted, almost every item being in itself sufficient to draw a full house. Thousands would certainly have come to hear Madame Schumann play her late husband's "Carnaval." For the first time within our knowledge she gave the entire work, with the exception of the "Sphinxes," which the composer himself has noted are not to be played. Four times was the great artist recalled after her superb performance, but she very wisely declined to play any more. The performance of Bach's Concerto for two violins, in D minor, by Madame Néruda and Mr. Joachim, with pianoforte accompaniment by Miss Fanny Davies, aroused almost equal enthusiasm. Brahms's Sextet in B flat (Op. 18), three more of the same composer's Hungarian Dances, and songs by Miss Liza Lehmann completed the programme. The thirtieth season has not been specially remarkable for the introduction of new works or new artists of eminence, but it has proved in the most conclusive fashion that the Popular Concerts are as well grounded as ever in the regard and esteem of musicians.

THE BACH CHOIR.

On the 1st ult. this Choir gave a very attractive Concert in St. James's Hall—one in which variety reigned supreme, represented by a selection of works having the least possible in common. The opening composition afforded its audience a study of the antique, carrying them, for that purpose, back to the days before Handel arrived in England, and in which it seemed that English composers, with Henry Purcell at their head, would succeed in establishing a native school of music. Purcell's "Dido and Æneas" is historically too well known for a discussion here of the circumstances under which it was written. Everybody has read the story of its composition, in 1675 or 1680, for performance by the young ladies of a genteel boarding-school. Purcell was then a very young man, and probably worked with none the less ardour because his interpreters were to be engaging young persons of the opposite sex. But it is a pity that he did not associate himself with a better co-labourer than Nahum Tate, whose libretto, though on the ground of decency it would pass muster with Mrs. Hannah More herself, is poor stuff, ill adapted to inspire a composer with noble musical thoughts. Perhaps we ought to blame Tate rather than Purcell when the opera becomes dull, as sometimes it does, but the musician deserves sole praise when, words notwithstanding, his strains rise to the level of their composer's undoubted greatness, as in *Dido's* death song and the concluding chorus. The opera, of course, can never possess more than an antiquarian interest, but even for that alone it deserves an occasional hearing. We should consider, moreover, that it brings before us the finest musical genius whom England ever produced—one whom it would be a lasting shame to forget. "Dido and Æneas" was performed with great care and success under the direction of Professor Stanford, with Misses Anna Williams, Thudichum, F. Clark, and Anna Russell; Messrs. Thorndike, Bernard Lane, and Kilby as representatives of the characters. The audience, we are glad to say, gave the work a very attentive hearing, and seemed thoroughly to appreciate the opportunity of making closer acquaintance with it.

Professor Stanford's "Elegiac Ode," composed for the Norwich Festival of 1884, stood next in interest to Purcell's opera, and again impressed amateurs by the beauty and fitness of the music set to Walt Whitman's splendid invocation of Death the strong deliverer, the good angel that brings peace and rest to weary mortals. A solo and chorus, written by Beethoven for the opening of the Josephstadt Theatre in Vienna (1822), and recently published for the first time, was also given. While pretty enough, the piece has no claim to rank beside the fine Overture in C, composed for the same occasion. The programme was completed by Brahms's Violin Concerto, introduced for performance by Miss Marie Soldat, a clever young artist, who has been a pupil of Herr Joachim. Miss Soldat played the work in brilliant fashion. Her method and style are those of her master, who must have found it an easy task to direct the studies of a young lady so highly gifted with musical feeling and intelligence.

CRYSTAL PALACE.

The programme of February 25 offered as its chief attractions Schumann's Symphony in C, Beethoven's Concerto in G (No. 4), Sterndale Bennett's "Parisina" Overture, and Saint-Saëns's Symphonic Poem "Le rouet d'Omphale." The performance of the Symphony was admirable and gave rise to a criticism in one of our contemporaries recalling the method and manner of a bygone generation. Bludyer is evidently still alive. "The emotion of the Symphony," we are told, "is that of a screeching passion without lucid intervals." We presume this to be a delicate reference to the tragic end of Schumann's life. In speaking of Miss Fanny Davies's share in the Concerto, the same writer drops the 'Ercles vein for that of the sucking dove: "Her touch was delicately tender in the magic and warbling entrance of the piano after the first long orchestral *tutti*. Further on her liquid notes allied themselves marvellously well with the rich, low, guttural quaver of sound which seems to thrill through the second part of the sensuously beautiful movement." "Guttural quaver" is good; indeed, such an effort as the foregoing well nigh paralyses the descriptive powers of anyone who endeavours to notice the same Concert. Miss Davies's solos were two pieces of widely diverse character—a Rhapsodie in G minor, by Brahms, resolute and virile in tone, and a Staccato Etude, by Rubinstein, a very fidgetty piece to play, but demanding no outlay of intelligence on the part of the executant. Madame Patey, who was the vocalist, gave the famous aria from "Serse," "Ombre mai fù," and the recitative and air "The Lord is risen," from "The Light of the World."

In the unavoidable absence of Herr Hausmann from the Concert of the 3rd ult., Bach's Concerto for two violins and strings was substituted for Brahms's new double Concerto, Miss Geraldine Morgan, an American pupil of Dr. Joachim's, being associated with her master in the interpretation of this ever welcome work. This young lady has a good broad tone, and her intelligence augurs well for one who is still *in statu pupillari*. Of Dr. Joachim's share in the work, or rather in the Concert, for he played three times in all, it is enough to say that he was at his very best. For dramatic intensity, depth of feeling, fervour, and incisiveness, his rendering of Brahms's Concerto will long remain in the minds of those who heard it. The programme opened with Mendelssohn's "Lovely Melusina" Overture—an epithet easily transferable to the composition—included a splendid performance of Beethoven's No. 2 Symphony, and wound up with "Les Préludes," one of the most interesting of all Liszt's Symphonic poems. Altogether this was a red letter day for the Sydenham audience. Miss Liza Lehmann sang the arietta from "Der Freischütz," "Kommt ein schlanken Bursch," and an air from Saint-Saëns's 19th Psalm. If Miss Lehmann would but supplement her refinement and finish by a little warmth and fervour, she would turn appreciative interest into delight.

We cannot help expressing our surprise at the extraordinarily miscellaneous character of the programme on the 10th ult. The Concert opened with Brinley Richards' "God bless the Prince of Wales," the solo being sung by Mdlle. Louise Dotti. After this tribute to patriotism and native talent, the Crystal Palace orchestra performed the Overture to "Euryanthe." Next followed the London Vocal Union, who contributed T. Cooke's glee "Strike the lyre." Of this body, as represented on this occasion, we are obliged to say that the spirit and emphasis of their singing was greatly in advance of the quality of their voices. Then succeeded Mdlle. Dotti, who gave a very creditable rendering of Mozart's "Dove sono." Of Mr. Corder's Ballad "The Minstrel's Curse," for declamation with orchestral accompaniment, the next item in the programme, we cannot speak in very enthusiastic terms. The most attractive theme in this "Melodrama" is that which he borrows, with due acknowledgment, from Wagner. Mr. Corder was fortunate in having the text declaimed by so excellent a reader as Mr. Charles Fry, who was at once intelligent and singularly distinct. After another part-song from the London Vocal Union, and a very commendable rendering of "Angels ever bright and fair," by Mdlle. Dotti, the Concert wound up with Mendelssohn's "Œdipus" music. Here again Mr. Fry did excellent work as a reader,

besides substituting in the intermediate text an abridged version of Francklin's translation, in place of Bartholomew's second-hand representation of "Sophocles." The orchestra was all that could be desired, but the chorus showed a tendency to flatten throughout, while the tenors were quite overpowered by their deeper-voiced brethren.

Goldmark's "Ländliche Hochzeit," though deficient in those forms which one associates with works on a symphonic scale, is well worth an occasional performance. That given by Mr. Manns at the Concert on the 17th ult. was thoroughly enjoyable, the cheerfulness and sentiment —bordering occasionally on sentimentality—which pervade the work being alike admirably rendered. Mendelssohn's G minor Pianoforte Concerto is of all the important compositions of that master the one most in danger of becoming hackneyed, and might safely be allowed a rest at the Crystal Palace. With Miss Kleeberg's rendering, however, little or no fault could be found, whether on the score of feeling, incisiveness, or brilliant execution. The Concert was also noticeable for fine performances of Schumann's "Manfred" Overture and Dr. Mackenzie's orchestral Ballade "La Belle Dame sans Merci," a work of high aim and sustained interest, which grows upon the hearer with every successive performance and only serves to stimulate the pleasurable expectations of his promised Symphony. Mrs. Hutchinson, the vocalist on this occasion, rendered good service by introducing some charming songs by the Viennese composer Fischhof. She was also heard to advantage in the recitative and aria from Gounod's "Reine de Saba," "Plus grand dans son obscurité," showing a familiarity with the purest accent of both languages as rare as it is enviable.

The programme of the eighteenth Concert of the series opened with a fine rendering of Mr. T. Wingham's Concert Overture, No. 4, in F (MS.). In this work, as the author of the analytical notice inserted in the programme has rightly remarked, there is a welcome freedom from "the terrible, the horrible, and the demoniacal elements" so frequently to be found in modern scores. The composer has taken for his motto the well known quatrain which ends with the words "Youth on the prow, and Pleasure at the helm," and in this spirit has conceived and carried out a "tone-picture" full of charming episodes. The introduction and the conclusion, with its "dying fall," are both admirable, and the second subject is tender and graceful. The great blot on this work, in our opinion, is the restless and unromantic character of the first subject, in which the "note of distinction" is entirely wanting. The Symphony, on this occasion relegated to the end of the programme, was Beethoven's in B flat, No. 4, while the central position was occupied by Wagner's "Trauermarsch." Madame Norman-Néruda played Viotti's Concerto in A minor (No. 22), a very favourable specimen of *virtuoso* music, in her very best style, taking the high notes at the end of the Adagio with wonderful certainty. Later on she exhibited her command of *cantilena* in a Larghetto by Nardini and her agility in Paganini's "Perpetuo mobile." Miss Anna Russell, a late scholar of the Royal College of Music, sang with much refinement and sympathy the Cavatina "Although a cloud," from "Der Freischütz," and songs by Mendelssohn —"Greeting" and "A Maiden's thought."

OTTO HEGNER.

The boy Otto Hegner, who gave a Pianoforte Recital at the Princes' Hall on the 22nd ult., created a sensation by his extraordinary talent. It was acknowledged on all sides, notwithstanding the effect produced by young Josef Hofmann by his performances, that nothing equal to the real artistic ability possessed by Otto Hegner had been shown within memory by any one so young. He surpasses Hofmann in mechanical mastery of the keyboard, and is superior to him in individuality and independence. His phrasing is at once neat, accurate, and refined. He interprets the pieces he performs—Beethoven, Mozart, Bach, Mendelssohn, Raff, Liszt, Weber, and the like—like a musician of great experience. With older pianists facility is attained through a long course of study and practice. This boy possesses the quality by intuition. He brings out the various points in the several pieces with an intelligence and perception of the inner meaning as great as though he had written them. The interest excited by the playing of young Hofmann was tempered by the ever present knowledge that it was the work of a mechanically gifted child. Otto Hegner commands the admiration of experts by abilities which are on an equality with their own painfully accumulated powers. He is only eleven years of age, a bright looking boy, who plays his music from memory as though he loved every sound produced. He is certainly possessed of the most wonderful ability. His musical gifts disclosed themselves to his astonished parents in their humble German home before he had reached his fifth year. His father and Franz Fricker directed his earliest studies, and after a year and a half entrusted the further development of his powers to Herr Hans Huber, of Bâle, Herr Alfred Glaus teaching him theory. The boy has played in Switzerland and in Germany before he came to England. His astonishing powers will certainly arouse as much admiration in this country as they have done abroad.

MR. CHARLES WADE'S CHAMBER CONCERTS.

The second Concert of the series took place at Princes' Hall on February 28, a feature of the programme being the special prominence given to works in which the clarinet has a share. An effective Trio for clarinet, violoncello, and pianoforte, by Walckiers (Op. 96), was performed by Señor Manuel Gomez, M. Gillet, and Signor Carlo Ducci, and the same executants were heard in Beethoven's Clarinet Trio in B flat (Op. 11), a work occasionally given at the Popular Concerts. More attractive, perhaps, than either of these, as a means of display for the wind instrument, was Weber's Duo Concertante for clarinet and pianoforte (Op. 48), in which Señor Gomez exhibited a beauty of tone and technical mastery worthy of the highest admiration. A couple of violoncello solos, well played by M. Gillet, completed the instrumental selection. Miss Bertha Moore and Mr. Charles Wade were the vocalists, the latter singing, among other things, two cleverly-written songs by the Rev. A. Wellesley Batson. Mr. Sidney Hann accompanied.

A much more familiar scheme was presented at the third Concert, on the 6th ult. On this occasion the four talented young English ladies comprising the Shinner String Quartet appeared at each end of the programme, making their artistic qualities agreeably manifest in Mendelssohn's E minor Quartet (Op. 44, No. 2) and Haydn's Quartet in D major (Op. 64, No. 5). Besides leading these works with noteworthy intelligence, Miss Emily Shinner played Joachim's Romance in B flat, doing credit alike to her master's composition and the traditions acquired under his invaluable guidance. Loud applause rewarded her excellent performance. The first appearance this season of Herr Schönberger formed an interesting feature of the Concert under notice. Herr Schönberger played Mendelssohn's Prelude and Fugue in E minor with a crisp, even touch, a clearness of phrasing, and a cool decision of manner precisely in harmony with the nature of his theme, thereby affording his hearers unqualified pleasure. Later on in an Impromptu of Schubert's he used the *tempo rubato* to excess and indulging in startling contrasts of *piano* and *forte;* while immediately afterwards, in the same composer's Variations in B major, Herr Schönberger gratified connoisseurs by a performance as remarkable for intellectual thought as for purity and charm of execution. In the vocal department at this Concert, Mr. Wade was assisted by Miss Mary Morgan and Mr. William Shakespeare. The accompanist was Mr. C. Hopkins Ould.

There was a better attendance at both the above Concerts than at the fourth, which took place on the 20th ult. The Cologne Conservatoire String Quartet re-appeared and opened the programme with Beethoven's "Rasoumowski" Quartet in E minor (No. 2). It was not, on the whole, a satisfactory performance, lacking as it did refinement and polish, notably on the part of the leading violinist, who was inclined to sacrifice correct intonation to impetuous vigour and purity of phrasing to rhythmical swing. The best played movement of the four was the *Scherzo*. Herr Schönberger was again the pianist and proved to be in his best form, giving a thoroughly artistic rendering of the

characteristic "Chant sans Paroles," by Tschaikowsky, and a less familiar set of Variations by the same composer. He was warmly recalled, and as an encore played a Mazurka of Chopin's. Later on Herr Schönberger joined the Cologne players in Schumann's Pianoforte Quintet; Herr Holländer and his companions being meanwhile heard in the Andante with Variations from Schubert's Quartet in D minor. Among the vocal items of the evening Miss Marguerite Hall's expressive delivery of Schubert's "Gretchen am Spinnrade" merits special mention. Mr. Wade sang a couple of *Lieder* by Dvorák. Mr. Sidney Hann acquitted himself with distinction at the piano.

MUSICAL ASSOCIATION.

Mr. Ebenezer Prout, B.A., read a paper on the 5th ult. on "Some suggested modifications of Day's Theory of Harmony." He said that in the course of his experience as a teacher he had several times met with difficulties in connection with this system, and had given considerable thought to the way in which these difficulties could best be overcome. Until about seven or eight years ago he was unacquainted with the books of both Day and Macfarren, but upon reading through the latter with one of his pupils, the completeness, reasonableness, and consistency of the system so revealed itself to him that he had arrived at the conclusion that here, and here alone, was a theory sufficiently complete to explain the progressions alike of the old and of the modern composers. But he did not ignore the objections that might be made to Day's system, *as he left it.* After recapitulating the salient points of the theory and pointing out certain inconsistencies, the lecturer said that no system of harmony could work in actual practice in which absolute purity of intonation was insisted upon. He contended that having to deal with the tempered scale, in which no interval except the octave was strictly in tune, the ear adjusted the faulty intonation—*i.e.*, accepted the false as the practical equivalent of the true notes. As all our music is founded upon the tempered scale he would take that scale as the basis of harmonic investigations. Mr. Prout then enumerated the notes generated by the three roots—the tonic, dominant, and supertonic—showing how in this way the twelve semitones of the key were accounted for, and said that no other roots than these three can be taken in any one key without giving more than the twelve notes. From these roots we obtained all the chords, whether diatonic or chromatic, of the key. The tonic minor chord, Mr. Prout considered, was an artificial product obtained by arbitrarily lowering the third, for the minor third could not be found in the harmonic series of any root; but all the other chords could be explained as portions of the fundamental harmonics. Day rather dogmatically forbade the use of the chord upon the mediant, as well as the tonic chord after that upon the supertonic; but there were many instances of the employment of these progressions in the works of the great masters and he declined to be bound by any such rule. Again, no chord of the eleventh was allowed on any other root than the dominant; but there was certainly no reason why the eleventh should not be used upon the tonic and supertonic roots. Second inversions, also, might be found upon other bases than the tonic, supertonic, and dominant, although he admitted the instances were rare. In conclusion, Mr. Prout said that he had pointed out the modifications which experience had taught him were advisable to adopt, and, whatever objections might be urged against Day's method, he could only say that in practice it worked admirably.

Dr. Bridge, the chairman, said that the Day theory had been of the utmost value to him, giving him a clearer insight into the compositions of the masters, and especially aiding him as a teacher. He agreed in the main with Mr. Prout's paper.

Mr. C. E. Stephens attacked the theory generally, urging that it was essential that any system to be acceptable should not involve the use of any notes which were of faulty intonation; on this point the theory of Day was most inconsistent. Moreover, the subdominant harmony was utterly ignored, although in his opinion it was fully as important and as essential to the tonality as that derived from the tonic or dominant.

THE CLAVI-HARP RECITAL.

A large number of musicians and amateurs were invited by Mr. W. H. Cummings to Princes' Hall, on the afternoon of the 13th ult., to a Recital given for the purpose of displaying the qualities of the clavi-harp. In our last issue we gave a full description of this newly-perfected invention, and there now only remains to say a few additional words concerning its effect when heard in combination with other instruments and as an accompaniment to the voice. That effect, as judged by the performances of Mdlle. Eugénie Dratz, who has made the clavi-harp a special study, bears an undeniably close resemblance to the results produced by an accomplished harpist, *plus* a great deal in the matter of *mécanisme* that is impossible to the latter on his own instrument. Whether an ordinary clavi-harpist, not possessing the remarkably delicate touch and exceptional capacity for the even execution of *arpeggios* shown by Mdlle. Dratz, would be able to ensure an equally close resemblance is a question we cannot pretend to decide. We are led to ask it, however, for the reason that Mdlle. Dratz herself cannot satisfactorily supply certain characteristics (more especially the true effect of the "harmonics") which belong exclusively to the harp. At the same time, the balance of advantages may fairly be said to be equal, while for all orchestral purposes we do not hesitate to assert that the clavi-harp would be an adequate substitute for the instrument it imitates. When played upon behind a screen at the above-mentioned Recital, the most careful listener failed to detect a difference between the sounds produced and those of an ordinary harp. The general effect when M. Dietz's invention was brought into view was to all intents and purposes the same. In the Largo in G, by Handel, in Benedict's Romance in D (Op. 105), and in Gounod's Meditation on a Bach Prelude—all arranged for violin, harmonium, and harp, and rendered by Mdlle. Dratz, Mr. Bernhard Carrodus, and Mr. T. Mountain—there would have been no difficulty whatever in imagining that Mr. John Thomas was executing his share in the performance instead of listening with the utmost interest among the occupants of the stalls. In the accompaniments to the vocal pieces the illusion, if it may be so termed, was just as complete. Several solo and concerted *morçeaux* were sung by Miss Esmée Woodford, Madame Clara Suter, Miss Alice Suter, and Mr. W. H. Cummings, with a measure of effect that certainly owed much to the artistic interpretation of the *obbligati* by Mdlle. Dratz.

THE GUILDHALL SCHOOL OF MUSIC.

The fortnightly Concerts given by the students of this Institution in the large hall of the City of London School do not, as a rule, call for public notice, but there are exceptions, and one such occurred on the 14th ult., when a new Cantata for female voices, entitled "The Minstrel Prince," by J. L. Roeckel, was performed for the first time. The libretto, by Mrs. Alexander Roberts, is based on an agreeable little story, and the music is delightfully fresh and piquant, the book offering plenty of opportunities for varied effects. Besides the pianoforte, there are accompaniments for harmonium, guitar, castanets, triangle, and bell. The ladies' choir, under the direction of Mr. Weist Hill, rendered full justice to the choruses, and among the soloists Miss Nellie Levey and Miss Laura Brown deserve honourable mention.

A novel but exceedingly useful feature in the work of the Guildhall School has been recently introduced. This consists of a series of weekly Recitals and Lectures by some of the most eminent professors, among them being Herr Ernst Pauer, Mr. Carrodus, Mr. H. Gadsby, Mr. W. G. Cusins, Mr. E. Silas, and Mr. G. Libotton. As example is better than precept, the students should derive much benefit from these performances.

AMATEUR ORCHESTRAL SOCIETIES.

Two of the most important of these Associations gave Concerts just too late for notice in our last number. The programme of the "Strolling Players," on February 25, was rendered interesting by the performance of a Symphony in

It shall come to pass

ANTHEM FOR WHITSUNTIDE.

The Words selected by the Rev. W. Russell, M.A., Mus. B., Succentor of St Paul's Cathedral.

Acts ii. 17, 18, 21; Psalm lxxii. 6; Habakkuk ii. 14.

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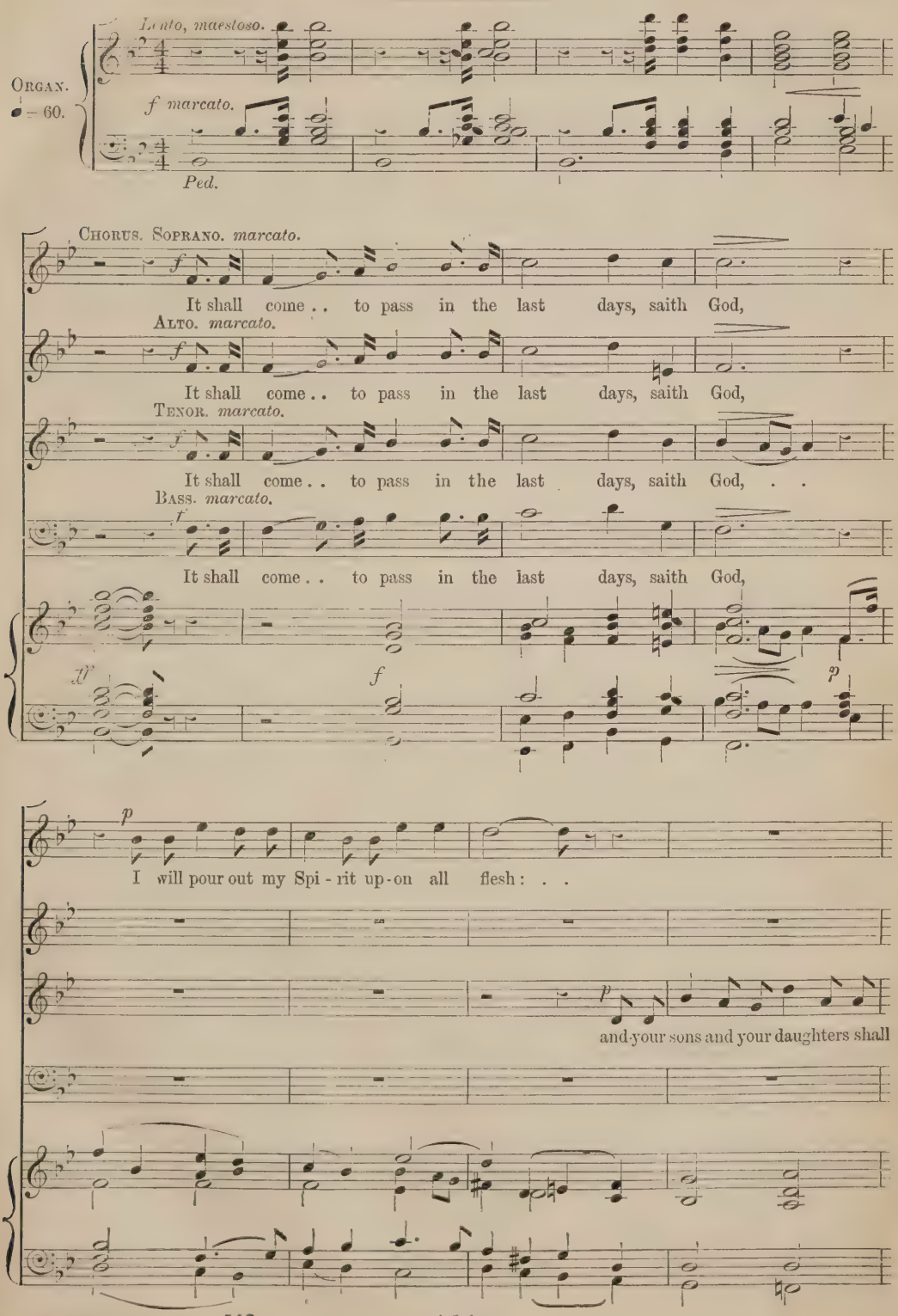
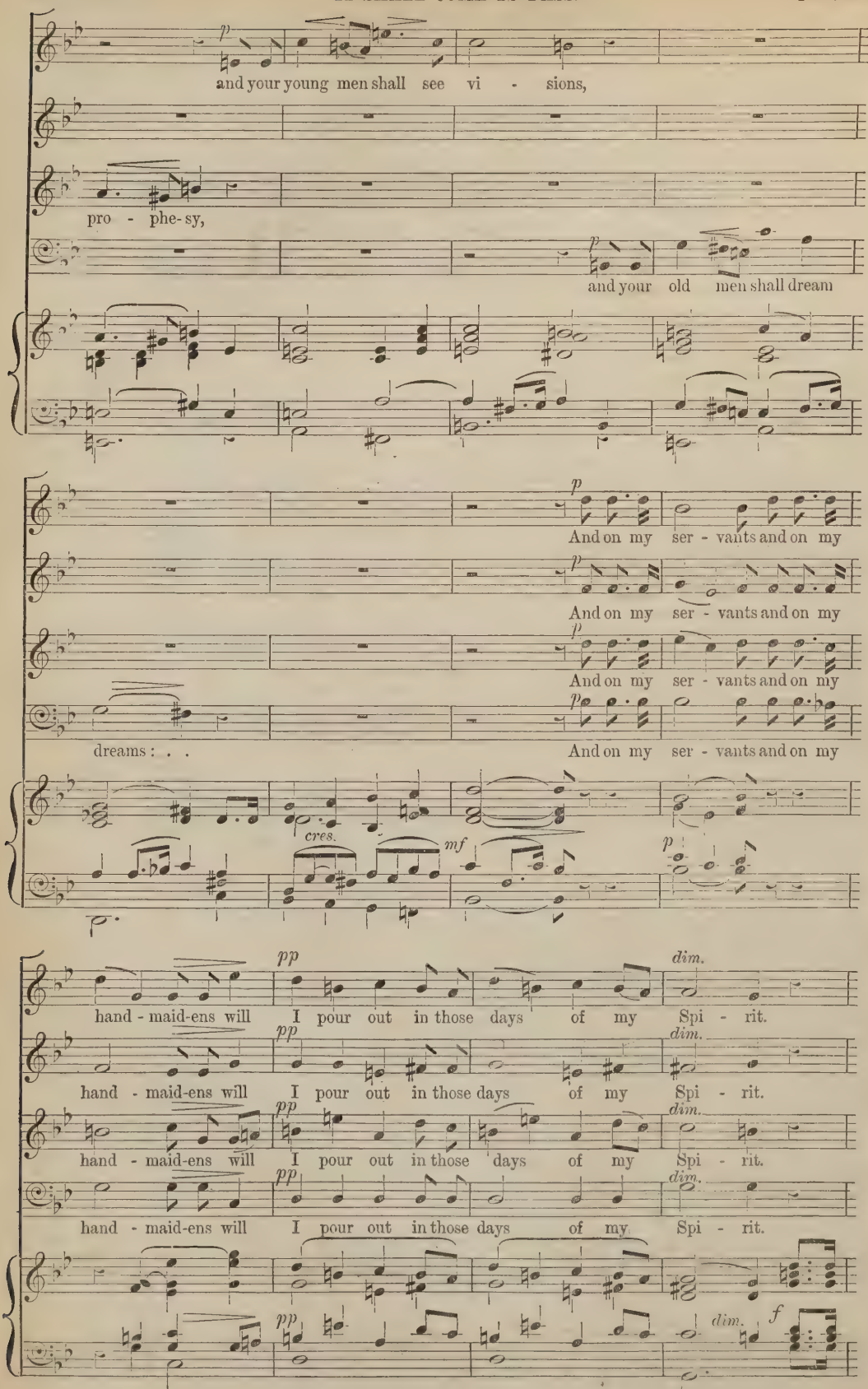
London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.




p
and your young men shall see vi - sions,
pro - phe-sy,
p
and your old men shall dream
p
And on my ser - vants and on my
p
And on my ser - vants and on my
p
And on my ser - vants and on my
dreams: . .
p
And on my ser - vants and on my
cres.
mf
p
pp
dim.
hand - maid-ens will I pour out in those days of my Spi - rit.
pp
dim.
hand - maid-ens will I pour out in those days of my Spi - rit.
pp
dim.
hand - maid-ens will I pour out in those days of my Spi - rit.
pp
dim.
hand - maid-ens will I pour out in those days of my Spi - rit.
pp
dim.
f

marcato. *f*

And it shall come to pass, that who-so - ev - er shall call up -

marcato. *f*

And it shall come to pass, that who-so - ev - er shall call up -

marcato. *f*

And it shall come to pass, that who-so - ev - er shall call up -

marcato. *f*

And it shall come to pass, that who-so - ev - er shall call up -

ff *f*

- on the Name of the Lord shall be sav - ed,

p

- on the Name of the Lord shall be sav - ed,

p

- on the Name of the Lord . . shall be sav - ed,

p

- on the Name of the Lord shall be sav - ed,

p

dim. *pp*

shall be sav - ed, be sav - ed.

dim. *pp*

shall be sav - ed, be sav - ed.

dim. *pp*

shall be sav - ed, be sav - ed.

pp

be sav - ed.

dim. *pp* *p* *decres.* *pp*

Soprano or Tenor Solo.

Andante tranquillo. *dolce.* *p*

He shall come

Andante tranquillo. ♩ = 58.

p *p dolce.*

Man. *Ped.*

down like the rain, ... He shall come down like the rain . . .

cres - cen - do.

. . . . in - to a fleece of wool, . . a fleece of

cres - cen - do.

mf *dim.* *p*

wool, ... a fleece of wool, even as . . the

mf *dim.* *p*

cres - cen - do. *mf* *dim.*

drops that wa - ter the earth, that wa - ter the earth, even as . . the

cres - cen - do. *mf* *dim.*

p *poco rit.*

drops that wa - - ter the earth. . . . . .

p *poco rit.*

CHORUS.
SOPRANO.
Moderato, maestoso.

ALTO.

TENOR.

f

The earth shall be full, ...

BASS.

f

The earth shall be full, ...

Moderato, maestoso. ♩ = 108.

f

Man. *Ped.*

f *cres.* *ff*

The earth shall be full of the know-ledge of the Lord, the

f *cres.* *ff*

The earth shall be full of the know-ledge of the Lord, the

f *cres.* *ff*

. . . . . the earth shall be full of the know-ledge of the Lord, the

f *cres.* *ff*

the earth shall be full of the know-ledge of the Lord, the

cres. *ff*

Allegro con spirito.

earth shall be full of the know-ledge of the Lord, the earth shall be full of the

earth shall be full of the know-ledge of the Lord, the earth shall be full of the

earth shall be full of the know-ledge of the Lord, the earth shall be full of the

earth shall be full of the know-ledge of the Lord, the earth shall be full of the

Allegro con spirito. ♩ = 120.

mf

know-ledge of the Lord, the

mf

know-ledge of the Lord, the

mf

know-ledge of the Lord, the earth shall be full of the know-ledge of the Lord, the

mf

know-ledge of the Lord, the earth shall be full of the know-ledge of the Lord,

mf

cres - - cen - do. *ff*

earth shall be full of the knowledge of the Lord, the earth shall be full of the

cres - - cen - do. *ff*

earth shall be full of the knowledge of the Lord, the earth shall be full of the

cres - - cen - do. *ff*

earth shall be full of the knowledge of the Lord, the earth shall be full of the

ff

the earth shall be full of the

cres - - cen - do. *ff*

know-ledge of the Lord, as the wa - ters, the wa - ters cov - er the

know-ledge of the Lord, as the wa - ters, the wa - ters cov - er the

know-ledge of the Lord, as the wa - ters, the wa - ters cov - er the

know-ledge of the Lord, as the wa - ters, the wa - ters cov - er the

Poco più animato. *ff sempre.*

sea. The earth shall be full, ... the earth shall be

ff sempre.

sea. The earth shall be full, ... the earth shall be

ff sempre.

sea. The earth shall be full, ... the earth shall be

ff sempre.

sea. The earth shall be full, ... the earth shall be

Poco più animato.

ff sempre.

rall. *a tempo.* *Adagio.*

full of the know-ledge of the Lord. . . . A - men.

rall. *a tempo.*

full of the know-ledge of the Lord. . . . A - men.

rall. *a tempo.*

full of the know-ledge of the Lord. . . . A - men.

rall. *a tempo.*

full of the know-ledge of the Lord. . . . A - men.

rall. *a tempo.* *Adagio.*

ORIGINAL COMPOSITIONS

FOR THE

ORGAN.

No.			s.	d.
1.	Two Introductory Voluntaries ...	George J. Bennett	1	0
2.	Three Andantes	Hamilton Clarke	2	0
3.	Postlude (Christmas)	Dr. Garrett	1	6
4.	Andante con moto	Dr. Garrett	1	0
5.	Interlude for Advent	Oliver King	1	0
6.	Prelude for Lent, Op. 10, No. 2 ... / Fantasia on a Theme by Hermann Goetz, Op. 20	Oliver King	1	0
7.	Three Pieces: (*a*) Baptism, (*b*) Wedding, (*c*) Burial	A. C. Mackenzie (each)	1	0
8.	Voluntary for Christmastide ...	Sir Fredk. Ouseley	1	0
9.	Voluntary	Sir Fredk. Ouseley	1	0
10.	Short Voluntary for a Time of Sorrow ...	Ridley Prentice	0	6
11.	Short Voluntary for Lent	B. Luard Selby	1	0
12.	Postlude in C Minor	Dr. Steggall	1	0
13.	Concluding Voluntary or Fantasia (Lent)	C. E. Stephens	1	0
14.	Three Canons	W. G. Wood	2	0
15.	Allegretto	C. H. Lloyd	1	0
16.	Allegretto in D	B. Luard Selby	1	0
17.	Three Pieces: No. 1, Allegretto moderato; No. 2, Andante con moto; No. 3, Processional March ...	H. M. Higgs	2	6
18.	Andante in G	Herbert W. Wareing, Mus. Doc.	1	0
19.	Andante in A and Minuet in A	C. Harford Lloyd	1	6
20.	Allegro ma non troppo	Oscar Wagner	1	0
21.	Processional Wedding March	Henry R. Bird	1	0
22.	Rêverie	B. Luard Selby	1	0
23.	Three Pieces in F, D, and G	B. Luard Selby	1	6
24.	Marche Serieuse	B. Luard Selby	1	0
25.	Six Miniatures	Oscar Wagner	2	6
26.	Three Preludes	John E. West	1	0
27.	Communion in D flat ... ... / Preludium e Fughetta	B. Luard Selby	1	0
28.	Introduction and Fugue	Dr. Gladstone	1	0
29.	Allegretto	Dr. Gladstone	1	0
30.	Andante and Fugue	B. Luard Selby	1	6
31.	Pastorale and Melody in A flat	B. Luard Selby	1	6
32.	Orchestral March	B. Luard Selby	1	0
33.	Sonate	Oscar Wagner	1	6
34.	Sketch in C minor	John E. West	1	0
35.	Fugue in E minor	John E. West	1	0
36.	Minuet and Trio	B. Luard Selby	1	0
37.	Andante in B flat, and Short Postlude ...	B. Luard Selby	1	0
38.	Sarabande	B. Luard Selby	1	0
39.	Postlude in D	B. Luard Selby	1	0
40.	Andante Grazioso	Dr. C. S. Heap	1	0
41.	Fantasia in C	Berthold Tours	1	6
42.	Allegretto Grazioso	Berthold Tours	1	0
43.	Menuetto	Berthold Tours	1	0
44.	Postlude	Berthold Tours	1	0
45.	Fantasia in C minor	W. S. Hoyte	1	6
46.	Four Short Voluntaries	Kate Westrop	1	6
47.	Concert Fantasia and Fugue	W. G. Wood	2	0
48.	Sonata in D minor	Charles H. Lloyd	2	6
49.	Andante in E, Minuet and Trio, No. 2, in A minor	B. Luard Selby	1	6
50.	Postlude in D	W. G. Wood	1	0
51.	Allegro in C	W. G. Wood	1	0
52.	Melody in B flat	Arthur Carnall	1	0
53.	Three Andantes	Hamilton Clarke	1	6
54.	Postlude, in B flat	John E. West	1	0
55.	Allegro, in form of a Minuet	W. G. Wood	1	6
56.	Allegro ma non troppo (Communion Offertorium)	H. M. Higgs	1	6
57.	Prelude and Fugue	H. M. Higgs	1	6
58.	Mélodie, Prière, Pastorale	H. M. Higgs	1	6
59.	Offertoire in D minor	H. M. Higgs	1	6
60.	Andantino in D	J. Barnby	0	6
61.	Communion and Larghetto	Edouard Batiste	1	0
62.	Prelude and Postlude	Edouard Batiste	1	6
63.	Andante in A flat and Pastorale in F ...	Hamilton Clarke	1	0
64.	Grand Offertorio in A	Hamilton Clarke	1	0
65.	Minuet in the Ancient Style, B flat ...	Hamilton Clarke	1	0
66.	Larghetto in C	C. J. Frost	1	0
67.	Fantasia in B flat	C. J. Frost	1	0
68.	Sonatina in C	C. J. Frost	1	6
69.	Andante Moderato in A	Dr. Garrett	1	6
70.	Prelude in C minor	F. E. Gladstone	1	0
71.	Allegro Marziale	F. E. Gladstone	1	0
72.	Prelude and Fugue in A minor	Ch. Grædener	1	0
73.	Andante in F	J. W. Gritton	0	6
74.	Marche Triomphale in E flat and Postlude in F	Alex. Guilmant	1	6
75.	Fantaisie sur Deux Mélodies Anglaises ...	Alex. Guilmant	1	6
76.	Festal March in E flat	Dr. C. S. Heap	1	6
77.	Fantasia on Mendelssohn's Volkslied ...	Geo. Hepworth	1	6
78.	Prelude in G	W. Macfarren	0	6
79.	Religious March in E flat	G. A. Macfarren	1	0
80.	Andante in G and Secular March ...	G. A. Macfarren	1	0
81.	Variations on the Psalm-tune "Windsor"	G. A. Macfarren	1	0
82.	Andante in D	H. S. Oakeley	1	0
83.	Præludium et Fuga	Sir F. Ouseley	1	0
84.	Prelude in C sharp minor	W. Parratt	0	6
85.	Postlude in C minor	E. Prout	1	0
86.	Andante in E flat and Postlude in C	F. J. Read	1	0
87.	Andante Serioso in D minor	C. Reinecke	0	6
88.	Allegro vivace in D	C. T. Speer	1	0
89.	Prelude and Fugue in E minor	C. V. Stanford	1	6
90.	Postlude in C	H. J. Stark	1	0
91.	Allegretto Pastorale in A and Fugue in D minor	C. Steggall	1	6
92.	Offertoire in F	C. E. Stephens	1	0
93.	Concert-Fantasia in D minor	Sir R. P. Stewart	1	6
94.	Fugato in C	Ph. Tietz	1	0
95.	Pastorale in E flat and Concluding Voluntary, Fugato in G minor	Ph. Tietz	1	0
96.	March in F	J. H. Wallis	1	0
97.	Voluntary (Grave and Andante)	S. S. Wesley	1	0
98.	Concert-Fantasia, D minor	Johann Worping	1	6
99.	Theme in A	F. W. Hird	1	0
100.	Maestoso alla marcia	F. W. Hird	1	0
101.	Postludium in F	Algernon Ashton	1	6

(*To be continued.*)

Nos. 41 to 45, and 60 to 100, from "The Organist's Quarterly Journal."

LONDON AND NEW YORK: NOVELLO, EWER AND CO.

F, by Gouvy, whose works are very little known in this country, though they are esteemed in France, the land of the composer's birth. By thus performing works by neglected composers of merit, amateur orchestral societies can render service to music and avoid unfavourable comparisons with professional orchestras. If we remember rightly, Gouvy's Symphony was introduced at one of M. Lamoureux's Concerts in 1881. It is a bright, genial work, not very original, nor very profound, but extremely pleasing. The rendering by the "Strollers" was exceedingly creditable. The rest of the programme does not call for remark. In the absence of the regular Conductor, Mr. Norfolk Megone, the Concert was ably directed by Mr. Pollitzer.

A very interesting programme was offered by the Westminster Orchestral Society at its ninth Concert, on February 29. It included the first movement of a new Symphony in C, by Mr. Charles S. Macpherson, of which we can speak in encouraging terms. It is marked by a high degree of musicianship, and is laid out on a somewhat elaborate scale, the writing being here and there a little too involved for perfect comprehension at a first hearing. We would recommend Mr. Macpherson in future efforts to aim at lucidity of utterance; nothing is gained by vagueness of outline or incoherence. Dr. J. F. Bridge's clever Overture "La Morte d'Arthur," first performed recently at the London Symphony Concerts, and a Pianoforte Concerto in D minor, very Mendelssohnian in character, by Mr. J. F. Barnett, were included in the programme. All these works were conducted by their respective composers, and the last-named had Miss Emma Barnett for its executant. The playing of the orchestra showed a considerable advance over previous efforts, and we are glad to note that the Society is in a flourishing condition.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

This Society gave an excellent performance of Schumann's beautiful though neglected work "Paradise and the Peri," at the Shoreditch Town Hall, on Monday, the 19th ult. It is a striking, and at the same time distressing, illustration of the tendency of musical societies to run in well-defined grooves that not a single performance of this finest of Schumann's choral works has been given in London since its last revival by the enterprising Hackney Association in 1883. We cordially agree with the criticism of Sir George Grove that the "Paradise and the Peri" is one of the most enchanting musical poems in existence. Perhaps the solo parts are more effective than the choral, but there is not a dull number in the work. The audience on the present occasion was somewhat smaller than usual, owing, it may be hoped, to the terribly inclement weather, rather than to any want of interest in the performance. Of the soloists it may be said that Mrs. Hutchinson, Miss Hope Glenn, and Mr. Bridson rendered justice to their established reputations, while Miss Gertrude Aylward sang the mezzo-soprano music agreeably, and Mr. James Gawthrop displayed a pleasant and well trained voice in the tenor part. Mr. Prout's admirable choir and the orchestra fulfilled their duties in a manner calculated to give general satisfaction.

WALTER BACHE.

It is with feelings of sincere sorrow that we enter upon the task of recording the death of Walter Bache, which occurred on the 26th ult., at his house, 17, Eastbourne Terrace, Hyde Park. He was in good health until within a few days of his decease, when he caught a chill, but this was thought to be of so little importance that few of his relatives and intimate friends knew that he was indisposed at all. His illness suddenly took an alarming character, and terminated fatally. His death will be counted as a great loss to the musical profession, inasmuch as a valuable teacher is thereby taken away, while those who knew him intimately will miss a trustworthy friend. Walter Bache, the son of the Rev. Samuel Bache, was born on June 19, 1842, in Birmingham, where his father was pastor to a Unitarian congregation. Although in his earliest years he gave indication of musical tendencies, the genius of his elder brother, Francis Edward, absorbed the greater part of the attention of his parents and friends. Edward—as he was called—played in public as a child at the Birmingham Festival of 1846, when Mendelssohn's "Elijah" was produced under the *bâton* of the composer. Later his songs and other compositions gave promise of musical excellence, which was never fully attained. Edward died in 1858, in his twenty-fifth year. After his brother's death, Walter went to Leipzig, and for three years studied under Hauptmann, Richter, Plaidy, and Moscheles; his fellow-pupils being J. F. Barnett, Franklin Taylor, Carl Rosa, and Arthur Sullivan among others. When he quitted Leipzig, he travelled in Italy, visiting Milan, Florence, and Rome. In the last-named place he met Liszt and became his pupil and friend, and subsequently the greatest champion in England of his works. In the production of these compositions in England Walter Bache spent a fortune. This he considered only an inadequate return for the advantages he had derived from Liszt's tuition. He was wont to say that if Liszt, who never took fees from his pupils, had charged him only at the rate demanded by a village teacher for instruction, he should still be deeply in his debt. His consistent advocacy of Liszt's music was not only the discharge of an admitted obligation, but it arose without doubt from a conscientious conviction of the importance of the compositions. Even those who did not agree with him in his estimate of the works whose claims he advanced could not fail to admire his earnestness and steady persistence. Those who knew him intimately respected his straightforward character, and his undeviating pursuit of the line he followed. As the fervent upholder of the music of Liszt, he was known to the whole musical world. The loyalty of his convictions was further exemplified in his private life. His lovable character endeared and bound him to his many friends, who now with the public have to mourn a loss which cannot be replaced.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

Some further progress has been made this month in shaping the local musical event of the year, and the report presented to the General Committee of the Birmingham Musical Festival on the 15th ult. is sufficiently detailed to afford a fairly accurate idea of the merits and shortcomings of the programme. The Festival will be held, as usual, on four successive days of the closing week of August, opening on the Tuesday morning with the customary performance of "Elijah." On the same evening the first part of the Concert will be devoted to the "Stabat Mater" of Dvořák, whilst the second part will be of a miscellaneous character, comprising Haydn's Symphony in D (No. 6 of the Salomon set), together with Liszt's third Rhapsodie and Weber's Overture to "Oberon." On Wednesday morning Dr. Hubert Parry's new sacred Cantata "Judith and Holofernes" will be produced, and "The Golden Legend" of Sir Arthur Sullivan will complete the morning programme. On the same evening a new short choral work, by Mr. Goring Thomas, will be followed by Mozart's "Jupiter" Symphony, Schumann's Overture to "Manfred," and a selection from Wagner's "Meistersinger." On Thursday morning "The Messiah" will occupy its time-honoured place, and in the evening Dr. Bridge's new legendary Cantata "Callirhöe" will be followed by Beethoven's Fifth Symphony and Spohr's Overture to "Jessonda." On Friday morning, Bach's Magnificat will divide attention with Berlioz's "Messe des Morts," and in the evening Handel's "Saul" will be given here for the first time in a complete form. Among the artists will be Madame Albani, Miss Anna Williams, Madame Patey, Madame Trebelli, Mr. Edward Lloyd, Mr. Santley, and Signor Foli. The Festival managers report themselves well satisfied with the new works, so far as they have gone, that of Dr. Parry being very dramatic in treatment, and they speak highly of the quality of the chorus. The proportion of absolute novelty in the programme, it will be observed, is less than usual, but this is certainly not the fault of the Committee, who have spared no effort or expense to secure new works by composers of distinction. They are of opinion, however, that some old works of classic excellence, which have not yet been heard here, will

prove very acceptable, and they expect great things in particular from the Berlioz "Requiem"—with its sensational effects and four auxiliary bands in different parts of the hall.

At Mr. Stockley's third Orchestral Concert the chief features of interest were the re-appearance here, after a lengthened interval, of Miss Fanny Davies, the Birmingham pianist *par excellence*, and the production of a new Orchestral Suite by a young local musician, Mr. Elgar, of Worcester. Miss Davies's selection comprised Mendelssohn's D minor Concerto, Schumann's Novelette in F (No. 1, Op. 21), and Rubinstein's Staccato Study in C (Op. 23). In each and all of these pieces Miss Davies exhibited the high technical attainments which have won for her a place in the front rank of English pianists, together with rare taste, refinement, versatility, and emotional power. Her playing of the Concerto was under every aspect a masterly effort, and in the Rubinstein Study she fairly electrified the audience by her finished execution of the most exacting *bravura* passages. Mr. Algar's Suite, in D minor, consists of four movements—a Mazurka, an Intermezzo, a Gavotte, and a March—all distinguished by fancy as well as tunefulness, though in some parts over laboured and wanting in cohesion and artistic development. In Beethoven's second Symphony, the "Tannhäuser" Overture, and Mendelssohn's "Midsummer Night's Dream" music the band fully maintained its reputation. The fresh and expressive singing of Mdlle. Antoinette Trebelli was much appreciated in Haydn's "With verdure clad," Bellini's "Qui la voce," and Sullivan's "Orpheus with his lute"; whilst Mr. Henry Pope won considerable applause in Handel's "Honour and arms" and Gounod's fine song "She alone charmeth my sadness."

The Madrigal Concert given at the Midland Institute on the 12th ult. was somewhat inopportunely timed, as it had to contend not only with the accidental disadvantages of an exceptionally raw and wintry evening, but with the pre-arranged counter attractions of Messrs. Harrison's last Concert, from which some bold and jubilant orchestral strains occasionally mingled with the dainty harmonies of the madrigal choir. Nevertheless, there was a fairly large and appreciative audience, and the performance was in all respects a most satisfactory one. The choir was in excellent form and sang throughout with rare refinement, delicacy, and truth of intonation, among its most successful efforts being Edwardes' "In going to my lonely bed," Vecchi's "Under a willow," Weelkes' "In pride o' May," and Pearsall's "When Allan-a-dale." Mr. Percy Taunton, who possesses an agreeable baritone voice, contributed several vocal solos, including a new and piquant song, "Phillida," by Dr. Herbert Wareing, the pianist and accompanist, who also played an Impromptu of his own in F sharp minor and the Gavotte with Musette from Bach's third English Suite.

The last, and musically most important, of Messrs. Harrison's popular Concerts was that which took place in the Town Hall on the 12th ult., when Mr. Hallé's band contributed the chief part of the programme, assisted by Madame Norman-Néruda as violinist, Mr. Hallé as pianist, and Madame Lilian Nordica and Miss Hope Glenn as vocalists. Most of the orchestral selections, including Beethoven's Pastoral Symphony, Mozart's Overture to "Don Giovanni," Wagner's "Tannhäuser" Overture, and Spohr's "Dramatic" Concerto for violin, were already more or less familiar to the musical section of the audience. Of the remaining works, the most noteworthy were the "Lustspiel" (or Comedy) Overture of Friedrich Smetana, and two *Légendes* by Dvorák. Smetana's Overture is an original and fanciful work, without any pretensions to thematic importance, but full of colour and character—a charming mixture of pageant and pastoral. The Beethoven Symphony was splendidly played throughout, the various imitative effects and soli passages for the wind instruments being given with a finish and perfection only possible with a band of *virtuosi*. In the Spohr Concerto nothing could exceed the refinement and delicacy of the accompaniments, rendered with the precision of a single instrument. Madame Norman-Néruda in the solo part was heard to great advantage; Madame Nordica's fresh and sympathetic voice found excellent scope in the charming air of *Susanna*, "Deh Vieni," from "Le Nozze di Figaro"; and Miss Hope Glenn's excellent contralto voice was very effective in the old air from Handel's "Serse," better known as the Largo in G.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

On the 4th ult. the first meeting of the Edinburgh Amateur Bach Club was held. Dr. Dickson read the prospectus of the Society, which has been formed for the study of Bach's compositions. Mr. Franklin Petersen read a paper on the importance of Bach's work, showing the far-reaching character of his treatment of harmony, anticipating many effects of the advanced modern school, and the assistance he gave in helping to free the treatment of the voice from the trammels of the Italian contrapuntal school. A young lady sang "My heart ever faithful," and two movements of an Orchestral Suite (arranged for violoncello) were performed.

In aid of St. David's Church Manse Fund, a popular Concert was given on the evening of the 6th ult. Messrs. Carl Hamilton, Della Torre, Colin McKenzie, and John Hartley contributed various instrumental pieces, and Madame de Greiner took the chief share of the vocal part of the programme.

On the evening of the 8th ult. Mr. Carrodus gave a Violin Recital in the Freemasons' Hall. Molique's "Fandango," Bach's "Chaconne," Svendsen's "Romance," Paganini's "Mosé in Egitto," and Scottish airs, arranged by himself, were his solos, performed with great success. Mr. J. Carrodus gave two violoncello solos—"Rêverie," by Dunkler, and Popper's "Gavotte"; and Miss Marianne Fenna sang Schumann's "Er, der herlichsste von allen," Sullivan's "Orpheus with his lute," and Wallace's "When the elves."

Under Mr. Townsend's direction, the fifth Chamber Concert was given on the 11th ult., at which a Trio by Brahms (Op. 101) and one by Raff were performed by Messrs. Della Torre, Colin McKenzie, and Grant McNeill. A Beethoven Sonata for violin and piano, and violoncello solos completed the programme.

Mr. d'Oyly Carte's Opera Company gave, with their usual success, a fortnight's performances at the Lyceum Theatre. "Pinafore" was performed during the first week, and was followed by "Patience," with Mr. John Hervet d'Egville as *Grosvenor* and Mr. George Thorne as *Bunthorne*.

Mr. J. Leslie's Opera Company gave a week's performance of "Dorothy."

On the 23rd ult. a Recital was given in the Queen Street Hall by Miss Eva Adams, aged 14. She was assisted by Madame Annie Grey (Scottish vocalist).

Herr Franz Rummel gave a Pianoforte Recital in the Music Hall, on the afternoon of the 24th ult. His programme included Bach's Chromatic Fantasia and Fugue, Beethoven's "Sonata Appassionata," Chopin's Sonata (Op. 35), and selections from Schubert, Mendelssohn, Brassin, and Liszt.

An evening Concert was given in the Freemasons' Hall, on the 28th ult., by Mr. H. A. Thompson (pianist), assisted by Mdlle. Nellie Carter, Messrs. Deas, Miller, and Galloway (vocalists), and Mr. Winram (violinist).

The twenty-first annual Students' Concerts of the University Musical Society took place on the 16th and 17th ult., in the presence of the Principal, Sir William Muir, and of some of the professors and students, citizens, &c. Under the direction of the President of the Society, Sir Herbert Oakeley, and of Mr. Sinclair, Chorusmaster, the members sang a varied selection of choruses and part-songs by Cherubini, Callcott, Attwood, Bishop, Balfe, Mendelssohn, Verdi, Oakeley, and some national melodies. Solos were contributed by a lady amateur, who sang Handel's "Dove sei" ("Rodelinda") and in a duet Mozart's "Crudel, perche," the other solos being by Purcell, Schumann, and Gounod. An organ solo, "Gavotte and Musette" (MS.) by the President, who played it, was one of the several pieces encored. After "Auld lang syne" had been enthusiastically sung, Sir Herbert Oakeley, on being called for, congratulated the Society on having attained its "majority," and contrasting the present con-

dition of musical matters in the University as compared with the year in which the Society was formed, referred to the fact that, following the lead of Edinburgh, each of the Scottish Universities now had its Musical Society. Sir William Muir, in proposing a vote of thanks to the President, spoke in high terms of praise of the selection of music, its performance, and the good such societies effected.

MUSIC IN GLASGOW AND THE WEST OF SCOTLAND.

(From our own Correspondent.)

The Temperance Choral Society, which was formed a few years ago, gave its annual Concert on February 28, in the Waterloo Rooms, performing, for the first time in Scotland, A. R. Gaul's new Cantata "Joan of Arc." The chorus numbered 100 voices, and was on the whole successful in its rendering of the melodious music of the choral numbers. The solo parts were represented by Mrs. Shepherd, and Messrs. Dunsmore and Fleming. Mr. W. H. Murray conducted. On the same date, Barnby's Sacred Cantata "Rebekah" was produced with marked success by the Musical Association of Dennistoun United Presbyterian Church, under the direction of Mr. A. W. Young.

A pleasant Concert of Chamber and Orchestral music was given by Mr. Henry Bretton, of Pollokshields, in the Hall of the United Presbyterian Church, on the 2nd ult., at which some of the best local players gave their aid.

Mr. W. H. Cole gave another of his series of Chamber Concerts in the St. Andrew's Berkeley Hall, on the 1st ult., and it is gratifying to be able to state that the venture has now reached the paying point, and that therefore these educational and enjoyable musical evenings are likely to become a permanent feature of the Glasgow season.

At the Saturday afternoon Corporation Recital of the 3rd ult. there was, in addition to other attractions, some excellent part-singing by Mr. J. Lillie's Choir, a well-trained body of about thirty voices. Several other "Select" Choirs, so styled, have been heard at these Recitals, which continue to be largely attended, and very specially so by the humbler classes, for whom they are mainly intended.

An excellent performance was given of A. R. Gaul's Sacred Cantata "Ruth," on the 9th ult., by the choir of Queen's Park Free Church, Mr. J. Cunningham conducting. The Hillhead Ladies' Choir gave their twelfth annual Concert on the 12th ult. The programme was mainly sustained by the accomplished ladies who form the association, and whose chief duty, it may be stated, is leading the music at the children's Sunday afternoon service. Abt's Cantata "Summer" was one of the principal numbers in the programme.

One of the most spirited of our church choirs is that of John Street United Presbyterian Church. A number of important works have from time to time been produced by it, and it has for some years been under the charge of Mr. George Taggart, a painstaking and skilful musician. The annual Concert of the choir took place on the 13th ult. Barnby's Cantata "Rebekah" formed the first part of the programme, receiving a careful interpretation at the hands of all concerned. In the second part were the unaccompanied hymn "O gladsome light," from Sir A. Sullivan's Cantata "The Golden Legend," and Mendelssohn's Motett "Hear my prayer," the Concert concluding with the final chorus in "The Mount of Olives."

The town of Johnstone, some ten or twelve miles from Glasgow, a place extremely musical for its size, has several musical associations. One of these, the Choir of West United Presbyterian Church, numbering fifty voices, gave a performance of Dr. Stainer's "Daughter of Jairus," with selections from Handel, Mozart, and other composers, on the 10th ult. Mr. Fleming conducted.

The Glasgow Society of Musicians, the most important musical association in Scotland, which is in an eminently flourishing condition, is making an effort to form a Musical Library of theoretical, practical, and literary works. The institution of a Benevolent Fund is also in contemplation.

The Annual Concert by the Kyrle Choir was given in the Queen's Rooms, on 22nd ult. Gounod's "Gallia" and Reinecke's "Summer-day Pictures" were the more important musical works performed, and the singing of the choir was good. Mr. C. Hall Woolnoth conducted.

Haydn's Oratorio the "Creation" was performed by the Kinning Park Free Church Musical Association, in the Church, on the 22nd ult.; and on the 9th ult. Handel's "Messiah" was essayed by the choir of Pollok Street United Presbyterian Church.

The West of Scotland Choral Society, of about 200 voices, and conducted by Mr. H. A. Lambeth, sang at the Corporation Recital on the afternoon of the 24th ult. Their efforts in choral selections from Mendelssohn, Mozart, and others gave entire satisfaction.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

For the past month we have to record the first hearing, at the Concerts of the Philharmonic Society, of two important but very dissimilar works, thoroughly indicative of their respective composers. The first of these, "Moses in Egypt," was given on February 28, and received a creditable interpretation. The band and chorus did their work well. The principals were Miss Thudichum, Miss Marianne Fenna, and Miss Hilda Wilson; and Messrs. Edward Lloyd, Harper Kearton, Piercy, Bridson, Edward Grime, and Santley.

At the Philharmonic Society's eleventh Concert, on the 21st ult., Spohr's "Fall of Babylon" was given. The chorus singing was most successful. The principal vocalists were Miss Mary Davies, Miss Eleanor Rees, and Madame Porter; and Messrs. Lloyd, Harper Kearton, Bridson, and Pope. Mr. Lloyd's pure style was admirably adapted to the earnest declamation of the music of the part of *Daniel*, and Messrs. Bridson and Pope also distinguished themselves. Mr. Hallé conducted.

The eighth and last Concert of the Hallé series took place in the Philharmonic Hall, on Tuesday, the 6th ult. The main interest of the performance centred in the appearance of Mr. Joachim, who played as his chief item Brahms's Concerto in D, for the first time in Liverpool. Mr. Joachim also contributed, in the second part of the Concert, five Hungarian dances, composed by Brahms and arranged by himself. Mr. Hallé accompanied these dances on the piano, and they were received so heartily by the audience that Mr. Joachim supplemented them by a further extract from the same series.

Mr. Hallé played Schumann's Novelette in F and Arabeske in C in his usual clear unostentatious style, and met with a particularly warm reception. He also conducted the orchestral work, which included Beethoven's Festival Overture in C major, Schubert's Overture in E minor, and Haydn's Symphony in D (No. 5 of the Salomon series). The vocalist was Miss Busjaeger, who sang, among other pieces, Haydn's "On mighty pens" in the original German.

Gounod's charming little Opera, "Philémon et Baucis," well known on the Continent, has just been produced here in aid of sundry charitable organisations. Madame Louis, as *Baucis*, gave an excellent rendering of her music, and the other characters of *Jupiter*, *Vulcan*, and *Philémon* have been cleverly pourtrayed by Mr. Louis, Mr. Couris, and Mr. Ralli. The performances have been under the direction of Mr. A. E. Bartle and Mr. Courvoisier.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

During the month ending March 24 we have enjoyed the visit of our best English Opera Company. Of Mr. Carl Rosa's enterprise, perseveringly carried on for so many years amid many difficulties and discouragements, every friend of English art would desire to speak gratefully and hopefully. More persistently than any previous manager, he has endeavoured to cultivate and foster whatever talent for the lyric drama we may boast of. Several works of high pretension have been commissioned by him; some of them have, unquestionably, been successful, and if others have fallen short in some point or other, the failure has resulted

more from lack of experience as to stage requirements than from a dearth of talent. As it is announced that Mr. Goring Thomas has been authorised to write a third work, it is evident that "Esmeralda" and "Nadeshda," at any rate, justified the confidence reposed in their author. Indeed, it is difficult—apart from the absence from England of Mr. Barton McGuckin—to understand why the latter very tuneful and exciting work has not been given here as one of the prominent attractions of our too brief season. I believe that, properly advertised, it would have drawn together audiences rivalling those lured by Meyerbeer's spectacular "Robert," with its pantomimic attractions and laboured effects. "Robert le Diable" was, I believe, the eleventh effort of one who carefully matured his style so as to derive all possible aid from every available theatrical sensation. Of Meyerbeer's earlier works little is now heard, and even the one in question has practically been effaced by the larger "Grand" operas which marked the completion and perfecting of his system. When will an English composer enjoy such opportunities of educating himself, and find a manager ready to overlook his early shortcomings, and to afford him a fourth, a third, or even a second chance?

The season has, financially, been exceedingly successful. The dancing Nuns have exercised greater fascination upon crowded audiences than they were able to upon their intended victim, so strangely styled "le Diable," although he finally escaped from the paternal temptations. Mozart's "Don Giovanni" and "The Marriage of Figaro" have proved scarcely less attractive, "Masaniello" and "Carmen" have appealed not in vain, while "The Bohemian Girl," "Nordisa," and "Galatea" have served to give variety. The last-named compound has been compiled from three of Victor Massé's little operas, and perhaps that fact accounts for a want of variety, a sameness—not to say a wearying monotony—which results from a compound in which his rather insipid prettinesses are too often repeated. Balfe's "The Puritan's Daughter" was reserved as a novelty for the last week, and was given twice. Although it contains some pleasing music—especially in its more lively strains—the plot is so weak, the spoken dialogue so wearisome, and the concerted movements so entirely devoid of dramatic character that no lasting popularity may be looked for.

It is a hopeful omen that Mr. Rosa's company is shortly to have a London home, and it is with the best wishes for its success that I strongly urge the advisability—nay, the necessity—of at once taking steps to secure a powerful reinforcement. More singers must be found, whether they can act or not, and now that we have several large royally and municipally endowed schools there ought to be no insuperable obstacle to the training of qualified performers.

Mr. Hallé's closing Concert, on the 8th ult., was rendered specially interesting by Dr. Joachim's conducting of Beethoven's Triple Concerto—played by Madame Néruda, Signor Piatti, and Mr. Hallé—by a charming performance of Mozart's Overture "Zauberflöte," and by Miss Liza Lehmann's rendering of some songs, notably the old French "La charmante Marguerite." One of the many vocalists who assisted at Mr. de Jong's benefit Concert, on the 3rd ult., also merited warm commendation. In Donizetti's popular air, "O mio Fernando," Miss Eleanor Rees displayed a rich voice and a thorough appreciation of the requirements of the song and of the necessities of the large Free Trade Hall. Miss Dews and Mr. Seymour Jackson also were warmly welcomed by the very enthusiastic audience.

Dr. Watson's Vocal Society gave a fourth, and concluding, Concert on the 14th ult., the programme being of a character rather lighter than usual. Since Dr. Watson undertook the management the Society has progressed very considerably. In choral works there is a greater richness of tone, a more musicianly style, and a fairer appreciation of delicacies of expression. The excellence of the performances of the Society decidedly lies in concerted effort.

MUSIC IN OXFORD.

(From our own Correspondent.)

Since the beginning of the New Year, Oxford has displayed an energy in matters musical that has quite made up for the inaction of the autumn. The Oxford Gleemen, the title now borne by what used to be called the City Male Voice Union, commenced the year with a Concert on January 5, in Balliol College Hall, at which C. H. Lloyd's "Longbeards' Saga" was the principal item of the programme.

On January 10 the Cowley St. John Vocal Society gave a portion of Crotch's "Palestine" and Handel's "Acis and Galatea," with considerable success.

February was simply crowded with musical performances. First of all, on February 4, the Oxford Orchestral Association gave a Concert in Balliol College Hall, at which Mendelssohn's "Scotch" Symphony was the chief attraction. Next, a new sensation was provided for a University town by the appearance of Miss Emily Shinner and the "Quartet" of young ladies called by her name at the University Musical Union Invitation Concert, in Keble College Hall, on February 27. Schumann's Quartet in F and Beethoven's Serenade Trio were the chief works performed. A week later the great violinist, Joachim, visited Oxford, when as already noted in your columns, the University conferred on him the degree of Doctor of Music, *honoris causâ*. The occasion of his visit was an engagement to play at a Concert in the Sheldonian Theatre, organised by the Musical Club, and this Concert was one of the most delightful that we ever remember. Unfortunately so terrible a snow-storm raged in Oxford on that day that traffic was almost wholly suspended, and the audience was consequently much more select than numerous. As far as Chamber Music is concerned, we had only one other Concert this month, a Pianoforte Recital by M. de Pachmann, in the Town Hall, on the 22nd.

Turning to the department of choral music, we find that Gernsheim's "Salamis" and Pergolesi's "Stabat Mater" were performed, under Mr. Farmer's direction, in Balliol College Hall, and that Oratorio Concerts were given in the Sheldonian Theatre by both the great choral societies. The Philharmonic Society gave "Judas Maccabæus" on the 10th, with but little success, though Messrs. Iver McKay and Watkin Mills sang capitally. On the 29th the Choral Society performed "Jonah," by its Conductor, Dr. Roberts, and "The Golden Legend," by Sir Arthur Sullivan. The former work, though the composer seemed to have been hampered by the requirements of an exercise for the doctor's degree, for which, we believe, it was originally composed, was warmly received; and "The Golden Legend" made as much impression in Oxford as it has done elsewhere. The performance was superb in every respect, and attracted one of the largest audiences ever seen in Oxford. A gratifying instance of the position that music now holds in this place was afforded by the fact that the University Athletic Sports, which had been originally fixed for the same day, were postponed, to avoid clashing with this Concert.

The activity we have described lasted down to the very end of the term, and in the last week no fewer than three performances were given. On the 6th ult., a "Te Deum," composed as an exercise for the degree of Doctor of Music, by Mr. Mark J. Monk, of Banbury, was sung in the Sheldonian Theatre, under the composer's direction.

On the following day a larger number of people than might have been expected after such a series of Concerts, assembled in the same place for the Madrigal Society's Concert. The most noteworthy features of the programme were the songs contributed by the Hon. Mrs. R. H. Lyttelton, the singing of Leslie's madrigal "My love is fair," and the introduction of an unprinted part-song, by Sir Frederick Ouseley, entitled "Place the helm on thy brow." On the evening of Friday, the 9th ult., the Cathedral was crowded by a vast congregation assembled to hear Bach's "Matthew Passion." The Cathedral choir was reinforced by the boys of New College and Exeter College, and by a number of amateur altos, tenors, and basses, who did their work well.

The Lecture of the Professor of Music this term was on "Church Music of the Restoration Period," and was delivered in the Sheldonian Theatre on the 2nd ult. The most notable of the illustrations was a "Salvator Mundi," by Dr. Blow, obtained from a MS. in Christ Church Library, which was not only eminently characteristic of its age and author but also full of striking beauties.

MUSIC IN SOUTH WALES.

(From our own Correspondent.)

At the Eisteddfod at Aberdare, on the 5th ult., Mr. J. North, Huddersfield, and Mr. W. T. Samuel, Swansea, acted as adjudicators. The brass band contest—the piece selected for performance being "O Father, whose Almighty power" ("Judas Maccabæus")—was engaged in by the Aberaman, Ferndale, and Ysguborwen bands. The Ferndale band (Rhondda), led by Mr. W. K. Howe, took the prize of £5. Mr. J. Sandbrook, of Dowlais, was awarded the prize for the best singing of the bass solo, "Revenge, Timotheus cries." A prize of £5, offered for the best rendering by parties of male voices (not less than twenty-five in each case) of "The little church," went to the Aberaman Glee Party. The chief choral competition excited a great deal of interest. The sum of £20 was offered for the best rendering of "Yr Haf" ("The Summer"), by Gwilym Gwent, choirs not to consist of less than sixty voices. Four choirs competed—Aberdare, Mardy, Ynysowen (Merthyr Vale), and Aberaman. The money was equally divided between Mardy and Aberaman choirs. The composer is a working collier in America. There were several other competitions, chiefly between soloists. The accompanist was Mr. R. Howell. On the same day an Eisteddfod was held at Penyderyn, a few miles distant. The Hirwain Choir took the prize offered for the best rendering by choirs (not less than thirty voices) of "Trewch, trewch y tant."

A very successful performance of Ogden's Oratorio "Josiah" was given at the Temperance Hall, Aberdare, on the evening of the 22nd ult., by members of the Calvaria Choir, conducted by Mr. Theophilus Jenkins. The chief soloists were Miss Ruth Davies, Mr. G. Jenkins (Merthyr), Mr. Sandford Jones, Mr. E. Barry, Mr. W. Hughes. The accompanists were Mr. R. Howells and Mr. J. F. Phelps. The orchestra was filled by the Aberdare Orchestral Society.

Some important Eisteddfodau have been fixed for Easter Monday—notably at Abergavenny and Neath. In local musical circles much interest is naturally felt in these matters.

At Dowlais, on the 15th ult., "Alexander's Feast" was performed by the Choral Union. The leading vocalists were Miss Mary Owen, Miss Marian Price, Mr. J. Sandbrook, and Mr. M. Humphreys. In the following week the Ebenezer Harmonic Society gave a rendering at the Temperance Hall, Merthyr, of Cowen's Cantata "The Rose Maiden."

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

At the ninth Concert of Mr. Ford's series, given on the 14th ult., at Leeds, Messrs. Joachim and Piatti once more brought together a large audience of admirers. The programme was again a most interesting one, though in strong contrast with its predecessor. Mr. Joachim's solo contribution was Spohr's Eighth Concerto, and he was assisted by Mr. Eckener, Mr. Gibson, and Mr. Piatti in the rendering of Beethoven's Quartet in F major (Op. 59). Miss Fanny Davies gave a delightful rendering of Mendelssohn's Prelude and Fugue in E minor, and joined with Mr. Piatti in a perfectly sympathetic performance of Beethoven's Sonata in A major (Op. 69). Schumann's Pianoforte Quintet in E flat concluded the Concert. Miss Davies, since her last visit, has gained enormously in her art. Her playing was a very remarkable example of *technique*, and with greater facility has come marked artistic insight and sympathy. Miss Bertha Moore, who was the vocalist, has also made rapid progress in style, while the purity and firmness of her voice are refreshing. Her selection of songs might, at the same time, be improved. The series was brought to a close on the 21st ult. by a "Drawing-room" Concert, to which subscribers and their friends only were admitted. The innovation proved a great success. The programme was somewhat lighter in character than usual, the only work of serious importance being a Sonata by Mozart. The executants were Mdlle. Clotilde Kleeberg and Mr. Peiniger. Mrs. Bartholomew was the vocalist, and accompaniments to her songs were played by Mr. Whewall Bowling.

While on the subject of Mr. Ford's Concerts it may be stated that next season they will be resumed as Subscription Concerts and will be under the direction of a committee of management, on the same plan as the Bradford Subscription Concerts, which have proved so great a financial success. However much one may regret that Mr. Ford himself has not been able to realise the hopes with which he set out, it is to be desired, in the interests of music, that the Concerts will not be allowed to languish or deteriorate under the new management.

Mr. Joachim was also heard at the Subscription Concert given at Bradford, on the the 9th ult., by a crowded audience. His selections on this occasion were Brahms's Concerto in D and a Chaconne from one of Bach's Sonatas—an excerpt with which he has made most of his audiences familiar, but which would not have been played on this occasion but for the death of the late Kaiser, out of respect for whom Mr. Joachim omitted a number of his own dance transcriptions from the music of Brahms. Apart from the great violinist's share in it, the programme was remarkable for the musical treasures which it contained. Mozart's Symphony in D minor was a perfectly delightful number, and Mr. Hallé contributed "In Memoriam," three exquisite examples from the rich store of gems bequeathed by Stephen Heller. The *Entr'acte* and Ballet music from "Rosamunde," the Overture to Marschner's opera "The Vampire," the stirring music to "William Tell," and Bennett's Overture "The Wood Nymphs" were each in their turn magnificently played by the band. Madame Trebelli, who was in her best and irreproachable form, sang an excerpt from Donizetti's "Lucrezia Borgia," the gavotte from "Mignon," and the Habanera from "Carmen." This was the final Concert of the series, and was in many respects the best and most brilliant of the excellent musical gatherings promoted by this enterprising committee.

Another appearance was made by Mr. Joachim in the West Riding during the month—namely, at the Huddersfield Subscription Concert, on the 14th ult.—the thirteenth of the series—on which occasion he was accompanied by Signor Piatti and Miss Fanny Davies, with Miss Bertha Moore as vocalist. At the last of these Concerts, given on the 27th ult., Bach's Passion music to St. Matthew was given.

The Leeds Philharmonic Society gave what was called an extra Concert of miscellaneous music at the Coliseum, on the 16th ult. The programme was evenly divided between sacred and secular music, among the items within the former category being two of the most important vocal works of the evening—namely, Mendelssohn's "Judge me, O God," and Bach's Motett "I wrestle and pray." The performance of the latter was scarcely up to the usual standard of the Society, but the rendering of Mendelssohn's work was all that could have been desired. Miss Anna Williams, in addition to other work, sang the solo to Mendelssohn's "Hear my prayer" with true devotional feeling, and Gounod's well-known "Ave Maria." The works of Pinsuti, Smart, Leslie, Sullivan, and C. H. Lloyd furnished the material for the secular part of the programme. Lloyd's beautiful madrigal "The rosy dawn" was particularly effective. One of the most interesting features of the evening proved to be the violin solos of Mr. Holländer, who gave Mendelssohn's Violin Concerto, to which an accompaniment was played by Mr. Alfred Broughton, and two short pieces by Wieniawski and Sarasate. Schumann's Air with Variations in B flat, for two pianofortes (Op. 46), was well rendered by Messrs. Broughton and Alfred Benton.

On the 2nd ult. the Huddersfield Glee and Madrigal Society gave the second Concert of the season in the Victoria Hall. "The bells of St. Michael's tower," "O hush thee, my babie," "Who shall win my lady fair," Alfred R. Gaul's setting of Mrs. Hemans' poem "The better land," Bishop's glee, "The fox jumped over the parson's gate" (encored), Macfarren's part-song "The miller," Schumann's "Gipsy life," "Cooke's "Strike the lyre," and Hatton's part-song "The bait" were sung in excellent style. The soloists were Miss Norah Bromley, Miss Ada Burton, and Mr. J. G. Hewson. Mr. North conducted, and Mr. J. E. Sykes played the pianoforte accompaniments with remarkable ability and artistic effect.

The Huddersfield Choral Society, on the 16th ult., gave "Israel in Egypt" with great credit. The magnificent

double choruses were rendered with a vigour and precision and a volume and freshness of tone which disarmed criticism. The accompaniments too were admirably rendered, and the combined forces were kept well in hand by Mr. John North, their most experienced and energetic Conductor. The principals were Miss Clara Leighton, Miss Hope Glenn, and Mr. Edward Lloyd. Mr. Fred Brown was leader, and Mr. Ibeson was at the organ.

Mr. Haddock, of Leeds, has continued his course of musical evenings throughout the season with success. Next season he proposes to strike out a more ambitious line, and if he is adequately supported intends to secure the services of such executants as Miss Zimmermann, Miss Schirmacher, Miss Marie Krause, Messsrs. Pauer, Bach, and Pachmann.

Mr. Edward Misdale introduced at his third and final Concert, on the 19th ult., one of Bradford's cleverest amateurs, Mrs. Norman Salmond. With her assistance Mr. Misdale produced three compositions for two pianos—Moscheles' "Hommage à Handel," Schumann's Andante and Variations, and one of Schumann's characteristically lively pieces. The players met with vigorous approval. A well-written Sonata by Dr. Swinnerton Heap, for clarinet and piano, was performed by Mr C. Fawcett and Mr. Misdale. Mr. Norman Salmond was the vocalist. Mr. Isidor Cohn, with the assistance of Mr. Vieuxtemps, and Miss Marie Lummert, as vocalist, gave his second Concert on the 2nd ult. Beethoven's Sonata in A, for piano and violoncello (Op. 69), was among the works presented.

At Mr. Christensen's fifth Matinée, held on the 17th ult., in the Albert Hall, Leeds, Messrs. Max Blume, Eckener, and Giessing were the executants, and a very intelligent performance was given of trios by Schumann and Rubinstein, Herr Blume giving one of Beethoven's piano Sonatas.

Mr. Sykes, of Halifax, finished his series of Concerts on the 15th ult. He was assisted by Messrs. Joachim and Piatti, and Miss Fanny Davies, with Miss Bertha Moore as vocalist.

OBITUARY.

Henry Corri.—Mr. Henry Corri, the well-known vocalist and actor, so long associated with English Opera, especially during the Pyne and Harrison period, died on Tuesday, February 28, and was interred at the Honor Oak Cemetery. Mr. Corri was a distinguished member of a family connected with music and the drama in this country for the past 100 years. His grandfather, Domenico Corri, was one of the founders of the Philharmonic Society, and his father, Haydn Corri, was a colleague of Braham. Mr. Corri's *répertoire* was as varied as it was extensive. During his career he played nearly 100 operas, and created many of the characters in operas by Balfe, Macfarren, Mellon, and others. He was a member of the Covent Garden Fund.

Ciro Pinsuti.—This well-known musician and composer died suddenly at his residence in Florence, on the 11th ult., consequent upon an attack of cerebral apoplexy, said to have occurred when he was seated at his pianoforte. The incidents of Pinsuti's career are not sensational, but in most respects honourable to his industry and talent. As a youthful "prodigy" in Rome, he attracted the attention of Mr. Henry Drummond, a once famous member of Parliament, who brought him to London, and kept him for some years in his own house. Pinsuti studied during that period under Cipriani Potter (composition) and Blagrove (violin), subsequently returning to Italy, entering the Conservatorio at Bologna, and becoming a private pupil of Rossini. In 1848 Pinsuti returned to England, to establish himself as a teacher. He became, however, better known as a composer, not so much through his two operas, produced in Bologna and Milan respectively, or his "Te Deum," written for a patriotic occasion, as through his songs and concerted vocal music. The songs rose to the number of about 250, and with some forty-five part-songs, carried their author's name through the whole English-speaking world. Their popularity has been, and still is, enormous; not without good reason, to be found in a happy combination of musicianly qualities with features adapted to please the public taste. During the later years of his residence amongst us Pinsuti was a professor at the Royal Academy of Music, and so much in request for private lessons that he might have extended his labours indefinitely. However, in 1885 he considered his life's work accomplished, and retired to his native city, Sinalunga, where he was born, in 1829. Pinsuti was a Knight of the Crown of Italy.

Thomas German Reed.—The death of Mr. Thomas German Reed, on the 21st ult., at his residence, St. Croix, Upper East Sheen, Surrey, in his 71st year, is announced. He was the founder of the drawing-room dramatic entertainments so long given at the Gallery of Illustration, Regent Street, and subsequently at St. George's Hall, Langham Place. In these he was assisted by his wife, an actress of high distinction—Miss Priscilla Horton. They went about the country with pieces designed to parody the different styles of singing in Europe. These were the germs of the entertainments at the Gallery of Illustration, which for some time were supported by the talents, not only of Mr. and Mrs. German Reed, but of Mr. John Parry, Miss Fanny Holland, Mr. Arthur Cecil, and others. Mr. Corney Grain first attracted notice as the successor of John Parry. Mr. Reed was an excellent pianist, a good actor, and a clever mimic.

The Great Triennial Handel Festival, to be held at the Crystal Palace in June next, promises to be as interesting as any of its predecessors. The principal vocalists engaged are Madame Albani, Madame Nordica, Miss Annie Marriott, Madame Valleria, Madame Patey, and Madame Trebelli; Mr. Edward Lloyd, Mr. Barton McGuckin, Mr. Santley, Mr. Bridson, and Mr. Brereton. The Organists are Mr. W. T. Best and Mr. Alfred J. Eyre, and there will be a chorus and orchestra of 4,000 performers. The Conductor is Mr. August Manns, who has on former occasions proved himself in every way fitted for the duties he has to perform. The Great Rehearsal is on Friday, June 22; "The Messiah" on Monday, June 25; the Selection on Wednesday, June 27; and "Israel in Egypt" on Friday, June 29, the concluding day of the Festival. Concerning the Selection day, it is stated that it will, as heretofore, afford an opportunity for performing works less widely known, and therefore possessing some novelty, and also for exhibiting the versatility of the great composer's genius. The Organ Concerto, for instance, will be No. 7, in B flat, specially interesting from the fact that it is the only composition in which Handel has included in the score a distinct part for the pedals. As on former occasions this will be played by Mr. W. T. Best. The other instrumental works introduced for the first time will be the Overture to "Samson," and also that to "Semele." The principal movement of the latter is a Fugue in C minor, and the *Finale* a Gavotte. The Sonata in A, for violin, the melodious charm of which delighted the large audience on the Selection day of the Bi-centenary Festival in 1885, will, by special request, be again performed by over 200 violinists. Choruses from "Belshazzar," "Alexander Balus," and the 95th Psalm will be sung for the first time, also arias from the Italian operas "Giulio Cesare" and "Deidamia." From "Ottone" an aria for baritone will be introduced, which all Handelian biographers and historians have hitherto declared to be irrevocably lost, the autograph of which, however, was recently found by Dr. A. H. Mann amongst the musical treasures of the Fitzwilliam Museum, Cambridge.

The Hereford Musical Festival will be held on September 11, 12, 13, and 14 next. The arrangements are in progress, the desire being to make the programme as attractive as possible. The week's proceedings will commence on Monday, September 10, with the customary rehearsal in the Cathedral at 10 a.m., to be followed by the rehearsal in the Shire Hall at 7 p.m. The Festival proper opens on Tuesday, September 11, with Mendelssohn's "Elijah" in the morning; Sullivan's "Golden Legend" will be given in the evening at the Shire Hall. On Wednesday, September 12, all the performances are to take place in the Cathedral, the programme including a Selection from "Samson" (Handel), "The Woman of Samaria" (Bennett), the "Creation," first and second parts (Haydn), "God, Thou art great" (Spohr), and "The Song of Miriam" (Schubert). On Thursday, September 13, will be

given the Mass in D minor (Cherubini), Ode "Blest pair of Sirens" (Dr. Parry), "St. Polycarp" (Ouseley)—and a Miscellaneous Concert. On the last day, Friday, September 14, "The Messiah" of Handel (11.30 a.m.) will be given, and a Chamber Concert, always usual here since its institution by the late George Townshend Smith, will conclude the Festival. The following artists are engaged —viz., Madame Albani, Miss Anna Williams, Madame Enriquez, Miss Hilda Wilson, Mr. Edward Lloyd, Mr. Santley, and Mr. W. H. Brereton. Mr. J. T. Carrodus, leader of the band. The list of Stewards now amounts to 230, being the largest number of acceptances of any Hereford Festival. The Hon. and Ven. Archdeacon Stanhope and Rev. G. E. Ashley will act as joint Hon. Secs., and Dr. Langdon Colbourne will again officiate as Conductor. Sir A. Sullivan will personally conduct his "Golden Legend" if his health permits.

The National Opera Company in America has entered upon a new phase of existence. A means has been arrived at by which it may be enabled to continue its existence for the benefit of the artists who have so generously served it. It is to be carried on by the artists themselves upon the co-operative principle, this being the unanimous desire of all concerned. It has been asserted that the cause of the want of success was found in the director of the Company, Mr. Locke, who had given the American people credit for a desire to patronise higher forms of musical art than those which they were proved to be willing to support. The *American Musician*, in allusion to the subject, says: "The failure of Mr. Locke is no cause, however, for discouragement as to the future success of National Opera. The American people are not to blame, and can distinguish for themselves whether an operatic enterprise is deserving of patronage or not. It is, of course, a disgrace to the two great branches of the English-speaking race, the people of England and the United States, that the wealth and fashion of London and New York support Italian and German opera in preference to opera given in their own language. But it is not from the wealth and fashion that any change may be expected. It is from the common people, the "plain" people, as Abraham Lincoln called them, that the support will come which will ultimately establish a national opera in this country, as it has been established in France, Germany, and Italy."

A crowded and fashionable gathering was attracted to Princes' Hall, on the 24th ult., by the Concert given by the South Kensington Ladies' Choir in aid of the funds of the South London Fine Art Gallery and Free Library. The selection of pieces showed praiseworthy eclecticism, notably those sung by the choir under the able and spirited direction of Mrs. Arthur O'Leary. This lady was responsible for the training of a numerous well-balanced body of fresh voices, and an admirable result was made manifest in the steadiness and careful regard for *nuances* that characterised their singing. Among the items meriting special mention were the soprano solo and chorus, "Though all thy friends prove faithless," from Spohr's "Calvary" (solo by Miss Hubert); the tenor solo and chorus, "The wave sweeps my breast," from Gade's "Crusaders" (solo, Mr. Henry Piercy); and Schumann's chorus, "Gipsy Life," arranged for the choir by Mr. Arthur O'Leary, the solos sung by Miss Hilda Erskine and Lady Nicholson. Three of Brahms's Trios for female voices were also capitally sung to the horn *obbligati* of Messrs. Standen and Mann. Miss Alice Gomes, Madame Mudie Bolingbroke, and Mr. Piercy contributed some vocal pieces, and Miss Lucy Riley (replacing Miss Emily Shinner) earned for her violin solos some of the loudest applause of the evening. Miss Raven, Miss O'Leary, and Mr. Ernest Fowles were at the piano.

A most interesting series of Organ Recitals, entitled "Six Hours with the Organ Compositions of J. S. Bach," given by Mr. A. E. Bishop, at St. Mary Abchurch, E.C., on the six Monday afternoons in Lent, was brought to a close on Monday last, the 26th ult. The Recitals, which have throughout been of a very high order of excellence—including the whole of the Six Organ Trio-Sonatas, the Passacaglia, many of the best-known Preludes and Fugues, and many also of the less-known (or almost unknown) Chorales with variations and short pieces—have been fairly well attended by most attentive listeners, despite the inclemency of the weather and the deterrent influence of an insufficiently warmed church, but for which drawbacks the audiences would probably have been much increased. It was, however, both satisfactory and encouraging to note that scarcely any persons left the church before the close of any of the Recitals, although many entered during their progress. Mr. Bishop proved himself a most artistic and classical player, and deserves the cordial thanks of those who wish well to the highest forms of art, scarcely less for the instructive and interesting annotations of his programme-books than for his endeavour to bring to notice the too much neglected and half-forgotten works of the greatest of musical composers.

The annual Concert of the violin classes, under the direction of Mr. W. Fitzhenry, took place at the Birkbeck Institution on Friday evening, the 23rd ult. The students, both of the junior and senior advanced classes, played with their usual precision, reflecting credit on the training of their teacher, Mr. Fitzhenry. The selections consisted of Andante Maestoso for violins in four parts, violoncello, and piano (H. Tolhurst), Scottish National Airs (S. Jarvis), and Canzonetta (Paradies). The vocalists were Miss Ethel Winn who sang "When the heart is young" (Buck) and "Be wise in time" ("Dorothy"); Mr. Arthur Thompson, who gave "In a distant land" (Taubert) and "Once I loved a maiden fair"; and Mr. W. G. Forington, who sang "The devout lover" (M. V. White) and "I wonder why" (L. King) in his usual finished style. Mr. T. E. Gatehouse met with his accustomed success in his violin solos by Chopin, Sarasate, Papini, and the Andante and Finale from Mendelssohn's Concerto in E minor. Mr. J. Kift gave two humorous songs with admirable effect. Mr. Charles Fry was announced to recite, but was unavoidably prevented from appearing, his place being taken by his pupil, Miss Edith Pusey, who gave two recitations with much ability.

The spring Concert of the London Sunday School Choir took place on the 24th ult., in the Albert Hall. The programme was to a large extent a repetition of that performed at the fifteenth annual Sunday School Festival at the Crystal Palace in June last. The number of voices, however, was reduced from 5,000 to 1,500. The first part of the Concert consisted of sacred, the second of secular music, and the choir was successful in both. Mendelssohn's choral "Sleepers, wake," David Davies's "Magnificat," Henry Leslie's "The Pilgrims," F. Abt's "The Woods," and Schumann's "Gipsy Life" were sung. The London Sunday Schools' orchestral band took part in the Concert, and Mr. John Saunders, their leader, obtained an encore for a violin solo. Mr. Luther Hinton acted as Conductor, Mr. David Davies as Organist, and Mr. C. H. Churchill as pianist. Madame Antoinette Sterling sang three songs, "The Reaper and the Flowers," "The Three Fishers," and "A Dear Wifie," the two last being encored.

An Irish Exhibition is to be opened early in the coming summer at Olympia, Kensington. Ireland possesses great natural resources and important industries, and a comprehensive display of what she can produce or manufacture will not only be an object lesson of the greatest interest to the people of Great Britain, but will do much to assist the revival of trade in Ireland. The Exhibition is begun under the happiest auspices. It knows neither politics, religion, nor class, but has for its Executive Council and Patrons the most distinguished representative men—nearly 700—representing every phase of political, religious, and social life. The Exhibition, which will include displays of art treasures and musical performances, will be opened on June 4 and remain open until the end of October, and the whole of the vast space at Olympia will be utilised. Among the special features will be a representation of an Irish village, with the veritable peasants at work upon their cottage industries—the dying of yarn, making lace, knitting, &c.

At the People's Palace, in the Mile End Road, Concerts are given every Saturday night at very cheap prices, which are attended by large numbers of people. On Saturday, the 3rd ult., some 2,500 persons heard with the greatest attention an excellent performance of Mendelssohn's Oratorio "St. Paul," accompanied by the organ and pianoforte,

played by Mr. G. Boddington Smith and Miss Alice Edmunds respectively. The soloists were Miss Alice Gomes, Mrs. Julia Lennox, Mr. Bernard Lane, and Mr. Musgrove Tufnail. The Conductor was Mr. Willem Coenen, and the choruses were sung by the Hampstead Choral Society, a small but excellent body of singers, who gave a remarkably good reading of their share of the work, all the value that can be imparted by due attention to good tone and expression being attained by careful study and artistic direction. The audience thoroughly enjoyed the performance, and expressed their approval by discriminating applause.

The summer season of the Richter Concerts, under the direction of Mr. N. Vert, and with Dr. Hans Richter as Conductor, will commence on the 7th of May. The whole series will consist of nine evening Concerts, which will take place at St. James's Hall on the following Mondays—May 7, 14, 28, June 4, 11, 18, 25, July 2 and 9. The orchestra of 100 performers will have Mr. Ernst Schiever as leader, and the Richter Choir will be directed by Mr. Theodor Frantzen. In addition to works by Wagner, J. S. Bach, Beethoven, Berlioz, Brahms, Haydn, Liszt, Mozart, Mendelssohn, Saint-Saëns, and Schumann, the claims of modern English composers will not be disregarded. Dr. Stanford's Symphony (the "Irish"), which met with so warm a reception on its production at the Richter and Oratorio Concerts last year, will be repeated; and Dr. Mackenzie's Overture to "Twelfth Night," which was written this winter in Florence, will be performed for the first time.

On Sunday evening, the 4th ult., the choir of St. John's, Waterloo Road, S.E., gave a performance of Mendelssohn's 42nd Psalm, "As the hart pants." Sir Julius Benedict's "St. Peter" was given on Tuesday evening, the 20th ult., with Master Warren, Miss Jennie Bawtree, Mr. J. Gostic, and Mr. Frederick Winton as soloists, and Mr. Edmund West at the pianoforte. The choir (surpliced) numbered fifty voices. The choruses were rendered with noteworthy smoothness and accuracy, and the soloists were all well up to their work. Mr. J. B. Dart, to whose efforts the success of the performance was mainly due, directed the performance and supplied the organ accompaniment. On the 28th ult., "The Messiah" was sung, by the Kyrle Society and St. John's Choirs combined, under the direction of Mr. F. A. W. Docker, and with Mr. E. H. Turpin at the organ. It is intended to repeat the performance of "St. Peter" some time during the present month.

Mr. William Nicholl's second Chamber Concert, at the Steinway Hall, on the 20th ult., was deprived of its principal feature of interest—the first performance of three German songs by Dr. A. C. Mackenzie—the late arrival of the copies from Leipzig rendering a postponement unavoidable. As it stood, the most important item in the programme was the great love duet from the first act of Wagner's "Die Walküre," which was rendered with artistic care and feeling by Miss Pauline Cramer and Mr. Nicholl. The accompaniments were most ably interpreted on the pianoforte by Mr. Armbruster, and, despite the loss of effect owing to the absence of an orchestra, the audience evidently appreciated the excerpt, recalling the performers twice. The rest of the Concert must be passed over, though it may be said that the selection generally was marked by artistic taste.

For the annual congress of the National Music Teachers' Association of the United States, which will be held in July at Chicago, Theodore Thomas's orchestra of sixty performers has been engaged, and a chorus of 400 voices secured. As the representative English work on this occasion, Dr. Hiles's Cantata "The Crusaders" has been selected. Last year's gathering was attended by about five hundred of the leading musicians of Canada and the States, meetings—often two or three at a time—being held each day during the week, from 9 o'clock in the morning till late in the afternoon, the evenings being devoted to the enjoyment of choral and orchestral music in a hall holding about 4,000 people.

The London Church Choir Association will hold their annual Festival at St. Paul's Cathedral on Thursday evening, the 26th inst., at 7.30 p.m. The Association are departing this year from what we believe to have been hitherto their rule, of introducing either a new Service or Anthem at their Festival; but no one can complain of the quality of the music selected, including as it does Eaton Faning's Service in C, Dr. Stainer's Jubilee Anthem "Lord, Thou art God" (the first three movements), and the Hallelujah Chorus from Beethoven's "Mount of Olives." The Festival will be under the direction of Dr. Martin, the honorary Conductor of the Association.

A very successful Concert was given on the 15th ult. at the City of London College, White Street, Moorfields, by the College choir and band, under the direction of Mr. W. G. McNaught. The first part of the programme consisted of Haydn's "Spring," in which the solo parts were ably sustained by Miss Linda Rivers, Mr. J. H. Mullerhausen, and Mr. G. E. Cowie. The second part included Haydn's Symphony in D, part-songs by the choir, and a violin solo by Miss Annie Ward, which evoked an enthusiastic encore, a similar compliment being awarded to songs by Miss Rivers and Mr. Mullerhausen. Mrs. McNaught accompanied on the pianoforte.

The proposal to raise a Memorial to the late Sir George Macfarren, in the form of a Scholarship at the Royal Academy of Music, has already resulted in the promise of nearly £1,250. But to provide something towards maintaining the scholar in addition to paying the cost of his musical education, the fund must amount to £2,000, or even more. Subscriptions are received by the Hon. Treasurer, Mr. Alfred H. Littleton, 1, Berners Street, W.; and by the Hon. Secretaries, Mr. Charles E. Stephens, 37, Howley Place, W., and Mr. J. Percy Baker, Willersley House, Wellington Road, Old Charlton, Kent.

The following three performances have been given by the Kyrle Choir, under the direction of Mr. F. A. W. Docker:—"Samson," on the 7th ult., in St. Luke's Church, Kilburn; soloists, Miss Mary Bliss, Miss Ellen Cooper, Mr. John Probert, Mr James Blackney, and Mr. C. Beaumont Barr. "Elijah," on the 19th ult., in Christ Church, Westminster Bridge Road; soloists, Miss Mary Bliss, Mrs. Dran, Mr. John Probert, and Mr. Jabez West. "St. Paul," on the 21st ult., in St. Stephen's Church, Poplar; soloists, Miss Ellen Tyer, Miss Ellen Cooper, Mr. George Micklewood, and Mr. James Blackney.

At St. Anne's Church, Poole's Park, N., on Palm Sunday, there was an excellent rendering of Dr. Stainer's "Crucifixion." The soloists were in excellent voice and sang their parts effectively. The choristers, too, were fully equal to the task assigned to them. The various recitatives, choruses, and hymns (the congregation joining heartily in four of the latter), were sung with much pathos and reverence, and the demeanour of the large congregation, and the devout manner in which the service was conducted, suited well the solemn season which it was intended to commemorate.

At St. Stephen's, South Kensington, on the Sunday afternoons in Lent, Stainer's "Crucifixion" has been sung; and, on Friday evenings, Gounod's "Mors et Vita," with orchestra, harp, and organ. After this service the orchestra played Gounod's "Marche Religieuse," Handel's Dead March in "Saul" being substituted on the late German Emperor's funeral day. The soloists, members of the choir, were Master Warwick Major and Master Frazer, Mr. Frederick Cundy, and Mr. Albert Rayment. Organist, Mr. Warren Tear; Conductor, Mr. Hamilton Robinson, Director of the Music and Organist at St. Stephen's.

On Friday evening, the 9th ult., a meeting of the members of the Highbury Quadrant Church and Congregation, was held in the Hall attached to the Church to bid farewell to Mr. G. R. Norman, upon his departure for Ireland. During the evening an illuminated address and a purse of fifty sovereigns were presented to him in appreciation of his services to the Church as Choirmaster and Conductor of the Choral Society for the last six years. A selection of vocal and instrumental music was given by Mr. A. T. George, Organist of the Church, and some members of the choir.

Miss Annie E. Holdom gave her fourteenth annual Concert at Morley Hall, on Tuesday, the 6th ult. The

vocal numbers were entrusted to Miss Evans, Miss Lottie Smallman, Miss Grace Walker, Mr. S. Foulds, Mr. Roberts, and Mr. F. E. Lacy. One of the chief features of the evening was a piano and violin duet, by Miss Annie E. Holdom and Mr. Ernest Aylmer, which won a well-deserved encore. The Concert was a great success and was attended by a large and appreciative audience. Miss Holdom accompanied throughout, and Mr. Varley Newman and Mr. Edward Simmons were the musical directors.

At the Great Assembly Hall, Mile End Road, on Saturday, the 3rd ult., Mendelssohn's "Elijah" was performed. Miss Marianne Fenna, Madame Clara West, Miss Lottie West, Madame Osborne Williams, Mr. John Probert, Mr. Sidney Barnby, Mr. Thomas Cassidy, Mr. James Blackney, and Mr. Thomas Kempton were the soloists. Mr. J. B. Zerbini was the leader of the band; trumpets, Mr. T. Harper and Mr. Poulter. Mr. Duncan Callow was at the organ, and the band and chorus of 200 performers were conducted by Mr. G. Day Winter. The hall was well filled.

A Lecture on "Deppe's Principles of the Mechanism of Pianoforte playing," was delivered by Herr Ehrenfechter at the Steinway Hall, on Wednesday afternoon, the 14th ult. As explained by the lecturer, there does not appear to be much that is novel or peculiar in the system of Herr Deppe, who occupies a high position as a teacher in Germany, and for the most part we can endorse what was said as sound and familiar doctrine. In this, however, precept was better than example, the *technique* exhibited by Herr Ehrenfechter himself being far from satisfactory.

A Concert was given in Craven Hill Congregational Church, Craven Terrace, Lancaster Gate, W., on Thursday, the 8th ult., by the Bayswater Orchestral and Choral Societies. The programme consisted of Mendelssohn's "Lauda Sion," Schubert's Symphony (Unfinished) in B minor, and Rossini's "Stabat Mater." The vocalists were Miss Adelaide Mullen, Miss Jessie King, Mr. Charles Chilley, and Mr. Robert Hilton. Mr. Fred. W. Noakes (Organist of the Church) presided at the organ, and Mr. Harkness Lait conducted.

At Woodgrange Hall, Forest Gate, on the 20th ult., Miss Julia Allen gave a Concert in aid of the Stratford Ragged Children's Mission. She was assisted by Miss Florence Thompson, Madame Annie Williams, Miss Emily Foxcroft, Mr. W. H. Pettitt, Miss Janie Hutchinson (violin), Mr. C. Wickham (clarinet), Mr. R. Henri Goddard (elocutionist), and Mr. Robert W. Wilson (accompanist). Miss Allen's solos were Beethoven's "Moonlight" Sonata and Raff's Caprice. Altogether, Miss Allen is to be complimented on the success of her Concert.

Another performance of Mr. Alfred Cellier's Cantata "Gray's Elegy" was given by the Dorothy Company, on the 7th ult., at the Princes' Hall. The rendering on the whole was very commendable, considering that most of the performers have hitherto been chiefly engaged merely in light comic opera. In the second part Miss Marie Tempest sang the solo in Mendelssohn's "Hear my prayer" with much taste. A new Suite de Ballet, by Messrs. Leslie and Caryll, was a disappointment, the music being very commonplace.

On Sunday, the 11th ult., at the Parish Church, Kew, Dr. Stainer's Oratorio "The Crucifixion" was admirably rendered by the choir, ably assisted by Mr. A. Kenningham (of St. Paul's Cathedral), the bass solos being entrusted to Mr. Sydney Beckley. The unaccompanied chorus "God so loved the world" was beautifully sung, the pitch being strictly maintained. Great credit is due to the Choirmaster (Mr. Breadmore) and Mr. Harry E. Warner, the Organist, for their efforts in so successful a performance.

On February 29, at St. Andrew Undershaft, E.C., a special Service of Music was given before a large congregation—sacred solos and anthems by the choir of St. Andrew's, orchestral music by the "Church Orchestral Society," organ solos and accompaniments by Mr. W. J. Winter (assistant Organist at Westminster Abbey). Conductor, Mr. W. M. Wait, Organist and Choirmaster of St. Andrew Undershaft. For the first time, a selection from Mr. Wait's new Cantata "St. Andrew" (at present in manuscript) was given.

The Members of the Grosvenor Choral Society gave their 193rd monthly Concert at the Grosvenor Hall, Buckingham Palace Road, on the 23rd ult., when a selection from Mendelssohn's "St. Paul," and Sacred Songs befitting the season were given to a large and sympathetic audience. The soloists were Miss Hannah Jones, Mrs. Frame, Miss Bond, Mr. Frame, and Mr. H. Davis. Mr. Tonking presided at the organ and Mrs. T. P. Frame at the pianoforte. Mr. David Woodhouse conducted.

With reference to our remarks in our last issue, we are informed that the Kentish Town Musical Society have decided to restore Dibdin's tomb in St. Martin's Burial Ground, Camden Town. We are sure our readers will be glad to learn that this work is to be undertaken by a local Musical Society. Mr. T. Eccleston Gibb is the Honorary Treasurer, and Mr. J. P. Fitzgerald, 178, Kentish Town Road (to whom all communications may be addressed), Honorary Secretary of the "Dibdin Memorial" Fund.

Dr. Mackenzie's setting of Buchanan's Ode "The New Covenant," written for the opening of the Exhibition in Glasgow, in May next, is in the Press, and will shortly be issued to the public. The varied allusions in the poem suggest changeful treatment, otherwise the work is practically in one movement, leading up to a magnificent climax. The melody of the Old Hundredth Psalm is most effectively employed at the conclusion, so as to enlist the co-operation of the assembly, in addition to the choir, band, and organ.

A performance of Dr. Stainer's Cantata "The Crucifixion" was given in the Church of the Holy Innocents, Hornsey, on the 14th ult. Messrs. Lawrence Fryer and Frank May were the soloists, and the choral portions were sung by the Holy Innocents (Hornsey) Musical Society, the congregation joining heartily in the hymns. Mr. Edwin Drewett presided at the organ, and Mr. Donne Smith, the Organist of the Church, conducted.

Mr. J. Gladney Wolff gave his second annual Concert at the Morley Hall, Hackney, on the 5th ult. A highly interesting programme was given by the following performers:—Miss Kate Fusselle, Miss Flora Edwards, Miss Nellie Bradshaw, Miss Jennie Argent, Mr. Alfred Probert, Mr. Henry Thorn, Mr. Charles Wolff, Mr. Louis B. Mallett (solo violinist), Mr. Alfred Allen (solo pianist), and Mr. Lewis Frost, the latter officiating as accompanist.

The Highbury Philharmonic Society gave an excellent performance of "Elijah" at their third Concert, on the 5th ult. The soloists were Miss Anna Williams, Miss Florence Monk, Miss Hilda Wilson, Miss Rose Dafforne, Mr. Charles Banks, Mr. T. R. Croger, Mr. Frank Ward, and Mr. Watkin Mills. The band and chorus, under the able direction of Mr. G. H. Betjemann, acquitted themselves in highly creditable fashion.

A free performance of Handel's "Messiah" was given on Wednesday evening, the 21st ult., at Chelsea Congregational Church, under the direction of Mrs. Layton, F.C.O., who officiated at the organ. There was an excellent string band and a large and efficient chorus. The solo parts were taken by the Misses Florence Hughes, Laura Carter, and Jessie King; and Messrs. Howden Tingey, W. Briggs, J. Catten, and Edward Layton.

Mdlle. Jeanne Douste gave her third Pianoforte Recital at the Princes' Hall on February 29, when her charming and sympathetic touch met with cordial appreciation. By special desire, Mr. Francesco Berger's Gavotte and Musette from the Suite in G was included in the scheme—winning the only encore during the afternoon. In Rubinstein's Trio in B flat, Mdlle. Jeanne Douste was ably supported by Mr. F. Arnold and Mr. W. Whitehouse.

A Concert was given, on the 13th ult., by the Kentish Town Musical Society, at the Stanley Hall, Upper Holloway. The vocalists were Miss Edith Stow, Miss Minnie Kirton, Mr. Arthur Thompson, Mr. Charles Chilley, Mr. Donell Balfe, and Mr. McC. Chambers. Mr. John Saunders gave solos on the violin, and Mr. Thomas Physic was the accompanist. The programme was well selected and duly appreciated.

The Birmingham and Midland Musical Guild have just issued the fourth Annual Report of their proceedings. Papers by Mr. Charles Lunn, "On Definitions, Impressions, and Ideas"; by Mr. Stratton, "On a Telephone of Fifty Years Ago"; by Mr. Langston, "On Musical Ethics"; and other matters, show the activity and the enterprise of the Guild.

Mr. Wilfred Davies, Organist and Director of the Choir, gave an Organ Recital, on the 15th ult., at St. Luke's Church, Hackney. Pieces by Bach, Mendelssohn, Merkel, Smart, Redhead, Wély, Handel, Capocci, and others were performed. The Organist was assisted by Miss Eleanor Gregory (harp) and Mr. A. L. Spittle, R.A.M. (violin).

A series of Saturday Afternoon Concerts, at the Royal Albert Hall, commenced on the 31st ult., and will be continued throughout the season; each Concert will commence at 3.30 and last about two hours. The programmes will consist of popular music, rendered by eminent artists, choirs, choral societies, orchestral and military bands, &c.

Mr. G. Augustus Holmes gave an Organ Recital at St. George's, Camberwell, on the 18th ult., before a large and attentive congregation. The programme, consisting of compositions by Wély, Mendelssohn, Guilmant, and Schubert proved very interesting. Vocal music was given by Mr. Horace Petley and a Quartet.

A Concert in aid of the funds of the recently erected Parish Church, Gunnersbury, was given in the parish room on the 2nd ult., when the Choral Society, under the conductorship of Mr. C. Lawrence, and with the assistance of friends, gave a performance of several vocal and instrumental pieces.

Mr. Farmer's Oratorio "Christ and His Soldiers" was performed, under the conductorship of Mr. R. W. Lewis, at the Chiswick Vestry Hall, on the 15th ult. Other pieces were sung by Miss Edith Ruthven, Miss Helen Killik, and Mr. P. O. Coward. The Concert was in aid of the funds of Gunnersbury Church (St. James's).

A performance of "Samson" was given in the Presbyterian Church, Ossulston Street, Euston Road, by the Kyrle Choir, on the 1st ult. The soloists were Mrs. Edwards, Mrs. Oram, Mr. d'Arcy Ferris, Mr. Albert Orme, and Mr. J. Winspeare McCarty. Mr. William Tate accompanied and the Conductor was Mr. A. H. Orme.

The last number of the *Quarterly Musical Review* contains the commencement of a series of articles on the subject of "Instrumentation," from the organ to the orchestra, written by the editor, Dr. H. Hiles, who has treated the subject in his own original and thoughtful manner.

Bach's "St. Matthew" Passion was sung at St. Paul's Cathedral, on Tuesday evening, the 27th ult., with full orchestra and a largely augmented choir. There was a vast and devoutly attentive congregation.

The interesting old organ in Dulwich College Chapel, originally built by England in 1760, has lately undergone restoration and enlargement by Messrs. Lewis and Co. It now contains twenty-five stops and 1,198 speaking pipes.

Mr. Hermann Klein's annual, *Musical Notes*, is now in the press, and will be published in a few days. As a musical record of the year, this issue will be even more comprehensive than its predecessor, and a fuller index will be appended.

On the 18th ult. Dr. Stainer's "Crucifixion" was performed at Christ Church, Clapham, before a large congregation. The solos and choruses were well rendered by the choir. Mr. George Way presided at the organ.

The name of Mrs. Wilson-Osman should have been given in connection with the performance of "The Redemption," at Greenock, last month, instead of Mrs. Osborne Williams.

Mr. W. S. Hoyte has been appointed a Professor of the Organ at the Royal College of Music.

REVIEWS.

Addresses and Lectures. By George Alexander Macfarren. [Longmans and Co.]

The admirers and pupils of the late Principal of the Royal Academy of Music, together with others associated with him in the work of teaching, will rejoice to find in this series of collected Addresses and Lectures much that will remind them of his worth and of his intellectual powers. Ten of the chapters comprise the Addresses delivered to the students of the Royal Academy during a period of as many years. Some of these derive their chiefest interest from their personal references to the work done in the place over which he presided. Others are of general application, and will be read with keen interest by those to whom the personal allusions are dark and dumb things. His applications of classic fables, as in the case of Alcestis and Marsyas, are very happy. The sketch of the history of music in the Address of 1882, of the history of the Academy itself and its famous Principals (1886), and his last inaugural Address, September 24, 1887—the imagery once more drawn from classic fable—the Lectures on the Lyric Drama, and on Handel and Bach, are all full of suggestion. It is well known that Macfarren viewed with distrust the exponents of the advanced school in music. He shows in his Essay on the Lyrical Drama that the quality of the *Leitmotif*, which was so much vaunted of late as a novelty of the composer, is to be found in many previous writers, some of whom used it "not as a pantomime trick of bringing up a stage goblin, but a very high medium of expressing the musical meaning."

In the concluding words of the book having reference to Handel and Bach, he says:—"Let us never forget that these two authors (Handel and Bach) stand as a pyramid that will defy the ravages of time, and must ever be the monument of the musical powers of the eighteenth century; but if you will accept this fancy, let it be extended by the supposition that the pyramid is inverted, that its apex was in their own era, and that its constant expansion widens with the course of time, with the capability of men to perceive if not to appreciate its vastness, and that as the cultivation of musical intellect advances, so will its apparent extent. We expect in generations to come there will still be regard to what these men have done, a regard which I trust we all here entertain. In summing up the whole estimate of the characters of the two, one may apply a term, which has almost become a cant term, and say that the real 'music of the future' is that of Handel and Bach."

There are many other Addresses by the late learned Professor, which were printed in detail in certain musical journals as they were delivered, but the Editor of the present collection has displayed good judgment in bringing together only those which show the author at his best. The book is well printed, and is adorned with a photographic portrait of considerable fidelity.

Friedrich Lux, sein leben und seine Werke dargestellt. Von Dr. August Reissmann.
[Leipzig: Breitkopf und Härtel.]

It has been said that great men have no special nationality. They are cosmopolitan. If the labours of their brain have any power of reaching the soul at all, nationality is not considered. Humanity is influenced by the emotions, and when a work makes a direct appeal to those emotions, it is a matter of small consequence, if of any at all, what was the mother-tongue of him who makes it. Music in particular, of all the arts, possesses, like painting and sculpture, this power. Therefore musicians, as those who deal with this especial form of language, are citizens of the world. Their labours, if worthy, are enjoyed by all who possess the will and the desire. Dr. Reissmann shows, in his sketch of the Life of Friedrich Lux how much he has done to render his name worthy. Yet scarcely a note of his music has ever been heard in England. For this reason perhaps we may account for the fact that his name does not appear in any English dictionary professing to give some account of notable musicians. He is a man of considerable mark in his own country; and remembering that his labours during the sixty-seven years of his life comprise operas, compositions for orchestra, for military band, chamber

music, organ pieces, pianoforte pieces, and many vocal works, it is quite time that he was admitted into the ranks of those musicians whose efforts are admitted into favoured places in the estimation of the public out of his own country. There are many men who spin music as a spider does threads, and who rest in their own efforts after the manner of the Arachnidæ. They live a comparatively solitary life, and their productions are only made available in dire necessity, as the cobweb is employed to staunch an accidental wound. But Friedrich Lux is not of this description; his music is well known and greatly admired; his skill as a conductor is recognised. Allowing for the enthusiasm of his biographer, and judging chiefly from the evidence afforded by his written works, they are clever and deserve their popularity. The story of his life includes a description of his works, accompanied by musical illustrations of the chief features; and the steel engraving of his portrait from a photograph shows a face of intelligence and firmness of purpose. Englishmen who can read German will be interested in the book, which is appreciatively written, and all who can admire good and well written music will be glad to hear one or other of his works "some of these days."

The Village Queen. Pastoral Cantata for treble voices. Composed by Charles Vincent, Mus. Doc., Oxon. [Novello, Ewer and Co.]

The opportunities for dramatic license which certain old English customs afford to the poets have not been neglected. The demand for musical pieces for female voices, for use in Schools, Colleges, &c., has prompted librettists to utilise all the known customs and probably to invent a few more, for no reference is to be found in Brand to the many quaint and poetical practices asserted to exist. So long as the words are passable the legend upon which they are supposed to be founded needs neither excuse nor authentication. It is known that Village Queens are still annually crowned, but it is doubtful whether the ceremonies are in every case attended with so much glamour of poetry as in the present case. Here the words and sentiments are very pretty and some of the images employed are sweetly fanciful. Dr. Vincent has arranged his music so as to fully satisfy the dramatic needs. There are airs, duets, choruses with instrumental festal music, all of the brightest and most attractive patterns. The whole of the music is of the most interesting character, and some of it, as for example, the opening choruses "Awake, awake," "Behold the day," the *Finale* "For long shall we remember," the duet "Yes! sleep no more," the songs "Let the merry fifes," "O nightingale," and so forth, are far above the dead level of conventional interpretation which the character of the words would seem to inspire. Altogether the Cantata is well worthy of the notice of those who are in search of novel and pleasing things of its kind.

Sonate (D dur) für Pianoforte und Violine. Componirt von B. Horwitz (Op. 1). [Berlin: R. Sulzer.]

The development of the Sonata form out of the old Suites has been attained by a process well known to every student of the history of music. The possibility of its expansion in regions as far distant from the accepted form of the Sonata as the Sonata was from the Suite, seems to be the aim of most of the composers of the present day who choose to express their thoughts in classical form. This is certainly the case with the present Sonata in D major, for violin and piano. There are points of departure from the standard models, such as an ever shifting tonality and a tendency to break forth in the opening section into the regions of the "free fantasia." The disadvantage of this plan is less to exhaust the skill of the composer—for few among the most daring would be so unwise as to use every device at the outset and have nothing to say but commonplaces afterwards—so much as to leave little to the imagination of the hearer. However, taking Herr Horwitz's music as it stands, without reference to any design of extension which he may have had, it will be found that he writes well and effectively for both instruments. The *Adagio* is a beautiful piece of work, and the *Finale*, in Rondo form, is both brilliant and fascinating, such as would place the powers of the executants in the most favourable light before their hearers.

Psalm cxxii., "I was glad." By Edward Hodges, Mus. Doc., Cantab. [Novello, Ewer and Co].

This is a re-issue of a work written in 1855 for the consecration of Trinity Chapel, New York, which will account for the character of the music being widely different from that of church compositions of the present day. A generation ago the influence of modern theories of harmony and of foreign schools of sacred music had only just begun to be felt. Dr. Hodges' Psalm, therefore, is in the manner of eighteenth century anthems, and is a very good example of its class. The writing is almost purely diatonic, contrapuntal, and florid. The organ part mainly supports the voices, which, it should be said, are treated with far more consideration than is frequently the case in later compositions. In short, those who are not entirely wedded to recent developments in service music cannot fail to be pleased with this Psalm, which would make a capital anthem for dedication festivals, the re-opening of churches, and such like occasions.

A Dream of Long Ago. Song. Poetry by M. Powis Bale.
A Cradle Song. ("Into slumber will I sing thee.") Poetry by Maggie Macdonald.
Edith. Gavotte, for the Pianoforte.
Composed by J. T. Musgrave.
[Novello, Ewer and Co.]

The first of these songs is a charming specimen of pure vocal writing, in that ballad form which seems fast departing. The harmonies throughout are both appropriate and refined. The rocking accompaniment in the "Cradle Song" suggestive of "Slumber music" is, of course, the common property of composers; but Mr. Musgrave has woven in with this an extremely pleasing melody, and truly sympathetic with some graceful lines from *The Girls' Own Paper*. The Gavotte proves to us that the composer is more spontaneous in vocal than in instrumental music. The piece is well written throughout, and would certainly please, if well performed, but it lacks any original thought.

Three Songs. Written and composed by Cotsford Dick. [Weekes and Co.]

The composer of these graceful little vocal pieces has already made his name as a writer of simple and melodious compositions well suited for amateur singers and performers, and the three contributions before us fully sustain his reputation. In this case he is his own poet; and although his verses are somewhat more conventional than his music, we can confidently recommend both to the notice of vocalists who are not too ambitious to include such songs in their drawing-room *répertoire*. Of the three, we prefer the last in the book, "A Caprice"; but a little variety in the accompaniment would certainly be desirable.

The Organ Works of John Sebastian Bach. Edited by J. F. Bridge and James Higgs. Book 7. Preludes and Fugues. [Novello, Ewer and Co.]

In the present instalment of this magnificent edition of Bach's immortal organ works we have five preludes and fugues, the first three of which are regarded as among the composer's finest masterpieces. This remark applies especially to the great examples in A minor and B minor, well known to every lover of the organ. The others are less familiar, though almost equally worthy of study. As in every preceding part, the editors have supplied a valuable preface, the material of which is largely taken from Spitta. The suggested metronome rate and the limits for registering add to the utility of the edition.

Soft Voluntaries for the Organ. By George Calkin. Book 10. [Novello, Ewer and Co.]

As in former books of this useful series of Voluntaries, we have here a series of six pieces of two or three pages each, admirably written for the organ, full of pleasing, though dignified, melody, and of very moderate difficulty. Those in triple measure, simple or compound, are especially charming.

FOREIGN NOTES

M. H. Barbedette, the friend and biographer of the late Stephen Heller, is, *Le Ménestrel* informs us, just now engaged upon completing and editing a number of compositions left in a sufficiently advanced state by that genial and remarkable composer of pianoforte music. They comprise, *inter alia*, two suites of *Ländlers*, six highly characteristic Preludes, and a work consisting of an *Allegro agitato*, a *Barcarole*, and a *Fileuse*. One of the chief difficulties in M. Barbedette's task is the deciphering of the manuscripts on account of indistinct handwriting, Heller, formerly so neat a writer, having been almost completely deprived of his sight during the last few years of his life.

The Paris Court of Appeal has reversed the judgment of three months' imprisonment passed upon M. Carvalho, the late Director of the Opéra Comique, on account of alleged culpable negligence in connection with the burning of that theatre. M. Carvalho, whose case excited universal sympathy, has been the recipient of numerous congratulations in consequence of the above decision.

A new Symphony, by M. Vincent d'Indy, the ideas for which have been inspired by Schiller's "Wallenstein" Trilogy, was performed for the first time, and well received, at one of the recent Lamoureux Concerts of Paris. M. Vincent d'Indy has already shown his predilection for the great German poet, by the production, some two years since, of a Cantata, the libretto of which is a free version of Schiller's "Lay of the Bell."

The municipal authorities of Rouen recently distinguished themselves by prohibiting the performance of the March from "Tannhäuser," which had been included in the programme of a Concert given for charitable purposes at the above town.

M. Gounod has, it is stated in French journals, just completed some fresh ballet music to his opera "Roméo et Juliet," which is to be included with the fourth act, and will be produced at the next performance of the work at the Grand Opéra.

The meeting for the present year of the Allgemeine deutsche Musikverein is to be held from the 10th to the 13th of next month at Dessau. The programme of the performances in connection therewith, as foreshadowed in German papers, includes Berlioz's Symphony "Harold in Italy," Liszt's "Faust" Symphony, Wagner's "Kaisermarsch" and Peter Cornelius's Overture to his recently resuscitated opera "Der Barbier von Bagdad," as well as some sacred works by old masters and minor compositions by Becker, Bronsart, D'Albert, and others.

We have received the programme of a highly interesting historical Concert, recently given by the Bohnsche Gesangverein, of Breslau, devoted exclusively to Spanish composers, and including choral numbers by the following—viz., Cristofero Morales (about 1520), Tomas Luis de Victoria (1540-1608), Matias Veana (early part of the sixteenth century), Diego Caseda (about 1660), Sebastiano Duron (about 1700), Juan Garcia Salazar (died 1710), Diego Muelas (died about 1742), José de Torres Martinez Brabo (1665-1738), Francisco Secanilla (1775-1832), Felix Cuellar y Altarriba (1777-1833), and Hilarion Eslava (1807-1878).

The 10th ult. was the centenary of the birth of the German poet, Joseph von Eichendorff, to whose genial muse the musical world is indebted for many of the lyrics of Mendelssohn, Schumann, Robert Franz, and others.

Richard Wagner's "Rheingold," the opening part of the "Nibelungen" tetralogy is, at last, in course of serious preparation at the Berlin Opera House, where the performance of the complete cycle, realised on every other important operatic stage of the Fatherland, remains as yet a thing to be accomplished.

A Ladies' String Quartet has just been formed at Berlin, consisting of Mesdames Thomas, Elsa and Emma Menzel, and Marie Spiess. After giving some concert performances in the German capital, the artists will, it is stated, undertake a concert tour in the provinces.

A violin, the body whereof consists entirely of clay, is just now being exhibited at the Berlin Industrial Museum, the maker being Herr Ludwig Rohrman, of Muskau. The instrument is said to possess a strong and full, albeit somewhat hard tone, as has been repeatedly demonstrated in the concert-room. There are two violins made of a similar material among the permanent exhibits at the Museum of Rouen, where they are regarded as great curiosities; there was also a violin made of porcelain included in the late Exhibition of Musical Instruments at the Albert Hall.

The first performance, in the German language, of Messrs. Gilbert and Sullivan's operetta "The Mikado" took place on the 2nd ult., at the Theater an der Wien, of Vienna. The popular work was exceedingly well received, although the performances are said to be scarcely on a par with those of the English company which introduced "The Mikado" to the Austrian capital. The German version is from the pen of Herren Zell and Genée.

Herr Victor Nessler, the successful composer of "Der Trompeter von Säkkingen," is engaged upon a new opera, the plot of which is founded upon a picturesque chapter in the history of Strassburg in the sixteenth century. The libretto has been furnished by an Alsatian writer, the composer himself being a native of Alsace, and the production of the new work is looked forward to with much interest by a considerable section of the German musical public.

Madame Rosa Sucher, the gifted interpreter of Wagnerian heroines, will, the *Neue Berliner Musikzeitung* states, after all accept an engagement at the Royal Opera of Berlin, in consequence of an understanding having been arrived at with Herr Pollini, of the Hamburg Stadt-Theater. Herr Albert Niemann, the veteran Wagner tenor, just returned from a highly successful sojourn in the United States, has again become a member of the Royal establishment in question.

Herr Franz Rummel, the eminent pianist, after completing in February last his highly appreciated series of Chamber Concerts at Berlin (to which reference has already been made in these columns), has since taken part in Concerts at Dresden, Frankfort, Cassel, and other musical centres of Germany, being everywhere accorded a most flattering reception. Herr Louis Hartmann, the well-known critic of the *Saechsische Landeszeitung*, speaking of the performance by Herr Rummel of the Concerto in E flat by Beethoven, expresses himself in terms of the highest eulogium, both as regards the *technique* and the intellectual qualities displayed by the artist, whose interpretation he moreover characterises as "perfectly sound, free from affectation, yet full of warmth and individuality."

Mr. Frederic Lamond, the young Scottish pianist, continues to meet with high appreciation, both as performer and composer, during his present concert tour in Germany.

A new opera, "König Arpad," by the Dutch composer, M. Verhey, has just met with a most successful first performance at the German Opera of Rotterdam. The libretto, written in German by M. van Loghem, is founded upon an episode in the history of the Netherlands.

M. Leeuwrik, of Utrecht, is said to have completed an excellent Dutch translation of the book of "Lohengrin," for the purpose of the performance of the work by the Netherlandish Opera Company.

The interesting musical library of the Vicomte Charles de Clerque de Wissocq de Sousberghe, a distinguished Belgian amateur, was placed under the hammer some weeks since, at Ghent, and realised the comparatively low sum of 5,000 francs.

A new orchestral Suite from the pen of Signor Luigi Mancinelli has just been performed with conspicuous success by the Philharmonic Society of Madrid.

The following new operatic works have lately been successfully brought out at Italian theatres—viz., at Naples, "Le Nozze di Fiorina," by the Signorina Teresa Guidi (Teatro Nuovo), and "L'Isola azzurra," by the Maëstro Mollica (Fenice); at Castelfranco, "Il Grembialino rosa," comic opera, by Signor Azzo Albertoni; at Lucera, "Il Saggio," comic opera, by the Maëstro Alfredo Soffredini.

The French diapason normal has now also been introduced in the military bands of the Republic of Chili.

Verdi, according to Italian papers, is at present engaged upon the composition of a one-act operetta, the libretto of which has been written by a lady belonging to the Roman aristocracy. The new work by the veteran Maëstro is to be first performed by a circle of distinguished amateurs of the Italian capital in aid of a charity.

Verdi's "Otello" has been produced, up to the present, on fourteen operatic stages and in five different languages—viz., in Italian at Milan, Venice, Brescia, Parma, Turin, Modena, Rome, and Naples; in German at Hamburg,

Munich, and Vienna; in Hungarian at Buda-Pesth; in the Czech language at Prague; and in Russian at St. Petersburg.

The following statistics of the season of opera which has just come to a close at the Metropolitan Opera-house of New York will be read with interest. The operas produced were: "Walküre," "Siegfried," "Götterdämmerung," "Tristan und Isolde," "Lohengrin," "Tannhäuser," "Die Meistersinger" (Wagner); "Le Prophète" (Meyerbeer); "Faust" (Gounod); "Euryanthe" (Weber); "La Juive" (Halévy); "Fernando Cortez" (Spontini); "Fidelio" (Beethoven); "Der Trompeter von Säkkingen" (Nessler). There were sixty-two performances in all, thirty-six of which were accorded to the above Wagnerian operas. The total receipts amounted to 184,000 dollars, whereof upwards of 115,000 dollars have been realised by Wagner's works, being an average of some 3,200 dollars for each performance, against some 2,460 dollars for each of the others. The continuance of the performances having been secured for another season, the director of the New York German Opera, Mr. C. Stanton, will in the course thereof also produce "Rheingold," thus completing the cycle of music-dramas forming the "Nibelungen" tetralogy.

A monument is to be erected at Zittau, his native town, to Heinrich Marschner, the composer of "Der Templer und die Jüdin." The work is about to be executed by Herr J. Hartzer, the eminent Berlin sculptor, who also executed the Marschner statue in front of the Opera-house at Hanover.

On February 13, the anniversary of the death of Richard Wagner, a commemorative performance of "Lohengrin" was given at the Madrid Opera House in presence of a crowded and highly appreciative audience.

The death is announced at Paris, on the 15th ult., of M. Henri Blaze de Bury, son of that somewhat eccentric musical *savant*, known by the name of Castil-Blaze, in whose footsteps he followed as regards the taste for and the ability to write upon subjects connected with our art. M. Blaze de Bury was for many years the musical critic of the *Revue des Deux Mondes*, and was also the author of an interesting biography of Meyerbeer and of a number of able biographical sketches published under the respective titles of "Musiciens Contemporains" and "Musiciens Anciens et Modernes." The deceased author was in his seventy-fifth year.

Jean Delphin Alard, the brilliant violinist, and professor of his instrument at the Conservatoire, died suddenly at Paris, on February 22. He was also a composer of taste and merit, and was born at Bayonne in 1815.

Thomas Klein, a clarinettist of European fame, and for many years professor of that instrument (for which he has written a number of compositions) at the Viennese conservatorium, has just died at Vienna, at the age of eighty-six. He was a native of Nuremberg.

The death is also announced, at Milan, of Enrico Calzolari, a once much admired tenor singer, who appeared in operas by Bellini, Donizetti, Rossini, and Verdi, and of whom Fétis, in his "Biographie Universelle des Musiciens," speaks as having been "the last tenor of the good Italian school." Calzolari was born at Parma in 1823.

CORRESPONDENCE.

VENEZUELA.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In perusing a file of the *Opinion Nacional*, of Carácas, Venezuela, I came upon a report of the president of the Philharmonic Union of that city, and I think perhaps an abstract of it will prove interesting to your readers as illustrating the progress made in music in that far off capital.

The Society has been in existence for a year, and the president, in presenting his report on the 31st December last, congratulates the members on the work done and advance made during the year.

Twenty-five Concerts have been given under the direction of the musical chief, Señor Carlos Werner (violoncello), assisted by the following native professors: Señores Villena, Caraballo, Arvelo, Magdaleno, Berra, Pérez, Hernandez, and Sbarra; and by the following foreign artists: Messrs. Pringnitz, Prampolini, and Casoratti, while some forty ladies and gentlemen have given their services gratuitously.

A hundred and sixty-one works have been presented of the following composers: Auber, Bach, Bazzini, Beethoven, Bizet, Boccherini, Bottesini, Brahms, Braga, Briccialdi, Calcaño, Carille, Cherubini, Chopin, Dancla, Delibes, Donizetti, Espinosa de los Monterso, Faubert, Faure, Fischer, Gastaldon, Gottschalk, Gounod, Handel, Halévy, Hauser, Haydn, Heinemeyer, Hoffman, Holger Dahl, Hummel, Lachner, Lange, Larrazábal, Luigi, Liszt, Lumbye, Marchetti, Moszkowsky, Mendelssohn, Mercadante, Meyerbeer, Möller, Montemayor de Letts (Maria), Mozart, Niels Gade, Pujol, Racbelle, Raff, Reisiger, Rossini, Rubinstein, Saint-Saëns, Sarasate, Serrano, Servais, Scharwenka, Schubert, Schumann, Södermann, Spohr, Suppé, Silas, Tartini, Thalberg, Tosti, Verdi, Vieuxtemps, Villena, Volkmann, Vollmer, Wallace, Weber, Widor, and Wuerst.

The progress of the Society has been very successful. Commencing in January with 100 active members, by September the numbers had increased to 250, so that the Carácas Theatre not being large enough to contain the 250 families, representing (as the president very naïvely remarks), in a country where families are so numerous, about 1,500 individuals, it was found necessary to apply to the President of the Republic for the use of the Guzman Blanco Theatre, which that distinguished personage kindly granted.

Among the benefits conferred on the nation is to be reckoned the awakening taste for classical and serious music which is daily becoming more and more manifest.

The financial position of the Society is satisfactory. The library contains the nucleus of a good collection, and a Steinway pianoforte has been purchased, and although not quite paid for, there are sufficient assets to meet the balance.

The only thing one has to regret in this very encouraging report, is that these good Venezuelans appear to have forgotten that there are some composers in England whose works might worthily occupy a place in their *répertoire*.

I remain, Sir, yours truly,

Cecil Burch.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Arthur (Marlborough).—*The instruments have not yet appeared in this country.*

Conductor.—*There is no book of the kind that you require.*

John Grieg.—*See answer to Mus. Bac.*

K. F.—*The Royal Academy of Music, or the Royal College of Music, would be better than either of the institutions you name.*

Miss Middleton.—*We regret we cannot comply with your request.*

Mr. L. Barnes.—*The notice of the Wellingborough Concert was not dated.*

Mus. Bac. (not Foreign or Colonial).—*Thanks for your letter. 1. We do not agree with you on the question of the doctorate. 2. The "learned societies" may be dealt with again. 3. The whole matter of University degrees will probably form the subject of a future paper.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Ashton-under-Lyne.—On Monday evening, the 5th ult., Mr. J. Buckley Thompson gave a Recital on the organ at the Wesleyan Chapel, Stamford Street. The works played were by Lemmens, Carter, Guilmant, Friedrich Lux, Omer Guiraud, J. S. Bach, Haydn, and Spohr. In all the pieces the effects were highly pleasing. The Recital was varied by vocal selections by Miss Marie Hughes.

Basingstoke.—The Harmonic Society gave their second Concert of the season on the 22nd ult., when a programme of sacred music, including Mendelssohn's *Lauda Sion* was performed. Mrs. Stanesby and Mr. T. W. Page, with some members of the class, were the solo vocalists. Mr. Arthur Blagrove was solo violoncello, Mr. J. L. Phillips was the accompanist, and Mr. W. H. Liddle conducted.

Berwick-upon-Tweed.—On Sunday night, the 18th ult., *The Crucifixion*, by Dr. Stainer, was given in St. Mary's Church, under the direction of the Organist, Mr. Barker. The solos were given in a creditable manner, and, like the choruses and hymn tunes, were sung by members of Mr. Barker's choir.

Bishops Stortford.—A performance of Stainer's *Crucifixion* took place on the 15th ult., at the Parish Church. The work was rendered by the church choir of about forty voices, with the help of Messrs. Fryer and Frost (of St. Paul's), Mr. F. R. Adams (a member of the choir) taking the bass solos. Mr. F. J. W. Williams presided at the organ. The Oratorio was preceded and followed by some special Psalms and Prayers.

Brighton.—A lecture on "English Songs," illustrated by numerous interesting examples from early times down to Sir Arthur Sullivan's setting of Lord Tennyson's "Songs of the Wrens," was given by Mr. Henry Davey, on the 16th ult., before a large audience at the Grammar School. Mr. Davey had previously given lectures upon Tennyson and Shakespeare at the School, and much interest was consequently aroused as to the manner in which he would treat the present subject. The result was highly successful; the lecture itself being specially interesting, whilst the admirable style in which the illustrative examples were sung gave the audience the greatest satisfaction. The vocalists, all of whom joined in the famous canon, "Sumer is y' cumin' in," were Mrs. E. Payne, Mrs. F. Davey, Miss Manwaring, Miss Cowley, Mr. G. Cole, and Mr. W. Booth. Six of the pieces were encored. Mr. E. Payne sang the twelve songs in Lord Tennyson's "cycle," Mr. Davey accompanying.

Burnley.—A Concert-lecture on Beethoven, by the Rev. E. Ingram, B.A., in Red Lion Street Schools, on the 15th ult., was illustrated by quartets and trios of the master, rendered by Messrs. Pennington, Dent, Leach and Fred. Myers. The Sonata in C sharp minor and the Andante con Variazione from the "Kreutzer" Sonata were also included.

Calcutta.—Mr. Slater's Concert, on February 9, began punctually at gunfire with Sterndale Bennett's Andante, admirably rendered by Mr. Slater at the piano and the Viceroy's band. One of the features of the programme was G. J. Bennett's "When stars are in the quiet skies," sung by Mrs. Greenhill, the accompaniment for which was effectively scored for the orchestra. The Viceroy's band gave a selection from Nicolai's *Merry Wives of Windsor*, and Mr. von Goldstein deserves high praise for the manner in which he conducted this and the other selections given by the band. Mr. Slater's chorus of more than a hundred voices was heard to advantage in the "Song of the Vikings," given for the first time in Calcutta. Mrs. Pratt, Mrs. Sinkinson, Mrs. Joubert, and Messrs. Sanderson and Eastty contributed to a most successful entertainment. The fact that it has been possible to get a large, well-trained chorus together in the height of the season speaks well for the prospects of the Philharmonic Society which, it is understood, Mr. Slater is now organising.

Chapeltown.—The sixth annual Concert of the Chapeltown and District Sacred Harmonic Society took place on the 12th ult., *Judas Maccabæus* being the work placed before the audience. A chorus of nearly 100 performers, and a band of twenty-one instrumentalists, with Mr. John Peck as leader, Mr. F. Senior at the organ, and Mr. J. Sheldon Hague as Conductor, were the means of assisting to secure the success of the Concert. The soloists were Miss Vinnie Beaumont, Miss Louisa Bowmont, Mr. Arthur Boole, and Mr. Dan Billington. Miss Vinnie Beaumont's rendering of the florid soprano airs elicited unanimous and long continued applause. The choruses and instrumental music were capitally rendered.

Chatham.—Messrs. H. C. Tonking and B. M. Carrodus gave an Organ and Violin Recital on the 14th ult. Mr. Tonking played compositions by Handel, Bach, Gounod, and Guilmant; Mr. Carrodus solos by Mendelssohn, Wieniawski, and Vieuxtemps. Mdlle. Vagnolini was the vocalist.

Chicago.—The Artists' Concert Club gave their forty-sixth Concert on Tuesday, the 13th ult. The programme included Liszt's Organ Prelude and Fugue on B A C H, performed by Mr. Clarence Eddy; Rheinberger's Suite for organ, violin, and violoncello (Op. 149), by Messrs. Clarence Eddy, S. E. Jacobsohn, and M. Eichheim; Rubinstein's Concerto in G (Op. 45), by Mr. W. C. E. Seeboeck, accompanied upon the organ by Mr. Eddy, and vocal and instrumental pieces by Beethoven, Rietz, Dubois, and Donizetti. Miss Mathilde Wilde was the vocalist.

Chorlton-cum-Hardy, near Manchester.—On Friday evening, the 2nd ult., an Organ Recital was given in the Wesleyan Chapel, by Mr. J. E. W. Lord, Organist of St. Mary's, Rawtenstall. The programme was made up of compositions by Gounod, J. S. Bach, O. Guiraud, Krebs, Dubois, Batiste, and Lemmens.

Crosthwaite, Keswick.—On the 21st ult. *The Messiah* was given in the Parish Church. The choir consisted of 135 voices. The accompaniments were played by a band selected from Mr. Hallé's orchestra; leader, F. W. Schofield; the organist was Mr. Fogg; the principal singers were Miss Jessie Moorhouse, Miss Alice Bertenshaw, Mr. Kendal Thompson, and Mr. Kinnell; and the Conductor was Mr. P. T. Freeman, of Keswick.

Crewe.—The members of the Philharmonic Society brought the current season to a close by a very successful performance of *The Messiah*, in the Town Hall, on the evening of Tuesday, the 6th ult., on which occasion the principal vocalists were Miss Annie Lea, Miss Emilie Lloyd, Mr. S. Mason, and Mr. D. Harrison. The orchestra was under the leadership of Mr. H. Nuttall, Burg; Miss Kemp presided at the harmonium, and Mr. G. Young conducted. The very excellent manner in which the choruses were rendered gave unmistakable evidence that great care had been bestowed on their preparation, a fact which reflects much credit both on the members and their Conductor, Mr. G. Young.

Dingwall, N.B.—A most successful Concert was given on the evening of Friday, the 9th ult., in the Masonic Hall. Provost Ross presided, and there was a large and appreciative audience. The feature of the evening was the singing of Miss Watt, of Inverness, who was heard to much advantage in "My lady's bower," The Masquerade," and "Afton Water." Special mention must also be made of Miss Urquhart's French Chansonette "Je n'ote," and Mr. Wallace's spirited rendering of the old Scotch ballad "Johnnie Cope." Mr. Gordon in "When other lips," and Miss Paterson in "Love's old sweet song" were highly successful. Besides performing De Sivrai's Fantasia "Balmoral," Miss Ross, with two exceptions, accompanied throughout.

Folkestone.—An Organ Recital was given in the Parish Church, in aid of the expenses incurred in repairing and improving the organ, by Mr. Alfred Oake, on the 15th ult. The works of Mendelssohn, Smart, J. S. Bach, Guilmant, Rossini, Morandi, Gounod, Dubois, and Collin were drawn upon for the programme. The Rev. H. A. Wansbrough, M.A., was the vocalist.

Girvan, N.B.—Niels Gade's *Erl-King's Daughter* was sung at the eleventh annual Concert given by the Musical Association, on the 9th ult., when, in spite of the inclemency of the weather, there was a good attendance. The solos were taken by Miss Vinnie Beaumont and members of the Association. Miss McKenna was at the pianoforte and Mr. W. Thompson (Glasgow) at the harmonium. Mr. McNabb (Glasgow) conducted.

Halton, near Leeds.—The members of the Wesleyan Chapel Choir gave a performance, on the 12th ult., of Mr. George Shinn's Oratorio *Captives of Babylon*. The principals were Miss Ada Wood, Miss K. Taylor, Mrs. Taylor, Mrs. Jackson, Mr. J. W. Crosthwaite, and Mr. W. J. Crosthwaite. The choruses were well given, and the band performed its share of the work satisfactorily. Mr. W. Green conducted.

Hanley.—Stainer's Oratorio *The Crucifixion* was given on the 22nd ult., at the Old Church, by the choir of the church. Principals, Mr. F. G. Guest and Mr. D. Harrison. Mr. Barlow presided at the organ. The Oratorio was preceded by a shortened Evensong and an address by the Incumbent.

Hove.—The Brighton and Hove Choral and Orchestral Society gave its first Subscription Concert of the season in the Hove Town Hall, on the 15th ult. The soloists who assisted the Society were Fraulein Marie Lipp (vocalist) and Mr. E. H. Thorne (pianist). In memory of the late Emperor of Germany, the Concert opened with Beethoven's "Funeral March." Gounod's Motett "Gallia," composed for the opening ceremony of the International Exhibition of 1871, followed. In Mozart's Concerto in C minor, for piano and orchestra, Mr. E. H. Thorne at the pianoforte, soloist and band worked together admirably. The choir sang three madrigals, "Hard by a fountain" (Waelrent, 1550), "Under a willow" (Vecchi, 1570), and "Soon as I careless strayed" (Festa, 1541), with marked attention to light and shade. Fraulein Marie Lipp's *début* before a Brighton audience was a great success. Mr. E. H. Thorne, after his pianoforte solo (Weber's Polonaise in E), being twice recalled, played one of Handel's Suites. The orchestra, conducted by Mr. J. Crapps, gave the Andante con moto movement from Mendelssohn's "Italian" Symphony. The Concert terminated with Dr. Parry's Ode for chorus and orchestra, "Blest pair of Sirens." Dr. Sawyer, the Conductor, may again be congratulated upon the successful inauguration of the season.

Ipswich.—Dr. Stainer's *Crucifixion* was given, on the 22nd ult., in St. Matthew's Church, under the direction of Mr. Thomas Palmer, the Organist. The chief solos were taken by Mr. Wigg, Mr. Copeland, Mr. J. Cooper, Mr. Senior, and Mr. King. Mr. Palmer presided at the organ.

Lampeter.—On St. David's Day, the 1st ult., the St. David's College Musical Society gave its annual Concert in the School Hall. The first part of the programme consisted of Mozart's *Seventh Mass* and Spohr's Cantata *God, Thou art Great*. The principal vocalists were Mrs. Ryle, Mrs. Feltoe, Mr. D. W. Evans, and Rev. H. Jones. The choruses were sung with much precision and due attention to light and shade. One of the most pleasing features of the first part was the rendering of Spohr's duet, "Children, pray this love to cherish," from *God, Thou art Great*, by Mrs. Ryle and Mr. D. W. Evans. The second part of the programme was of a miscellaneous character. Macfarren's song, "Pack clouds away," was sung by Mrs. Ryle to much advantage. Mr. A. W. Wiseman, Mus. Bac., of Norwich, played Beethoven's Introduction and Rondo from Sonata in E (Op. 53) and Liszt's Fantasia on Verdi's *Rigoletto* from memory in an able manner. He also joined with Mr. Culley in a pianoforte duet, Wagner's Overture to *Tannhäuser*. The greatest praise is due to the Conductor, Mr. Culley, to whose efforts the greater part of the success of the Society is due.

Leatherhead.—Two highly successful performances of Dr. Stainer's *Crucifixion* were given in the Parish Church, on Tuesday, the 6th ult. The combined choirs of St. John's Foundation School and the Parish Church (numbering sixty voices) rendered the choruses in an admirable manner, the unaccompanied chorus, "God so loved the world," producing a marked effect on the crowded congregations. Among the soloists were Mr. Alfred Kenningham and Mr. Thurley Beale. The other solos were taken by Messrs. Karn and Philips, of the church choir. Mr. George Beale, Organist of St. John's School, played the accompaniments, and Mr. Ferdinand Lawson, Organist of the Church, conducted.

Liverpool.—Spohr's *Calvary* was performed on the 15th ult., in the Cathedral Church of St. Peter, with a large measure of success. The soloists were Master A. Evans, Mr. Dakin, and Mr. E. Grime. The choral numbers were given with much effect. Mr. C. H. Collins presided at the organ, and Mr. F. H. Burstall conducted.——Mr. Arvon Parry's first annual Concert was held at the Rotunda Lecture Hall, on Tuesday evening, the 20th ult. The performers were Miss Ella Herriman, Madame Emilie Young, Eos Morlais, Arvon Parry, Mr. W. H. Marks; a trio of violins and piano, by the Ross Family; and the Brython Choral Society Prize Choir. Accompanists, Miss Pritchard, Mr. Foxley, and Mr. Nisbet. Conductor, Mr. Hughes.

Newark, America.—The Harmonic Society gave Dvorák's *Stabat Mater*, on February 23. The singing of the chorus was worthy of the highest praise. The interpretation given to the music was full of intelligent appreciation. The final Amen chorus was sung with a spirit which has rarely been equalled by any body of singers in Newark.

Newcastle-on-Tyne.—A performance of Haydn's *Creation* (parts 1 and 2) was given by Mr. Dodd's choir in the Elswick Road Wesleyan Church, on the 21st ult. The soloists were Miss Foster, Miss Carrigall, and Messrs. A. Raine, Macdonald, and L. Bellas. Mr. A. Kent and Mr. A. B. Thompson played the accompaniments on the organ and piano. Mr. Geo. Dodds conducted.

Nottingham.—The fifth annual Concert of the Amateur Orchestral Society took place, on the 19th ult., in the Albert Hall. Mr. Henry Farmer was Conductor. The Overture to *Don Giovanni*, the second and fourth movements from Mendelssohn's Italian Symphony, "The Funeral March of a Marionette" (Gounod), the pretty *entr'acte* music from *Colombe*, and a selection from *Carmen* were the pieces given. The orchestra numbered about sixty, and of these about a score were ladies. During the evening Miss Goldschmidt gave a selection on the pianoforte, with orchestral accompaniments. Mr. William Wright played a part of one of Handel's Concertos for the organ, and Mr. E. Thorpe a solo on the violoncello. The vocalist was Miss Alice Gomes.

Oldham.—The third Concert of the season was given by the St. Cecilia Society, on Tuesday, the 13th ult., in the Co-operative Hall, King Street. The programme was well arranged and admirably rendered. Among the vocal contributions, Bishop's glees "Blow, gentle gales," "Hail to the Chief," and the spirited "Song of the Vikings" brought out to the greatest advantage the qualities of the choir. Miss Chadderton, Miss Ravell, Miss Hartley, Mrs. Wood, Mrs. Slater; Messrs. Charles Chadderton, J. H. Mills, Duxbury, Barlow, Malcolm, and Dearnaley were the chief vocalists. Mr. J. F. Slater conducted, and Mr. J. Lawton was the pianoforte accompanist. Instrumental solos were contributed by Messrs. T. J. Mangan and N. Gambillo, and a duet for cornet and trombone by Messrs. T. Leeming and E. Hales.

Peebles, N.B.—A very successful performance of the *Creation* was given by the Choral Society, on the 16th ult., under the conductorship of Mr. Tate. The three soloists, Miss Vinnie Beaumont, Mr. Gledhill, and Mr. Glencorse, sang with considerable effect, their voices blending together well in the duets and trios. Mr. Damburann's band gave valuable assistance in the orchestral parts of the Oratorio.

Pudsey.—On Monday evening, the 12th ult., the members of the Choral Union gave their second Subscription Concert this season. The works performed were Mr. Cowen's Cantata *The Rose Maiden* and Mr. A. R. Gaul's Cantata *Joan of Arc*. The principals engaged were Miss Lupton, Miss Marie Rhodes, Mr. C. Blagbro, and Mr. Browning; Mr. H. Heap was the leader of the band; Mr. H. Robertson was the Conductor.

Rushden.—Mr. J. E. Smith gave his annual Concert in the New Hall, on the 15th ult. The performers were Miss Levina Ferrari, Miss Florence Tirrell, Mdlle. Leila Dufour, Mr. Frank May, Miss Adela Duckham (violinist and pianist), Mr. Guiseppe Dinelli (violoncellist and pianist), Miss Nellie Tailby, and Mr. Alfred Clarke (solo piano). The Concert was much appreciated.

St. Leonard's-on-Sea.—Mrs. Dyke gave a Morning Concert at the Royal Concert Hall, on the 15th ult. The first part of the programme consisted of sacred music, on account of the Lenten season. The performers who assisted Mrs. Dyke were Miss Lena Law, Mr. William Nicholl, Mr. Harold Savery, and Mr. Herbert Thorndike, Miss Kate Chaplin (violin), Mr. Henry R. A. Robinson (pianoforte), Mr. Victor Gollmick (organ). Well deserved applause from a gratified and appreciative audience rewarded the efforts of all.

Stockport.—A Recital was given at Trinity Wesleyan Chapel on Thursday, the 15th ult., by Mr. J. Buckley Thompson, a blind organist, of Ashton-under-Lyne. His selections were greatly appreciated. In the intervals occurring in the Recital, the choir, under Mr. Bailey's leadership, sang several pieces, the solos in which were taken by Mrs. Shelmerdine, Misses Leah and Watmough.

Stourbridge.—Mr. G. F. Mountford gave a Concert at the New Connexion Chapel, on the 15th ult. Miss Legge and Mr. W. Pugh were the chief singers, and a quartet party gave some of Mendelssohn's part-songs, besides three unpublished part-songs, by Geo. F. Mountford. The instrumental selections included Schubert's Quintet (Op. 114) and Beethoven's Pianoforte Quartet in E flat (Op. 16), the executants being Messrs. Geo. F. Mountford, G. Melley, W. Bailey, R. A. Blurton, and H. Webb. Mr. G. Blenkarne played Handel's Sonata in F, for flute and piano.

Thornton Heath.—Under the conductorship of Mr. Gregory Hast, the Musical Society gave its second Concert of the fourteenth season on the 19th ult., in the East Surrey Hall. The first part of the programme consisted of Spohr's *Last Judgment*, the solo parts being sung by Miss Annie Matthews, Mr. George E. Mathew, Mr. William Powell, and Mr. Charles Ackerman. The choruses were carefully rendered by a choir of forty voices. Madame Gregory Hast played the Overture and Symphony, and also accompanied. The second part was a miscellaneous selection.

Warrington.—Handel's *Samson* was given on the 16th ult., by the Musical Society, under the direction of Dr. Hiles, and assisted by Misses Thudichum and Monk, and Messrs. Piercy and Cleaver, Mr. Driffield (of Liverpool) being at the organ. Both band and choir were admirable, and the whole performance was highly praiseworthy.

West Calder, N.B.—The members of the Musical Association gave a Recital of Fawcett's *Paradise*, on the 23rd ult. The solos were taken by members of the Association. Mr. Blaikie (Edinburgh) presided at the pianoforte, and was assisted by a small orchestra, led by Mr. James Terry, first violin (a former pupil of Dr. Mackenzie in Edinburgh), Mr. J. Wilson (second violin), Mr. G. R. Raeburn (viola), Mr. J. Hope (violoncello), and Mr. W. Jack (clarinet). Mr. James Prentice conducted.

Wimbledon.—The Musical Society, under the conductorship of Mr. W. Sumner, gave Handel's Oratorio *Samson* on the 22nd ult. The solo parts were sustained by Madame Clara West and some members of the choir. Madame West gave excellent effect to the arias "Ye men of Gaza" and "Let the bright Seraphim." The choruses and the accompaniments by a small band were very good.

Winsford.—The Philharmonic Society gave a performance of Haydn's Oratorio the *Creation*, this being the first production of the work in Winsford. The choir numbered eighty voices, and the principal singers were Miss Marjorie Eaton (Ashton-under-Lyne), Mr. L. Myatt (Chester Cathedral), and Mr. J. Maltby (De Jong's Concerts). The orchestra was led by Mr. A. Gorst. The whole performance was a distinct success. Miss Marjorie Eaton distinguished herself throughout by her singing. Great culture and a voice of much purity and firmness were displayed by Mr. Maltby. Mr. Myatt also deserves special mention. The choir did ample justice to the various choruses, singing from start to finish with spirit and precision. Mr. Candlin conducted.

Wymondham.—On Wednesday, the 7th ult., the newly-organised Choral Society gave its second Concert. The Society was assisted by Messrs. W. E. and A. Taddenham (violin), Burton (viola), Hewson, Clabburn, and Miss Watling (vocalists), all of whom delighted the audience with their contributions. The chorus of the Society, under the able conductorship of Mr. Algernon S. Wylde, performed several part-songs very creditably, especially Pearson's energetic and popular composition "The Iron Horse."

Organ Appointments.—Mr. E. S. Weston, Organist and Choirmaster to St. Margaret's, Isleworth, W.—Mr. Frank W. Tagg to Greenwich Road Congregational Church.—Mr. H. J. Taylor, F.C.O., Organist and Choirmaster to Christ Church, Dover.—Mr. Joseph William Kimmins to the Congregational Church, Stratford, E.—Mr. Henry Gaukroger, Organist and Choirmaster to Christ Church, Sowerby Bridge, Near Halifax.—Mr. Charles S. Knight, Organist and Choirmaster to Holy Trinity, Beckenham.—Mr. Arthur Hinchliffe, Organist and Choirmaster to Penpont Parish Church, Dumfriesshire.

Choir Appointments.—Mr. F. Herman Seaward (Solo Alto), to Christ Church, Clapham, S.W.—Mr. F. H. Cliffe, Choirmaster to St. Frideswide's-Osney, Oxford.

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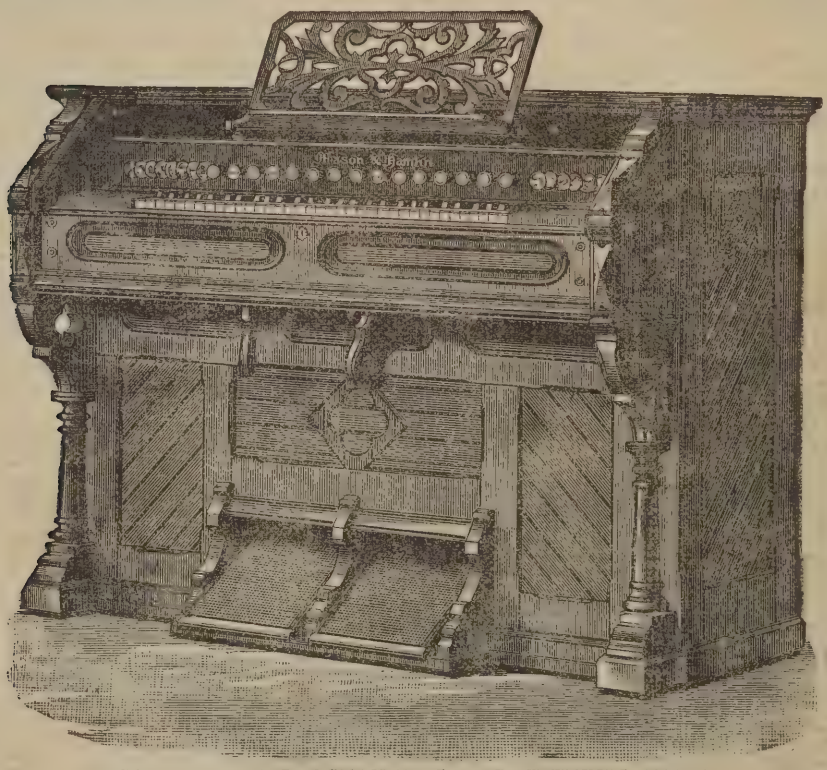

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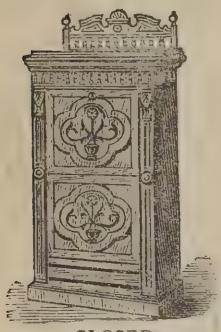

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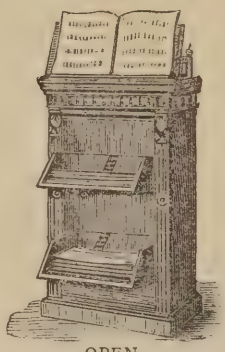

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MISS ADELAIDE MULLEN (Dramatic Soprano, from Crystal Palace Saturday Concerts and Handel Festival Orchestra, St. James's Hall, &c.). Engaged: April 3 and 4, Mansfield ("Creation"); 9, Southsea; 10, Birmingham Clef Club; 11, Eaton Hall; 13, Dublin ("Ruth"); 14, Dublin; 16, Wrexham ("Loreley" and "Woman of Samaria"); 19, Galway ("Rose Maiden"); 25, Dublin ("Spectre's Bride"); 27, Bradford ("Boadicea," "Kenilworth," and first part "Paradise and the Peri"); 28, Kensington; May 2 and 3, Jersey ("Seasons"); 7, Dundalk; 8, Warrenpoint; 9, Monaghan; 10, Cavan; 11, Londonderry; 12, Belfast; 14, Wexford; 15 and 16, Waterford; 17, 18, and 19, Dublin; 21, Mullingar; 22, Sligo; 23, Galway; 24, Limerick; 25, Clonmel; 26, Kilkenny; 28 and 29, Buxton; 30, 31, and June 1, Harrogate; 2, Manchester; 14 to 21, Edinburgh; July 28 to August 3, Llandudno. Address, 57, Elgin Crescent, W.

MISS HARRIET ROSS (Soprano) begs to announce her REMOVAL to 26, Harefield Road, Brockley, S.E.

MADAME LAURA SMART (Soprano) requests that all communications respecting Oratorio, Operatic Recital, or Ballad Concerts be addressed 44, Alexandra Road, London, N.W., or, 50, Church Street, Liverpool.

MISS ALICE KEAN (Contralto) requests all communications respecting engagements, &c., to be addressed to 194, Tottenham Court Road, W.C. N.B.—No vacant dates in May.

MR. VERNEY BINNS (Tenor), 65, King's Cross Street, Halifax, respectfully begs to intimate his complete recovery from loss of voice (through serious indisposition), and is prepared to accept ENGAGEMENTS from this date.

MR. HENRY BEAUMONT (Tenor), from Crystal Palace (Handel Festival Orchestra), St. James's Hall, Carl Rosa Opera, Drury Lane, &c. Engaged: April 5, Croydon (1st and 3rd Acts "Faust"); 9, Southsea; 16, Wrexham ("Woman of Samaria"), &c.; 17, Staines; 19, Galway ("Rose Maiden," &c.); 21, Dublin; 25, Dublin ("Spectre's Bride"); 28, Kensington; May 2 and 3, Jersey ("Seasons"); Mr. Collison's Operatic and Concert tour (including "Faust," "Trovatore," and "Maritana"): 7, Dundalk; 8, Warrenpoint; 9, Monaghan; 10, Cavan; 11, Londonderry; 12, Belfast; 14, Wexford; 15 and 16, Waterford; 17, 18, and 19, Dublin; 21, Mullingar; 22, Sligo; 23, Galway; 24, Limerick; 25, Clonmel; 26, Kilkenny; 28 and 29, Buxton; 30, 31, and June 1, Harrogate; 30 to July 6, Llandudno. Address, 49, Ladbroke Road, W.

MR. SINCLAIR DUNN (Scottish Tenor). "Mr. Dunn's rendering of 'Thou shalt break them' was the most finely sung piece of the whole evening." Address, 62, Berners Street, W.

MR. LAWRENCE FRYER (Tenor), St. Paul's Cathedral, has REMOVED to 47, Croxted Road, West Dulwich, S.E.

MR. JAMES GAWTHROP (Tenor), Gentleman of Her Majesty's Chapel Royal, St. James's, begs that all communications be addressed to 34, Priory Park Road, Kilburn, N.W.

MR. JOSEPH HEALD (Tenor) requests that in future all communications respecting Oratorios, Concerts, &c., be addressed to his residence, 33, Endlesham Road, Balham, S.W.

MR. ALFRED KENNINGHAM (Tenor), of St. Paul's Cathedral, begs to state that he has a few vacant dates this month for Concert and Oratorio Engagements. Address, as above, or Grovedale, Parson's Green, S.W.

MR. S. THORNBOROUGH (Tenor). *Répertoire:* "Andromeda," "Redemption," "Elijah," "Creation," "Messiah," "Judas Maccabæus," Rossini's "Stabat Mater," "Acis and Galatea," Masses, &c. Address, 125, Montague Street, Blackburn.

MR. BROUGHTON BLACK (Baritone), St. Paul's Cathedral, requests that all Communications respecting Engagements or Lessons be addressed to 71, Reighton Road, Upper Clapton; or The Cathedral.

MR. REDFERN HOLLINS requests that all communications be addressed to 30, St. Stephen's Avenue, Shepherd's Bush, W.

MR. LAWFORD HUXTABLE (Baritone), Pupil of Signor Alberto Randegger, is open to accept Concert and Oratorio Engagements. Address, Clarence House, 47, Haverstock Hill; or N. Vert, 6, Cork Street, W.

Summer Country Oratorio, Opera, and Ballad Concerts.

MR. CH. J. BISHENDEN, the celebrated Bass (Royal Albert Hall, St. James's Hall, &c., Concerts), author of the popular books, "How to Sing" (4th ed.), "A Singing Lesson" (4th ed.), "The Voice" (7th ed.), &c., can now be engaged. Highest opinions of Mr. Bishenden's voice and effects, by all the principal London and country papers, sent with terms. 237, Oxford Street, London, W.

MR. THOS. KEMPTON (Bass) begs to announce his REMOVAL to 67, Petherton Road, Highbury New Park, N., where all communications respecting Oratorio and Ballad Concerts, Masonic Banquets, Church Festivals, &c., should be addressed. Also for Concert Party and Pupils.

MR. FREDERIC KING at liberty for Concerts and Oratorios. Address, St. Fillans, 19, Canfield Gardens, South Hampstead, N.W.

MR. and MRS. WALLIS A. WALLIS (Bass and Mezzo-Soprano) are now booking dates for next season. Oratorio and Miscellaneous Concert Parties provided. Vacancy for Lady with good voice to train and introduce. Good home. Reduced terms to good Pianist. Address, Willow Grove Lodge, Leeds.

MR. and MRS. HENRY R. STARR will resume their afternoons for the practice of Instrumental Chamber Music on Wednesday, May 9, at 2.30. 40, Brondesbury Road, Kilburn.

MADAME and the MISSES PORTER.—(The LONDON LADY QUARTET.)—May engagements, London. Can accept a few engagements for Concerts or At Homes. Apply, Manager, 17, Formosa Street, Maida Hill, W.

"These ladies have appeared on previous occasions at this place, and have always won undeniably enthusiastic receptions. Last evening they were rewarded with a very full house and unstinted applause."—*Western Daily Mercury*, Plymouth, February 15, 1888.

MR. W. C. AINLEY, Mus. Bac., Cantab. (1884), teaches HARMONY, COUNTERPOINT, &c., by Correspondence. Terms moderate. New House, Mirfield, Yorkshire.

MR. GEORGE J. BENNETT is prepared to receive PUPILS in HARMONY, COUNTERPOINT, &c. Address, 1, Berners Street, W.

MR. ARTHUR CARNALL, Mus. Bac., Cantab., gives LESSONS in HARMONY, &c., by Post. 9, Avington Grove, Penge, S.E.

MR. W. A. C. CRUICKSHANK, Mus. Bac., Oxon., gives LESSONS by correspondence. Parish Church, Burnley.

DR. ALLISON instructed by Post Candidates who passed the following EXAMINATIONS.—MUS. DOC., OXON., MUS. D., DUBLIN, MUS. BAC., Oxford, Cambridge, Dublin, and London; Cambridge Preliminary Mus. B. (including the 1st in the 1st Class two years); Oxford 1st Mus. Bac., 1888. L.R.A.M. (London), 1888. Local R.A.M. "With Honours"; N.S.P.M., F.C.O., A.C.O., "Toronto Doc. and Bac.," &c. More than 260 Certificates, Degrees, &c., have been gained by DR. ALLISON'S Pupils at Musical Examinations, and they won the GOLD MEDALS for excellence in Harmony, Counterpoint, and Plan or Design at Manchester in 1885, 1886, and 1887. Harmony, Acoustics, Orchestration, and Revision of Musical Compositions by Post to Correspondents anywhere. Personal instruction in Singing, Organ, and Pianoforte. Cambridge House, Nelson Street, Manchester.

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MISS ROSA DOYLE (Licentiate, Royal Academy) gives PIANOFORTE LESSONS at her own or Pupil's residence. Good Accompanist. 226, Camden Road, N.W.

MR. HERBERT T. LEWIS, Mus. Bac., Oxon., gives POSTAL LESSONS in HARMONY, COUNTERPOINT, &c. MSS. revised. Address, Byars Road, Glasgow.

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DR. CROW, of Ripon Cathedral, teaches HARMONY, COUNTERPOINT, FUGUE, &c., by Correspondence.

MR. JOHN GREIG, M.A., Mus. Bac., F.C.O. (passed Exam. for Mus. Doc., Oxon., 1887), teaches HARMONY, COUNTERPOINT, and FUGUE, by CORRESPONDENCE. Coached successfully for final Mus. Bac., Oxon., 1886. Address, 7, Scotland Street, Edinburgh.

H. A. HARDING, Mus. Doc., Oxon., F.C.O., L.Mus. T.C.L., gives LESSONS in HARMONY, COUNTERPOINT, INSTRUMENTATION, and FUGUE by Correspondence, and prepares Candidates for Musical Examinations. Recent successes—Mus. Doc., Oxon.; Mus. Bac., Oxon.; Mus. Bac., Cantab.; Mus. Bac., T. C., Toronto; F.C.O.; A.C.O.; and L. Mus. T. C. L. Address, Dr. Harding, Sidmouth.

MR. T. HEMMINGS, Mus. Bac., Oxon., L.Mus. T.C.L., gives LESSONS in HARMONY, COUNTERPOINT, &c., and prepares Candidates for Musical Examinations by Post. Address, Sheppard Street, Stoke-on-Trent.

MR. F. J. KARN, Mus. Bac., Cantab., gives LESSONS by Post in HARMONY, COUNTERPOINT, &c., and prepares Candidates for Musical Examinations. Latest successes: A. Mus., T.C.L., 1887; Mus. Bac., Toronto, 1887, First, Second, and Final Examinations, with First on List in Final; A.R.C.M., 1887; Senior Local R.A.M. and T.C.L. in Honours; A.C.O. and F.C.O., 1888; F.Gld.O., 1888. Terms very moderate. Address, Cobham, Surrey.

DR. HULTON MIDDLETON, F.C.O., L.Mus., prepares Candidates for MUSICAL EXAMINATIONS by post. The Warrens, Failsworth, Manchester.

MR. HENRY PIGGOTT, Mus. Bac., Cantab., L.Mus. T.C.L., gives LESSONS by Post in HARMONY, COUNTERPOINT, and other branches of the THEORY of MUSIC. Candidates prepared for Musical Examinations. Terms moderate. Alton, Hants.

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MR. W. H. TUTT, Mus. Bac., Cantab., L.R.A.M. in Composition, teaches Harmony, Counterpoint, Acoustics, &c., by Correspondence. Latest successes: Mus. Bac., Final, Cantab., 1886; A.C.O. and L.R.A.M. in Composition, 1887. Ashburne, Derbyshire.

HERBERT W. WAREING, Mus. Doc., King's College, Cambridge (1886), gives LESSONS in HARMONY, COUNTERPOINT, INSTRUMENTATION, CANON, and FUGUE by Correspondence, and prepares Candidates for University and other Musical Examinations. Address, Dr. Wareing, 76, Bristol Road, Edgbaston, Birmingham.

C. CHAMBERS, Mus. Doc., Cantab., F.C.O., teaches HARMONY and COUNTERPOINT by post. Pupils have passed various examinations. Latest successes, Mus. Bac. and Mus. Doc., T.C., Dublin. Address, 86, Rye Hill, Newcastle-on-Tyne.

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PUPIL ASSISTANT REQUIRED, by well-known London Organist and Composer, to assist at important musical Church, and to qualify for introduction to the profession under some exceptionally favourable circumstances. Large organ and full choral services, &c. A small premium only is asked, but Candidates must have ability and desire to take a good position. Address, with full particulars, Assistant, Coll. of Organists, 95, Great Russell St., W.C.

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TO ORGANISTS.—WANTED, to place a YOUTH, aged 16, with Organist as ARTICLED PUPIL. Has good practical knowledge of Cathedral music, and plays Organ moderately well. Replies, with terms, to W. H. Chignell, Lyonsdown, New Barnet, London, N.

HERMAN VAN DIJK, 16, Water Lane, Great Tower Street, City, from the Conservatoire of Music, Leipzig, is prepared to accept ENGAGEMENTS as CONDUCTOR of CHURCH and CONCERT MUSIC. He also accepts Pupils for the Pianoforte, and is recommended as Accompanist.

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ORGAN PRACTICE (in the City). One shilling per hour, upon a complete instrument. Three manuals and independent pedals, &c., blown by engine. Willis, 29, Minories. ORGAN and PIANO Lessons by Mrs. ELIZABETH STIRLING.

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ORGAN PRACTICE.—Three manuals and pedals. One shilling per hour. The South London Organ Studio, 343, Coldharbour Lane, close to Brixton Station.

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SOPRANO (Lady) WANTED, to lead Choir of City Church. Sunday morning and evening. Good strong voice. Stipend, £5. H. T., 11, Benhill Road, Brunswick Square, Camberwell.

WANTED, two LEADING BOYS for the Choir at St. Philip's Church, Kensington. Apply, by letter, stating age and salary required, to the Choirmaster, 49, Pembroke Square, W.

CHOIR BOYS.—There are VACANCIES in St. Colomb's Cathedral, Londonderry. Boys coming from a distance will be educated and boarded with a respectable family under supervision of the clergy. The situation is equivalent to £40 a year for each boy. Applicants must be good Readers of Music, have strong, sweet Voices, and be under 14 years of age. Apply to H. A. Byron, 7, Pump Street, Londonderry.

TREBLE and BASS WANTED, for Holy Trinity Church, Gray's Inn Road. Trebles apply personally at Church, May 4, at 7 o'clock. Basses by letter to Organist. Salary to commence, £8 each.

THREE CHORAL SCHOLARSHIPS VACANT in the Choir of St. Peter's, Streatham, S.W. Board and education if fully qualified. Apply to Sub-Choirmaster, W. S. Trollope, Elmfield, Streatham.

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CHICHESTER CATHEDRAL.—There will be a VACANCY on June 1 for an ALTO VOICE in the Choir of the above Cathedral. Salary, £60 a year. Applications to be addressed, by May 10, to the Rev. J. Cavis-Brown, Vicars' Close, Chichester.

ALTO, TENOR, and BASS WANTED, immediately, for Choir of St. Andrew's, Ashley Place, Victoria Street, S.W. Apply to Choirmaster, 274, Vauxhall Bridge Road, S.W., by letter only. None but good Readers need apply. Stipend, £20.

WANTED, a TENOR, for St. Thomas's, Westbourne Grove. Good Reader indispensable. Two Sunday services and Friday practice. Salary, £15. Also voluntary members for the Choir. Apply to Walter Wesché, Esq., 36, Ashmore Road, St. Peter's Park, W.

TENOR desires a SUNDAY ENGAGEMENT. Splendid testimonials and Press notices of his singing in most of the well-known works. Address, by letter, to J. care of Chapman, 2, Great St. Helen's, E.C.

WANTED, immediately, for the Choir of St. Mary's, Bourdon Street, W., a TENOR. Stipend, £10 per annum. Apply at the Church, on Tuesdays, at 8.30 p.m.

TENOR and BASS WANTED, for St. Luke's, Redcliffe Square, South Kensington. £12. Apply, by letter, to R. T., 60, Barclay Road, Walham Green, S.W.

BASS WANTED, St. John's Church, Fulham.—Salary, £10. Two Sunday services and one weekly practice. Good Reader and strong voice desired. Apply to Mr. E. J. K. Toms, 48, Walham Grove, Fulham, by letter, giving references.

LADIES and GENTLEMEN WANTED, for the Voluntary Sunday Evening Choir, Christ Church, Newgate Street, E.C. Apply to Mr. George Cooper.

EXTRA VOICES are REQUIRED for the Voluntary Choir of St. John the Evangelist, Westminster. Choral services, Sunday, 11 a.m. (with choral celebration) and 7 p.m. Apply to the Rector, the Rev. Canon Furse, 1, Abbey Garden, S.W., or to Mr. G. J. Bennett, 5, Hall Road, N.W.

TO the CLERGY and others.—Mr. A. FOWLES, the late Principal and Leading BASS of the American Episcopal Church, Paris, late Choirmaster and Solo Bass of Huddersfield Parish Church, Yorkshire, and of twelve years' Cathedral and Church experience in both capacities, is open to accept an ENGAGEMENT either as SOLO BASS or CHOIRMASTER, or as Solo Bass and Choirmaster combined. For references, testimonials, &c., address, 43, Rue Washington, Champs Elysées, Paris. A. F. is an efficient Organiser and Conductor.

REQUIRED, at the end of June next, an ORGANIST and CHOIRMASTER for St. Andrew's, Watford, Herts. Apply to Incumbent, St. Andrew's Vicarage.

TOWN HALL, Birmingham.—An ORGANIST is REQUIRED for the Birmingham Town Hall. The Organ is well-known as a fine instrument of four manuals and seventy-six stops, and it has been decided to expend, at an early date, a large sum in thoroughly renovating and modernising its mechanism and appliances, and adding to its resources. The Organist will, under certain conditions, have the exclusive control of the Organ, and will be at liberty to give Recitals for his own benefit. He will also receive the fees payable in respect of meetings or performances at which the Organ is required. Applications (marked "Town Hall Organist") are to be made, not later than May 8, to Mr. C. G. Beale, 3, Newhall Street, Birmingham, from whom a schedule can be obtained, by post, showing the conditions of the appointment.

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BLIND PIANOFORTE TUNER.—J. A. M. KREAMER, Pianoforte Tuner, 127, Leyton Road, Stratford New Town (Certificated Tuner from the Royal Normal College, Norwood), begs to announce that he waits upon customers in all parts of London daily. Reference permitted to Dr. Campbell, at the College; or to Mr. A. G. Crowder, 65, Portland Place, W.

MUSIC TRADE.—WANTED, a SITUATION as MANAGER or otherwise. Twenty years' experience; highest references. Would not object to travel. P. F., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

MUSIC TRADE.—WANTED, a SITUATION as MANAGER of BRANCH ESTABLISHMENT or otherwise. Experienced. Good references. Organist and Pianist. Fair Tuner. C. E. Holmes, North Crescent, Hertford.

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AS TRAVELLER or ASSISTANT.—Experienced Country TRAVELLER wishes Engagement. Good pianist; energetic; pushing Salesman. Moderate expenses and commission. Brennir, 34, North Bruntsfield Place, Edinburgh.

A YOUNG MAN requires SITUATION where he can learn to Tune. Has had 5 years' experience in a Harmonium shop. Can do small Repairs at Pianos. J. W., Novello, Berners St., W.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
MAY 1, 1888.

MAY MUSIC.

THE month of May has been called "The Month of the Poets," for there is scarcely a poet who has not a word of praise for the beauties and charms of this portion of the year—"the fayrest mayde on grounde, deckt all with dainties of her season's pryde, and throwing flow'res out of her lap around." Not only have the ancient and modern poets praised the month who is figuratively represented in art, as Spenser has described her above, as a sweet maid carried upon the shoulders of two brethren, Castor and Pollux, the twins of Leda, scattering flowers as she goes, but science has immortalised both her and her bearers. Maia is a constellation in the heavens, and these "twin porters," who appeared to sailors in storms "with lambent fires upon their heads," are the zodiacal sign of the month, and are represented as stars of the firmament still favourable to the mariner. The fact will not escape observation that the Church has distinguished the first of the month as the day on which the two saints, St. Philip and St. James, are commemorated, and thus are made, as it were, to usher in the Christian May, as the Gemini did the Pagan. It is interesting to note that in this month there are almost as many Pagan observances preserved and observed as at the time of Christmas. May was the great rural festival of olden time. The joy in the revival of nature, the bursting buds, the swelling blossoms on the trees and hedges, the modest, simple, yet heart-cheering flowers of the field, the happy sights and sounds of rural scenes, gladsome songs of the birds, all prompt the grateful heart to express its gladness.

The soul is ready to respond to the cheerfulness of the season. From the earliest days it has been the custom for the youths and maidens to leave the towns and villages for the woods and fields to gather the May—as the blossoming hawthorn is called—and to bind the rural flowers into wreaths and garlands to decorate the doors and windows of their simple habitations with the sweet-smelling plunder of the copses and meadows:—

> Youths folke now flocken in every where,
> To gather May-buskets and smelling breere,
> And some they hasten, the postes to dight,
> And all the kirk pillars, ere daylight,
> With hawthorne buds, and sweet eglantine,
> And girlonds of roses, and soppes in wine.
> Such merry-make holy Saints doth queam,
> But we here sitten as drown'd in a dream.
>
> . . . . . .
>
> Siker this morrow, no longer ago,
> I saw a shole of shepherds out-go,
> With singing and shouting, and jolly chear;
> Before them yode a lusty tabere,
> That to the many a hornpipe plaid,
> Whereto they dauncen each one with his maid.
> To see these folks make such joiaunce
> Made my heart after the pipe to daunce.
> Tho to the green wood they speeden them all,
> To fetchen home May with their musical,
> And home they bringen in a royal throne,
> Crowned as king; and his queen attone
> Was Lady Flora, on whom did attend
> A fair flock of Fairies, and a fresh bend
> Of lovely nymphs (O that I were there,
> To helpen the ladies their May-bush bear!)

The customs here described by Spenser in his "Shepherd's Calendar" are for the most part still observed in various parts of the country. In Oxford the "shole of shepherds," or their modern representatives, amuse themselves by blowing horns to welcome the daylight on May-morn. This practice is supposed to be Druidical. There are others of distinctly Christian origin. At Magdalen College, in the same city, the members of the choir mount the tower, and when the clock has struck five they sing the "Hymnus Eucharisticus," composed by Dr. Benjamin Rogers, sometime organist of the chapel. This is done instead of the performance of a Requiem Mass for the repose of the soul of King Henry VII. The vicarage of Slimbridge, in Gloucestershire, is charged with the payment of £10 annually for the maintenance of the custom, which is employed to provide a feast for the chaplains, clerks, and choristers on the day of its observance. The evening concludes with a performance of glees and madrigals in one of the private rooms of the College.

In various parts of the country May games are still kept up, though the dancing round the May-pole has been discontinued as heathenish and superstitious. In a little village of Worcestershire called Offenham, the May-pole is still a central feature in the view, though the May-day observances are of rare occurrence there. At one time a May-pole stood in the Strand in London at the end of Catherine Street, and one of the churches in the city—St. Andew Undershaft—received its qualifying title from the fact that the May-pole shaft was, when not in use, placed against the tower of the church, and overtopped it in height.

In certain parts of Cornwall, until recently, it was the custom of the young men and women of the place to assemble at a public-house on May eve, and when the clock struck twelve they sallied forth and paraded the streets to call up those who had consented to join them, waking them up by the sound of songs and of music of violins, drums, and other instruments. They walked to some appointed place, where they were expected, and were regaled with junkets, cake, and milk. After this they began the May dance, and so to the fields to gather May. While some were cutting the boughs, the others made the May music. This was done "by cutting a circle through the bark at a certain distance from the bottom of the branches, and, by gently tapping the bark all round from the cut circle to the end, the bark became loosened and slipped away from the wood." A hole was cut in the pipe thus made so that it was converted into a whistle. Each one who was provided with this rustic form of flute accompanied the regular music with "a varied noise shrill and piercing, yet joyous withal." Then they returned, dancing and singing by the way, and, after one more turn through the town or village, decorated certain of the door-posts of the houses with garlands, and went to their several occupations, the day being still young. Many worthy people believe that "May," or the hawthorn blossoms, should never be brought into the house, as it is unlucky. This probably arises from the tradition of the Pagan character of the custom, and the notion that nothing which is of heathen derivation should be admitted into Christian dwellings. Many curious customs are, however, preserved by those who are ignorant of their origin. In Helston there is the Furry-day, derived from the Festival of Flora, observed by many Christian people. The Furry-day song beginning—

> Robin Hood and Little John
> They both are gone to the fair, O!
> And we will go to the merry green wood
> To see what they do there, O!
> And for to chase, O!
> The buck and the doe,
> With a heel and toe, rumbelow.
> For we were up as soon as the day, O!
> All for to fetch the summer home,
> The summer and the May, O!
> For summer is a-come, O!
> And winter is a-gone, O!

is thought by some to be a relic of the old Norse religion. It is not sung until the 8th of May, the day on which St. Michael was substituted for

commemoration in place of Freya. Some of the old Scandinavian customs are supposed to accompany the rites of the "Furry" or "fair day." Music formed a special feature in the day's proceedings. The "Furry-song," as given in "The Ballads of the Peasantry" (Bell's Poets) has no poetical merit, but that it has some antiquity may be inferred from the vague allusions generally, and to the more definite question in the second verse—

Where be they Spaniards
That make so great a boast, O?
They shall eat the grey goose feather
And we will eat the roast, O!

which means, if anything, that they were to be pierced with arrows if they came, so that the verse may possibly have been written at the time of the expected invasion of the Armada in 1588.

The Morris dancers, Robin Hood games, the dancing of the Rounds, were all accompanied by music, some of which still exists in various parts of the country. If only our musicians would take the opportunity of collecting such of these old melodies as come within the scope of their experience, much interesting matter might be brought to light. There are many, with and without words, that are as certainly worth preserving as the folk-songs of other countries. It is useless at present to expect any attempt to be made by the Government to rescue these old delights from oblivion. They order these things better abroad, and the musicians of other nations have stores of characteristic melodies to refer to, and upon which an individuality of style may be based. There are songs employed in out-of-the-way places in England for all seasons, of which musicians know little or nothing except by accident. May is not the only month which has its representative music. Songs for all seasons, for all occupations, descriptive of every form of rural pleasure and aspiration, are very numerous. Some are very quaint and attractive as poetry, and are provided with melodies of singular charm. Mr. William Chappell, in his ever interesting book "Popular music in the olden time," has given to the world a collection of great worth, as showing the wide-spread distribution of popular song in many ages. Some of the May songs therein preserved are full of beauty. Every-day experience shows that in the collection of traditional melodies occasionally heard in rural districts there is much more to be done. Those who wish to prove the existence of the popular love for music, as expressed in song, might lend a helping hand towards the gathering together of the widely distributed fragments. They might show the presence of a national style, or, at all events, might present a means whereby that style could be formed, if it cannot be proved to exist already. The hand of time is rapidly obliterating these out-of-the-way ditties from the memories of the people by whom they were long cherished. An effort should be made to rescue what is left. The world of musical art may not be much the better, but it cannot certainly be at any disadvantage for their preservation.

Take, for an additional example, what has been done in the way of gathering together the old Christmas carols. The efforts of those who of late years have turned their attention to the subject has resulted in a series of monumental collections. There are other fields still unexplored.

There are many songs which were formerly sung by the "Mayers" in different localities, the words of which are preserved, though all enquiries concerning the music have been as yet quite fruitless. Of these the most poetical begin:—

Come, lads, with your bills,
To the woods let's away;
We'll gather the boughs,
And we'll celebrate May.

If we should wake you from your sleep,
Good people, listen now,
Our yearly festival we keep,
And bring a May-thorn bough.

On the Mayers deign to smile,
Master, mistress, hear our song,
Listen for a little while,
We'll not detain you long.

Is the "Mayers' song," here subjoined, the only complete specimen of its kind extant? This, though called the "Hitchin Mayers' song," from its having been first sent from that place to William Hone, who printed it in his "Every-Day Book," is often heard in other places, not only in Hertfordshire, but in Berkshire, Oxfordshire, Essex, Cambridgeshire, Devonshire, and perhaps elsewhere. It is sung by little children, who carry a May-coach, as their framework covered with Spring flowers is called. Sometimes the song is accompanied by pipe and tabor, sometimes it is sung without such musical aid. The sweetness of the melody is much enhanced by the shyness of the singers, who chant the tune.

Remember us poor Mayers all,
And thus we do begin
To lead our lives in righteousness,
Or else we die in sin.

We have been rambling all this night,
And almost all the day,
And now returned back again
We have brought you a branch of May.

A branch of May we have brought you,
And at your door it stands,
It is but a sprout, but it's well budded out,
The work of our Lord's hands.

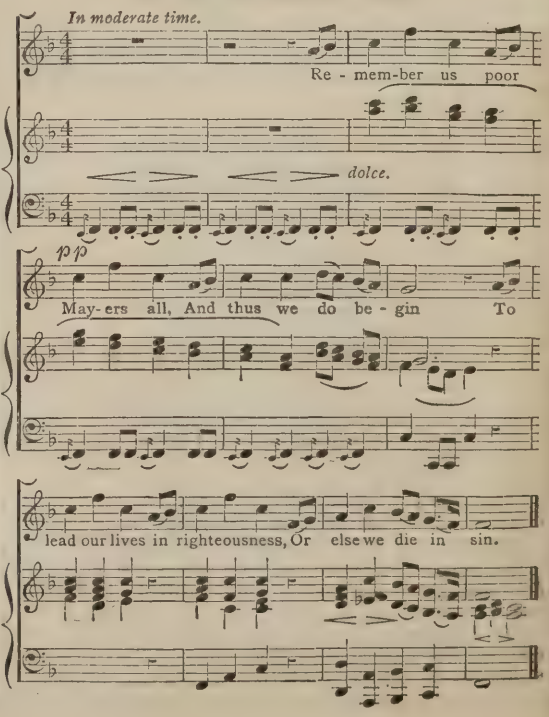
The hedges and trees they are so green,
With sunshine's light and heat,
Our heavenly Father watered them
With His blessed dew so sweet.

The heavenly gates are open wide,
Our paths are beaten plain,
And if a man be not too far gone
He may return again.

The life of man is but a span,
It flourishes like a flower,
We are here to-day, to-morrow gone,
And withered in an hour.

The moon shines bright, and the stars give a light
A little before it is day.
So God bless you all, both great and small,
And send you a joyful May.

THE HITCHIN MAYERS' SONG.



THE MINOR NOTATION OF THE TONIC SOL-FA SYSTEM.

By William Pole, F.R.S., Mus. Doc.

Without entering into any discussion on the general merits or demerits of the "Tonic Sol-fa" system of musical notation, we cannot ignore the fact that it is largely in use, and forms an important element of musical education in this country, for which reason any questions regarding it must have interest for a large circle of musicians.

Now it happens that a question, partly theoretical and partly practical, has lately arisen on no less important a matter than the mode of applying this system to the *minor mode*, which must affect a large portion of the music in which the system is used. In the major scale, the key-note is always called *Doh*, but in the minor scale the present practice is to use the syllables as if the music were in the relative major, so calling the third *Doh*, and the key-note *Lah*.

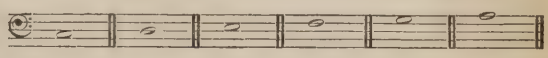
This practice has been objected to, and in February, 1887, Mr. Sedley Taylor, M.A., of Cambridge, who is well-known for his able writings on other points of musical theory, gave a lecture to the Association of Tonic Sol-fa Choirs, strongly pointing out what he considered the inconsistency of the present practice.

His argument was as follows:—First, he quoted passages from the most eminent advocates and practicians of the Tonic Sol-fa method, to show that they consider that the "main principle of true teaching is the recognition of the key-note," of a "central or key sound on which the other sounds are attendant," of "a governing or key tone, about which all the tones of the scale group themselves";—secondly, he asserted that the minor scale had an independent status, and was not to be regarded as merely a subsidiary appendage to its relative major;—and thirdly, he argued that if these two premises were correct, the key-note or tonic of the minor scale ought to be treated in the same way as that of the major scale, and characterised by the syllable *Doh*. To do otherwise, he said, was to depart from the ruling principle of the system clearly embodied in the name *Tonic* Sol-fa.

This argument certainly appeared reasonable. Mr. Sedley Taylor's lecture was printed and widely circulated by the Tonic Sol-fa authorities, and I am not aware that the logical force of his reasoning has ever been seriously impugned. But, strange to say, it has not convinced the Tonic Sol-fa practical men, who, I believe, one and all, have resolutely maintained the superiority of their present form of minor notation.

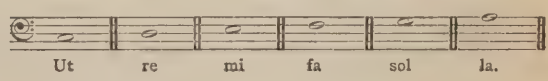
This is a singular fact, and it offers, to my mind, a very curious problem—how to account for the position taken up by the practical men in the face of what would appear to be conclusive arguments derived from their own data. I believe some light may be thrown upon it by a reference to musical history. I have found that in many other enquiries respecting musical forms, a reference to their origin and growth has tended to clear up much error and misunderstanding in regard to their nature and essential meaning; and we may at least try what a similar line of investigation will do in this case. Let us see how the Tonic Sol-fa notation originated, what it was originally intended for, and by what steps it has assumed its present shape.

The originator of the system was a monk named Guido, of the monastery of Arezzo in Tuscany, who lived at the end of the tenth century.* At that time the material from which music was made consisted of the diatonic scale of tones and semitones derived from the Greeks, and similar to our own, but without any idea of key or tonality at all corresponding to that prevalent in modern music. When Guido was sitting one evening at Vespers in his chapel he heard a certain Hymn to St. John the Baptist being sung by the choir, and he remarked that the first note of each succeeding line was exactly one degree of the diatonic scale above that of the line before it, so that these first notes formed an ascending series. Moreover, he remarked that the first note of the fourth line was a semitone above that of the third line, whereas all the rest were whole tones. Expressed in our modern notation, the first notes might be represented thus:—



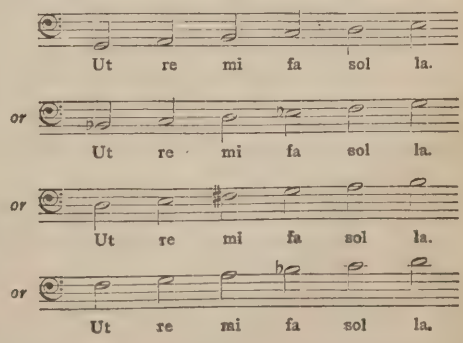
Now it occurred to Guido that if he were to take this simple series of notes as a formula, and apply them to the various music that was to be sung, he would be able to show perfectly where the tones and where the semitones occurred, which was the great perplexity and difficulty in reading the music from the notation of the period. This notation, which had been introduced by the Romans at an early period, and perfected by Gregory some centuries before Guido lived, employed, as we in England do now, the Latin letters A, B, C, D, E, F, G to name the various sounds in an octave of the diatonic scale, at a fixed pitch, which probably did not differ much from that of modern days.

But this naming of the notes, according to a fixed pitch, did not suit Guido's purpose. He wanted his formula to represent the *same succession of tones and semitones at whatever pitch they might be sung;* and he sought for some means of naming the notes of his formula, which should accordingly be independent of absolute pitch altogether. Here a bright idea occurred to him. What could be better for his purpose than the very syllables of the hymn to which he had heard the notes sung? The words of the hymn have been published in almost every musical history. The first syllables in question were—



and this became Guido's formula.

This, it is clear, might be sung at any pitch desired, without any regard to the A, B, C, or fixed symbols: thus (still using our modern notation)—



would all be applications of the formula, the essential thing being that the succession of tones and semitones should be the same in all.

It happened long afterwards that some European nations, who were not content with the pitch denomi-

* See Rowbotham's "History of Music," Vol. III.

nations established by Gregory, took a fancy to substitute Guido's syllables for them. And as in the established diatonic scale the notes C, D, E, F, G, A happened to coincide with Guido's formula, they called these fixed notes by Guido's movable names, thereby distorting his invention, and causing us moderns no end of unnecessary heart-burning.

This formula, then, would apply to any chant within the six notes, and the boys, seeing the written syllables, found it easy to sing anything from them, having specially to remember that between *Mi* and *Fa* there was only a semitone, whereas there were tones between all the others. Guido made arrangements for the extension of his system, but the six notes in question formed the essence of his principle.

But there was another feature of Guido's invention which is more important to our present object. His formula was not only independent of *absolute pitch*, but it was also independent of *definite tonality*. It had no reference to any "*Key*," as the modern idea of "key-relationship" did not come into existence until many centuries after Guido's day. It is essential, therefore, to thoroughly understand that the lowest note of his formula, Ut (or what has been transformed into the modern "Doh"), *did not represent a key-note* in any modern sense of the term.

There were, indeed, certain "modes" in that day, each of which had one note more important than the rest; but Guido's formula had no reference to them, and its lowest note did not correspond to the important note of any mode then used.

We may now see pretty exactly what this prototype of the Sol-fa system really was. It was independent of absolute pitch, and it had nothing to do with key-relationship. It was simply a formula representing a diatonic succession of notes, having certain definite positions in regard to each other, which could be easily identified and reproduced in singing by the mnemonic aid of the simple syllabic names.

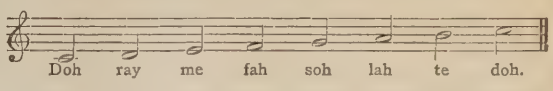
This was Guido's invention, and it appeared to him so important for the interests of music that, with the enthusiasm characteristic of his order and of his time, he gave it out as a direct inspiration from Saint John himself, whose hymn had been instrumental in revealing it to him.

Now, when the authors of the present Tonic Sol-fa system took up Guido's invention, they found a different state of things existing. The vague nature of the scale had disappeared by the universal adoption of the Greek Lydian mode (as our modern major), bringing with it the new features of harmony and of tonality. It was found that Guido's original six notes existed intact, and the subsequent addition of one other had completed the diatonic octave.

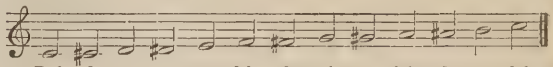
It was also seen that the first of Guido's notes (the name of which was altered from Ut to Doh, as giving a better vowel to sing) now represented the all-important "tonic," or "key-note," to which all the others had been caused to bear marked and definite subordinate relations.

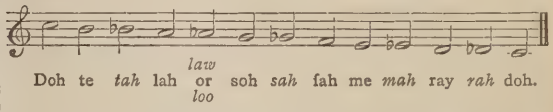
Here, therefore, this key-relation became added to the former relations between the notes themselves, giving increased vigour to the whole system and considerably aiding its mnemonic power and usefulness.

This resulted of itself from the general musical change. But there had also now arisen another element of a new character. Guido's system only provided for *diatonic* passages, but now *chromatic* notes were in use, and the authors of the modern Tonic Sol-fa system endeavoured to make it provide for these chromatic notes, by changes in the vowel of the name used. This gradually extended until a full chromatic scale was obtained. The diatonic scale being represented in the Anglicised forms thus:—



the chromatic or altered notes were added somewhat in the following manner—

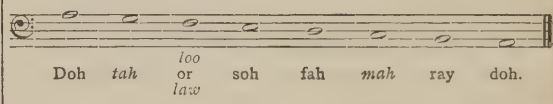




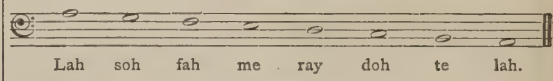
I find some slight variations in the orthography of these symbols, but the general nature of the additions will be easily understood.

Let us now turn back to the question at issue. The argument on which Mr. Sedley Taylor lays the greatest stress is, that the minor mode is really an individual and separate thing and not merely a variation of or an appendage to the major mode. This is undoubtedly true. Originally there were seven "forms of the octave,"* all separate and independent. Our present major mode is one of them, and our present minor mode is another of them. On this ground, considering the importance attached by the Tonic Sol-fa authorities to the key-relations, he insists that the minor key-note ought to be made "Doh." It is true that the relations of the notes to the tonic would not then be the same as in the major scale, and therefore the old Guidonian formula would not apply, but this, Mr. Taylor considers, might be easily provided for by the modern chromatic syllables.

Thus, taking the normal or unaltered form, he would intone it as follows:—



But, as we have said, the Tonic Sol-fa authorities, in spite of these theoretical considerations, still prefer to intone it thus:—



making "Doh," not the key-note, but the third.

Now, as we may give these dissentients credit for being intelligent and experienced musicians who know their own business, we ought to find some good reason for their decision, and I believe this reason is explained by the historical considerations above given. Their action seems to have been prompted by an appreciation of the great practical value of the old simple diatonic Guidonian principle, which formed the basis of their system, and by a desire not to depart from it to any greater extent than is absolutely necessary.

Guido's formula, as we have seen, had nothing to do with tonality or key-relationship; it expressed only the relations of a particular series of notes between themselves, without reference to the peculiar importance of one in particular; and the Tonic Sol-faists appear to consider that when they find that series of notes existing, the simplest and easiest thing

* See "The Philosophy of Music." Second Edition. Novello, 1887. Chapters IX. and X.

to do is to characterise it by Guido's formula, no matter what "key" or "mode" it may have reference to.

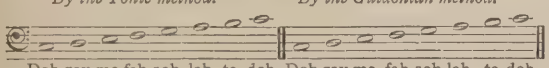
As to calling in the aid of the chromatic syllables, the practical men may say that this is wandering too far away from the original principle without sufficient reason, and that the usefulness of the system depends largely on its integrity and its simplicity. The chromatic syllables, they may urge, were invented, and intended, to provide only for *accidental* departures from the diatonic scale; and that wherever that scale is found intact, the original formula is its proper interpreter.

In order to test a principle, it is sometimes worth while to see how it would act if carried out to its full extent. Let us try the experiment in this case. The minor mode is not the only one beside the major which has an independent status. There are five others, which are often considered obsolete, but some of them have been partially used in modern days, and it is not improbable that they might, to some extent, come into use again. Suppose they did, how would the Tonic Sol-fa system be applied to them? We will take the three most important, and try the two systems, adding the major and minor for the sake of comparison.

(The names refer to the original Greek appellations):—

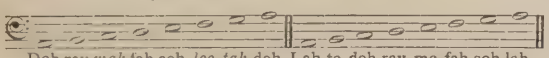
Lydian Mode (modern major).

By the Tonic method. *By the Guidonian method.*



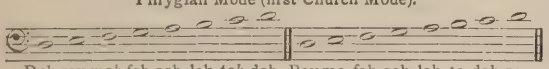
Doh ray me fah soh lah te doh. Doh ray me fah soh lah te doh.

Hypodorian Mode (modern minor).



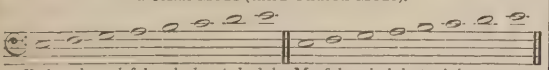
Doh ray *mah* fah soh *loo tah* doh. Lah te doh ray me fah soh lah.

Phrygian Mode (first Church Mode).



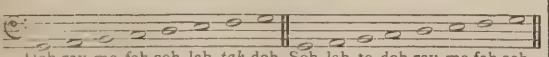
Doh ray *mah* fah soh lah *tah* doh. Ray me fah soh lah te doh ray.

Dorian Mode (third Church Mode).



Doh *rah mah* fah soh *loo tah* doh. Me fah soh lah te doh ray me.

Hypophrygian Mode (seventh Church Mode).



Doh ray me fah soh lah *tah* doh. Soh lah te doh ray me fah soh.

Now, judging by the practical decision of the Sol-faists on the minor scale, I suppose they would prefer the right-hand settings. These keep in each case entirely to the seven simple syllables in the purity of their original musical significance, and preserve always the strict diatonic character of the nomenclature.

The left-hand settings comply with the condition that the "Doh" should be always placed upon the key-note; but it is questionable whether this condition would ensure the object aimed at—*i.e.*, the effective definition of the key-relationship, in any case except that of the major scale. For when we come to compare the tonal qualities of the different "forms of the octave," we should find that the tonality which attaches so remarkably to modern music, and which we are in the habit of thinking so indispensable, is, in its full significance, confined to the Lydian mode. The minor mode, in its true normal form, loses much of its tonal analogy with the major, this analogy being chiefly kept up by the abnormal alteration of some of its notes. And when we get into the other modes the modern key-relationship vanishes almost entirely, and new forms of tonality come in of a different nature.

Helmholtz, in a passage quoted by Mr. Sedley Taylor, makes a remark which is very pertinent to this point. He says: "The series Lah, Te, Doh, &c., very soon acquires, for singers who have been trained upon it, the significance of a second principal series (Hauptreihe)." The word Hauptreihe clearly refers to any of the model "forms of the octave," and the opinion that the Guidonian intonation of any one of these will tend to impress on the pupils the peculiar nature of its tonality, embodies a new and striking idea.

Mr. Sedley Taylor would say that the right-hand plan becomes a "fixed *Doh*" and so is treacherously betraying the system into the hands of the enemy. It is true that the "Doh" on this plan does become fixed in a certain sense, but not as Hullah and Macfarren fix it. It is not fixed as regards *absolute pitch*, for the Doh may be on any note whatever. The only condition is that it be fixed *as regards the positions of the tones and semitones in the diatonic scale*, which is quite a different thing from what is usually known as the "fixed Doh." It is fixed as Guido fixed it, and this fixity was undoubtedly, in those days, its chief merit.

Whether this is the case for its modern use, under the new circumstances of tonality, is exactly the point in dispute. I offer no opinion on the matter myself, having no special acquaintance with the working of the Tonic Sol-fa system; I have only tried, by the aid of history, to show that those who do know it are not exercising a merely factious opposition to the theoretical views which have been so ably set before them, but may have at least some reasonable ground for their faith and practice.

Their weak point is, I conceive, that their writers have, in their estimate of key-relationship, made its significance too wide and too general, being obliged to abandon it as the ruling element of their nomenclature the moment it departs from the Lydian mode. Mr. Sedley Taylor has come down upon them for this inconsistency, and I think rightly.

THE GREAT COMPOSERS

By Joseph Bennett.

No. XXIV.—HÉROLD (*concluded from page* 209).

In his biography of Hérold, M. Jouvin institutes a comparison of some interest between "Zampa" and the work ("Le Pré aux Clercs") which has now to come under our observation. He remarks:—

"'Le Pré aux Clercs' and 'Zampa' have divided musicians. It was very difficult to establish a parallel between the two works. The first is a musical comedy which becomes more serious towards the end; the second is a fantastic drama, lighted up here and there with the smiles of Italian music. To prefer 'Zampa' to 'Le Pré aux Clercs,' or, on the contrary, to incline towards this rather than towards that, is therefore an affair of sentiment, of temperament, in which the rules of the beautiful, the true, and the grand in art cannot guide and fix our judgment with certainty. One is able to say that in 'Zampa' there is more passion, power, and strength; but, on the other hand, more unity of perfection and colour in 'Le Pré aux Clercs," but to do this is not to solve the difficulty of giving preference to one or other of the two masterpieces born in the maturity of the composer. 'Zampa,' translated and played in Germany and Italy, became popular from the first with our neighbours on the other side of the Rhine and the Alps. With us it was a question, judging

the work to be denationalised and disclassed on a stage where frippery achieves success with greater ease, to give it to the Opera as its natural place. For that it would have sufficed to set the dialogue in recitative. The idea of such a transformation occurred, I believe, to Adolphe Nourrit, who was much in love with the part of the Don Juan corsair. Rossini, who had great regard for Hérold, and under all circumstances spoke of him with esteem and admiration, more willingly called him the author of 'Zampa' than of the 'Pré aux Clercs,' marking thus a preference for the first of the two works over the second. On the other hand, our temperament is better suited, perhaps, by the lighter and more French qualities of the 'Pré aux Clercs' (I refer here to the first two acts; the third act changes the character of the smiling and *spirituelle* comedy, and is a grand stroke of the wing which opens up new horizons to the musician's inspiration). Not long ago I talked with the *doyen* of French musicians, that old man always lovable and always young. Our conversation touched the delicate and undecided question, which divides, and probably always will divide, the admirers of 'Zampa' and 'Le Pré aux Clercs.' I ranged myself frankly among the first. M. Auber would not pronounce between the two masterpieces, but with characteristic tact, good sense, and feeling, made me to understand that if there be more of spirit, breadth, and grandeur in 'Zampa,' the author of 'Le Pré aux Clercs,' without losing any of the originality and suppleness of his talent, had to struggle, in the second poem, against difficulties which, unhappily, the public do not take into account. 'In drama,' said to me the author of the 'Domino Noir,' 'the musician is carried away, whether he likes it or not, by his team; in comedy he himself must drag the carriage; it may even happen that, instead of being placed before, he is put behind, and then he can push the harder.' The comparison is admirable in its delicacy and truth."

"Le Pré aux Clercs," after much trouble and difficulty in finding proper artists, and in perfecting the representation so as to satisfy the composer, was produced December 15, 1832. Its *première* took place amid a scene of extraordinary enthusiasm. The work triumphed "all along the line," and, when the name of the composer was announced after the curtain fell, as is the French fashion, two thousand voices demanded that Hérold should appear. The actor who had made the announcement retired in search of the fortunate musician, presently returning with a grave face and serious manner that commanded silence. "Messieurs," said he, "M. Hérold is not in a condition to present himself before you." That was true enough. The excitement of the evening and the tumult of a great success had been too much for his enfeebled health. He hastened home, laurel-crowned, but with death at his elbow. Scarcely had he embraced his rejoicing family before blood poured from his mouth, and Hérold was carried to a bed whence he was destined never more to rise.

Hérold survived his greatest triumph less than five weeks. Meanwhile "Le Pré aux Clercs" continued its successful course, and the thoughtless Parisians, absorbed in enjoyment of it, took small heed of the composer's condition. They did not anticipate danger. Hérold had just given proof of strong vitality, as was thought; and he was but forty-two years old. Why should he die? He had no business to die. But *pallida Mors* knocks impartially not only at the mansion of the great and at the hovel of the poor, but at the dwelling of the youth, the strong man, and the aged. Hérold's time was up and the summons came in due course. The news of his departure struck Paris like a thunder-bolt. At first it was not credited, and when the Opéra Comique was found to be closed a journal of the day attributed the fact to a false and shameful report. The next evening, the audience of "Le Pré aux Clercs" saw the actors gather round a bust of the composer, and heard one of their number, Pouchard, recite elegiac lines by Leon Halévy, some of which may be translated thus:—

> Young in age and old in success,
> He died at forty years . . . .
> His last chord was his expiring sigh.
> Hérold, take thy flight to another land.
> Thou will find above, by fate reunited,
> Cimarosa, Weber, children of genius,
> Like thee, dead in life's young spring,
> Like thee, in death victorious.

The master's funeral took place January 21, 1833, and was of a public character, consistent with the general mourning that reigned around. A friend of Hérold, the pianist Chaulieu, has thus described the scene:—

"An immense procession, comprising friends and artists of all kinds, joined the musicians of the Opéra Comique and the Opéra, in escorting the body to the church at Neuilly. There several pieces were performed, mostly taken from his (Hérold's) works. The prayer in "Zampa" produced such an effect that the emotion was general. From the church, the procession moved along the outer Boulevards to the cemetery of Père la Chaise, where a vault had been prepared not far from Méhul, his master and friend. A circumstance beyond the control of those who arranged the funeral prevented its passing the theatre where the musician had acquired his glory and where a last act of homage awaited him. The Academy, which had been ready to receive him into its ranks, was represented, in costume, by the author of "Montano." Old Berton carried the green palm of the Immortals to place upon the tomb of him who sang the "Pré aux Clercs." Berton should have pronounced the farewell oration, but his emotion was such that he could not get beyond the gate of the cemetery. In coming to render, in the name of the Institute, last honours to Hérold, the old man was seized by sudden feeling in remembering that, six months before, he had conducted to the same cemetery his son, Henri Berton, dead of cholera.

Speeches were made at the grave by Fétis and Saint-Georges, and then the crowd, turning homeward, left Hérold to his long rest. But not to instant silence. The master, though dead, spoke once more, in new tones and concerning new things; there being found among his papers the Overture and four numbers of an unfinished opera entitled "Ludovic," libretto by Saint-Georges. These pieces were complete, and others were sketched so far that their perfecting presented a task of little difficulty. There was no hesitation whatever in determining to finish "Ludovic" and put it upon the stage while interest in the composer was yet keen. Halévy charged himself with the task; the opera was played, and a great success achieved. M. Jouvin adds, with reference to this work: "I shall not enquire how much good fortune was due to public gratitude and to recollection of 'Le Pré aux Clercs.' It is to be presumed that the feelings in question were not hurtful to the piece. In what proportion did this posthumous child of Hérold belong to its father and its god-father? I know not. I have not the opera of 'Ludovic' under my eye, I have not been admitted into the secret of the work done by the musician who, two years later, wrote 'La Juive' and 'L'Eclair' without taking breath; I only charge myself to report, without guaranteeing, a tradition which attributes to Hérold the Overture and four pieces in the first act of this lyric drama."

The reader has had occasion to know that Hérold

was in the habit of committing to paper his ideas and experiences of men and things. We have quoted extensively from his very interesting journal, and now it will not be less profitable to glance at some of the documents which were found in his desk, when the hand that wrote them was cold in death. Among these was a collection of separate thoughts upon artistic matters (similar to those of Schumann), entitled "Cahier rempli de Sottises plus ou moins grandes, rassemblées en forme de Principes par moi." The title is jocular, but not so the contents: "He had reflected much upon his art," writes the French biographer, "he loved and respected it, he took a large view of it, and, without attaching to these penstrokes an exaggerated importance, he sketched a theory of the beautiful in music." We will now look at the "Sottises" for ourselves, as we find them in M. Jouvin's book.

"Take care to write for voices neither too high nor too low. Melodies must come from the soul to reach the soul of the auditors."

"Try to find a just medium between the vague music of Sacchini and the vigour of Gluck. Think often of Mozart and his beautiful *airs de mouvement*."

"Lean always to the side of melodies free from platitude."

"Examine well the character of the scene; if languor, or vigour, or tenderness, or melancholy, or sadness ought to predominate in each piece."

"In a *crescendo* . . . begin a long way off."

"In all arts, and particularly in music, for some time past, people are skilful in finishing and polishing without reflecting how much more important is a good general design.

"When the words say nothing, or but little—which is often the case—it is necessary to make a pretty melody in the orchestra with the violins, Italian fashion, repeat it in several keys, with good modulations and mixed up with some striking unison phrases. That makes a good effect, above all in the *ensembles*, or when there are exits and entrances."

"Composers of the present day seek after the new only to finish the phrases. The Italians do the contrary. Keep away from both."

"Of melody as much as possible."

"Declaim with truth and strength."

"Find themes which bring tears."

"Begin a vigorous air with eight bars of *Largo* and attack after."

"'Great sorrows are silent,' observed Seneca. Thus Hero, seeing the floating corpse of Leander, held her peace. He who goes to the opera only to hear the music had better frequent the concert-room. The musical tragedian ought above all to sing, but ever in agreement with the situation."

"Why not use several styles in a great work? A chief priest can sing in the ancient manner, the others in the modern."

"Church music ought to pray for those who listen to it; as said Salieri."

"The greater the auditorium, the less it is necessary to work the orchestra. Think what makes the effect at Milan and Naples."

"Why not, in a grand opera, have a fugal chorus, *à la* Handel? Why? Because it is difficult."

"Why not sometimes have recitatives for four voices, like Handel, when the situation admits of it? Same answer as before."

In this manner did Hérold express, and the same time fix, the ideas that floated through his busy brain, and it is a thousand pities that few others besides himself and Schumann should not have thought it worth while to make such contributions to the proverbial philosophy of their art.

With regard to Hérold as a man, conflicting statements are made. By some he is described as restless, unhappy, and jealous, and a biographer thus writes: "He was a man of caustic spirit, who had the weakness not to rejoice in the success of others." Another writer says that he "had a caustic spirit," in which, by the way, brilliant and original talkers like Hérold are often tempted to indulge, whether it belong to their nature or not. Evidence is not wanting on the other side, and M. Jouvin contents himself with a sweeping denial of all the charges brought against the character of his hero. Without discussing the points *pro* and *con*, we may say that while Hérold was not entirely free from shortcomings of the nature indicated above, he was thoroughly good at heart, gentle, with an inclination to melancholy, the result, perhaps, of chronic bodily weakness; a good husband and father, whose highest social happiness was found in domestic life, and an exemplary citizen. On one point his career challenges the fullest praise. We refer to the admirable perseverance with which he followed up his set resolve to win fame as a composer. It has sufficiently appeared that his outfit to this end was not the most complete. He lacked the individuality of style which, as a rule, accompanies, or forms part of, musical genius, and for some time he inclined now to this school, now to that. Such a situation is eminently dangerous, and threatens the very foundation of success. Hérold happily escaped its graver perils, and, at the too early close of his career, had formed a manner of his own—a secure and congenial basis, on which, had he been spared, he might have erected many a fair and goodly edifice. If genius be, as somebody has called it, "the faculty of taking pains," then, surely, Hérold was a man of genius.

As to his crowning achievements, we cannot do better, if authorities must be quoted, than cite the opinion of M. Gustave Chouquet, Keeper of the Museum of the Paris Conservatoire. Speaking of "Zampa," M. Chouquet remarks: "In a word, we recognise in 'Zampa' the hand of a master, who, to the spirit of Italian music, unites the depth of the German and the elegance of the French school." With regard to the "Pré aux Clercs" we read: "In setting it, Hérold not only did much to elevate the tone of French Opéra Comique, but had the satisfaction of treating a historical subject. We might specify each number, from the Overture—as full of warmth and colour as that of 'Zampa,' but forming an independent Symphony, not built upon the materials of the opera—to the scene of the barque, where the expressive tones of the violas and violoncellos complete the narrative of the voices, and the whole forms one of the finest effects of pathos ever produced on the stage. The work is characterised throughout by unity of style, variety of accent, and sustained inspiration, always kept within the limits of dramatic truth. The great requisites for a creative artist are colour, dramatic instinct, and sensibility. In colour, Hérold was not so far behind Weber, while in dramatic instinct he may be said to have equalled him. His remark to a friend, a few days before his death, shows his own estimate of his work, 'I am going too soon; I was just beginning to understand the stage.' So modest are the utterances of these great poets, who are the glory of their art and the nation!"

With the foregoing estimate, save as regards the comparison between Hérold and Weber, we entirely agree, and we hold that it fairly adjusts the light in which Hérold should be contemplated by those who would study him as he was.

Hérold's works include, besides his operas, two orchestral symphonies, a hymn, the "Transfiguration," for voices and orchestra, three quartets, a

scena, with chorus, three pianoforte sonatas, and a large number of caprices, rondos, divertissements, &c., for the pianoforte.

THE MATERIAL OF MUSIC.

(*Continued from page* 206.)

V.

The peculiar character of the instruments employed by the musicians of old forbids any other conclusion than that the accompaniments performed were anything else but a repetition of the melodies sung by the voice. So soon as the principles of harmony were recognised, and a better knowledge of certain of the materials employed in producing musical sounds was acquired, the means to the end desired became increased, and the contrivances called into requisition were multiplied. All the instruments of the orchestra belong to three primary divisions—stringed, wind, and pulsatile. The methods of making music after these means have been derived from the highest antiquity. The basis of the knowledge which we now possess in the construction and employment of musical instruments was necessarily of the most primitive character, and was rather empiric than scientific.

The origin of musical instruments is still veiled in obscurity, though various theories have been advanced to account for it. It is fair to assume that in a primitive state men first thought of the contrivances by which they could strengthen their powers in the pursuit of their daily wants. The bow and the tube were the earliest weapons employed in hunting. The twang of the bow and the rush of air through the tube suggested the means for diversion in the hours of rest after toil or during the periods of enforced idleness.

Nearly every nation on the face of the earth possesses some modification of these instruments, with or without the addition of some sort of drum. In Europe alone have the improvements been made which have culminated in the beautiful machines now at the command of all those who desire to become possessed of them, and who can, of course, provide the necessary funds for their purchase or acquisition.

It is not a little singular that more than one of the instruments in use in Europe were derived from the intercourse established with the Asiatic nations at the time of the Crusades. Now, while these have been improved and carried to perfection by the people who have adopted them, the inhabitants of the East continue to reproduce their instruments almost without change from the patterns handed down to them by their forefathers.

The names of certain instruments show their connection with their prototypes. For example, the word lute is a modification of the words "el 'ood," the name by which an instrument of the original type, a sort of guitar, is still distinguished in Egypt. Milton speaks of the "jocund rebeck," meaning thereby a sort of fiddle. The "Rebab" of the Turks is a three-stringed instrument played with a bow. The word bassoon is generally understood to have derived its name from the quality of tone it produces. Mediæval writers called it buzaine, buisine, buzzing, showing a possible connection with the Egyptian word for a pipe of deep tone, and the drone of the bagpipe, which is *Zummarah-bi-soan*.

There are four kinds of stringed instruments in use—namely, the violin, the viola, the violoncello, and the double-bass. These form a nucleus of tone which is indispensable in a properly organised orchestra. There is no combination of sound which is so completely satisfying, none so lastingly effective. A quartet of certain groups of wind instruments can be introduced for the sake of effect and colour, but none are capable of so much variety or whose continuance can be endured without a painful sense of monotony.

Composers distribute the fulness of their harmonies among the strings as the most perfect balance of tone. If, as is sometimes the case, the strings are silent for the sake of effect, their return always lightens up the score like a ray of sunshine piercing a dark cloud.

The violin, viola, and the violoncello are each mounted with four strings, tuned a fifth apart. Each has an available compass of three octaves and a half. In the hands of skilful players, for solo purposes, the compass may be extended upwards. By the use of the harmonics, which are produced by lightly pressing the finger on certain points of the strings, a greater number of high notes may be formed. These are useful only to the solo performer. For ordinary orchestral purposes, the compass of three octaves is found sufficient. The violins are divided into first and second. They play from the treble clef, placed upon the second line as usual. Lully, the French composer of the seventeenth century, one who by his earnest labours helped to advance orchestral art and dramatic music, wrote the parts for his violins with the treble clef placed on the first line; from which the clef when in that position was called the French violin clef. The object of shifting the clef was to accommodate the sounds to be employed to the compass of the instrument. This was a practice derived from the mediæval musicians. They were not unacquainted with the use of the ledger lines, but they hesitated about employing them, inasmuch as it would have broken one of the then accepted primary canons of art. The clef was made movable so as to include all the notes required within the boundary of the staff. In the present day no such considerations influence composers, and ledger lines are employed freely both for voices and instruments. The old masters were compelled to restrain their expressions within the limits of artistic knowledge and capabilities. Few of the old writers up to the beginning of the eighteenth century wrote music for the violin, for their orchestral effects, beyond the primary positions. The keys that were in use were capable of being produced without the trouble of "shifting."

It is true that there are violin passages as old as the beginning of the seventeenth century which imply an acquaintance with the art of shifting, but this was a practice not indulged in by the majority of players. The difficulties were known to the audiences of the latter part of the same era, for it is asserted that whenever certain passages were to be given which required the production of the high C, the enthusiastic and anxious amateurs were wont to caution the players to look out and not miss the note—"Gare l'ut."

The conquest of the difficulties of the instrument by several successive players made the way easy for those who followed, and there is scarcely one of the violinists of an ordinary orchestra who is not competent to produce effects upon his instrument which would have astonished the greatest players of two centuries ago, when violin playing was in its infancy. The violin as we know it is the most perfect development of the large number of instruments played with a bow, known to all people with any degree of civilisation.

The parent of the family is supposed to be the Ravanastron of India. Out of this has been formed the Urh-heen of China, the Rebab Omerti and Kermangeh of Arabia and Persia, the Koba of Tartary,

the Sarunga and Tarau of Burmah, the Guhue of Africa, the Goudah of Russia, the Gue of the Shetlanders, the Fidla of the Icelanders, the Fithele of the old English people, the Cruit of Ireland, the Crwth of Wales, the Violars of the Troubadours, and the various kinds of viols which immediately preceded the violin. The derivation of the word "viol" is uncertain, but it is supposed to have been formed out of the word "fithele." To those folk to whom the diphthong "th" presented a difficulty in pronunciation, the word became on the one hand "fiddle," on the other "vielle," and consequently "viol." The names of all the members of the violin family in present use are Italian. The root-word is "viol" or "viola," which is retained for the tenor violin, the instrument nearest in size to the ancient viol, whence all the others derive their names. This violin or *violino* is the diminutive of *viola*, and means the small viol. *Violone*, the name for the double-bass, is the greater *viola*, and *violoncello* is the lesser *violone*. It is absurd to speak of any instrument as a 'cello, as the syllables only express the diminutive of something. We do not say in English that a certain artist played a solo on the "little," people would ask what is the "little"?

The harp, another stringed instrument occasionally employed in the orchestra, is one of the most ancient instruments in existence. It is mentioned in the authorised version of the Bible many times. The original word is *kinnor*, but although it is possible that the Hebrews were acquainted with the harp, it is not certain that the word *kinnor* really means harp. That it refers to a stringed instrument there is no doubt, and the fact that it is translated as harp does not completely establish the existence of the instrument in the form familiar to us all. The Assyrians possessed harps, as the numerous representations upon the sculptured stones conclusively prove. The frescos in the Egyptian tombs also give pictures of harps and players. The general name for the Egyptian harp was *bounà*.

The Greeks called the harp by various names, such as *pektis* with two strings, the *Simekion* and the *Epigoneion* had many. The instrument *Phorminx*, which is sometimes translated *harp*, is understood to have been one of the many forms of the lyre. The monuments of ancient Rome show very few instances of the harp in its well known forms, the word *cithara*, which is translated lyre, lute, guitar, &c., indifferently, is a term derived from the Greek for a stringed instrument, but it offers no help towards clearing the clouds surrounding all knowledge of this matter.

The harp has been known in Britain and Ireland since the days of the Phœnicians. It was the favourite instrument with the bards, and a knowledge of its use was one of the three things necessary to distinguish a freeman from a slave among the ancient Welsh and the Saxon inhabitants of South Britain. The ancient gleemen were skilled in its use, and the bards employed it to accompany their recitals of the acts and deeds of the old warriors and kings. It was one of the last of the musical machines to yield to the improvements of modern science. While nearly every other instrument was improved in shape and mechanism, the harp remained unchanged through generations. These changes were not made or adopted until the last century. Its introduction into the orchestra dates from the early years of the present century. Berlioz was one of the first of the modern composers who tried systematically to obtain effects from the harp which should have a distinct influence upon orchestral colouring. He was followed by Wagner and Liszt, who adopted his plan. The Italian composers, Donizetti, Bellini, and Verdi, generally employ it alone, or with sparing accompaniment. The pianoforte, which is a development of the harp, is rarely used as an orchestral instrument properly so called; but it possesses a peculiarity of character so well known that it calls for no comment here.

The wind instruments of the orchestra are numerous and of distinct peculiarities of character. They are the flutes, both small and great, the oboe, the clarinet, the bassoon, and occasionally the cor anglais, or English cornet, and the basset-horn. These are generally spoken of under the comprehensive term of the "wood-wind," in contradistinction to the "brass-wind," which includes horns, trumpets, cornets-à-pistons, trombones, ophicleides, and euphoniums.

The flute is an instrument of very ancient descent, and is therefore entitled to a certain amount of consideration for its respectability.

The many improvements in the flute since the days when it was a simple tube, formed in the semblance of the lamprey or *fluta*, whence its name is said to be derived, have exalted it from a toy to a scientific machine. It may seem strange to those who know the instrument by sight only, if they are told that the old English flutes in use up to the beginning of the eighteenth century were in form and tone exactly similar to the common wooden whistle still popular with musical youth in many rural districts. It was then called the beaked flute or *flûte à bec*. It was also called the English flute. The flute, as now played, has no mouthpiece, but is blown or breathed into through the mouth-hole at the side. This method of playing it was supposed to be derived from the Germans; at all events, it was called the German flute when played sideways. It was called also *flauto traverso* when used in this position. Handel gives it this name in his scores to distinguish it from the common flute, which in his days was extensively cultivated by amateurs. The superiority of the command of the resources of the instrument in the form known as the German flute has led to the neglect of the old flûte à bec, which is now represented in art by its descendant or, perhaps, its prototype, the penny whistle. The improvements effected in the instrument by the addition of keys, and the method of blowing sideways, enable the performer to obtain more perfect control over the harmonics or upper partial tones of the flute, which are of remarkable beauty when well managed.

There are several kinds of flutes, which are variously named according to the character of the tone, but only two sorts are commonly used in the orchestra—namely, the flute already spoken of, which is sometimes called the great flute, to distinguish it from the small flute or *piccolo*, which is also called by the Italians *ottavino*, because it plays sounds an octave higher than the notes written for it. When this is employed with moderation, it is capable of producing most delightful results. When it is used indiscriminately, its tone is vulgar, its effects bad, and its character is demoralised.

Musicians of the sixteenth and the first portion of the seventeenth centuries wrote for a harmony of flutes of various degrees of tone. They called their flutes *flauti dolci*, because of the softness of the tone. The treble flute of this combination also received the name of *recorder*, and the single instrument and the combination are spoken of by Shakespeare.

The *flageolet* or *flaschinet* was a sort of recorder. It obtained its name from the shape of the upper portion, which was like a flask or a bottle. There were small instruments of this shape, but without the holes for the fingers required to produce a series of scale sounds. These were called *fiaschetti*, or, in English,

cat-calls. They could be made to produce most ear-piercing tones, and were frequently employed, especially in Italy in the last century, to express disapproval. From their use comes the term *fiasco*, signifying a failure, because all things not approved of were whistled down. Those who joined in this form of expression of their dislike who were unprovided with the *fiasco* or *fiaschetto*, amused themselves by blowing down the hollow pipe of a key. This practice also has provided a metonymical phrase, which has, however, not travelled beyond Italy. We speak of a *fiasco*, the Italians say that a performance which failed was received *Col la chiave*, "with the key."

The oboe, in one shape or another, is found among all European nations, and may also be traced among many African and Asiatic peoples. In olden times the oboe was called *chalumeau* (from *calamus*, a reed). The German word *schalmey* and the English *shawm* are derived from this root. The origin of the term oboe cannot be found. The suggestion that the French words *haut bois* (high wood), because it is a wood instrument of high tone, must be rejected as too far-fetched. The plaintive "acid" character of its tone makes it valuable for the production of special effects. It has never lost the pastoral character it inherits from its ancient prototype, and it is, therefore, of the greatest use in portraying rural effects.

Another valuable instrument derived from the old shawm is the clarinet. This is the only member of the family of wood-wind instruments in common use in the orchestra whose origin and history can be completely known. It also is a reed instrument; but it owes its peculiar tone and compass to the employment of different series of harmonics to those which help to extend the scale of the oboe. The harmonics of the oboe are similar to those of an open pipe, and may be represented by the numbers 1, 2, 3, 4, &c. The overtones of a clarinet correspond to those of a stopped pipe, as represented by 1, 3, 5, 7, &c. The clarinet has a single reed, the oboe a double one. The first overtones of the clarinet are at the interval of a twelfth. This limits the power of the instrument in its excursions into extreme keys. Therefore clarinets of different lengths of pipe are required by the player according to the tonality of the music. There are three clarinets in common use which the player keeps beside him ready to hand. These have for their generating tone the notes B flat, A, and C. With these the player has command of all tonalities. His part in the score is written in the key of C, which is assumed to be the normal tone of the instrument. It was invented by Johan Christoph Denner, in 1690. He called it clarinet from a fanciful resemblance of a portion of the tone to that of the trumpet (clarina). It is therefore a solecism to insert the letter "o" in the word, as it makes it a barbarous compound of two languages—clarion from the English poetical word for a trumpet, and "et" as an Italian diminutive.

Mozart endeavoured to popularise the instrument by writing many solos for it, and by introducing it into his symphonic scores. It made its first appearance in London in the opera orchestra at the instance of J. Christian Bach, who wrote special parts for a pair of clarinets in his opera "Orione, ossia Diana vendicata," produced in 1763.

The bassoon is another instrument of ancient descent and of Eastern origin. It was known in England by many names, seemingly according to the fancy of the describer. Thus it is called Buisine and Buzaine, probably from its Eastern name; Bombard, from its deep and buzzing sound, and later, when improvements had been made whereby its length was shortened by folding over, it received the name of Courtal. The term fagotto was given to the improved bassoon made by Afranio of Ferrara in 1540. He discovered a method by which the instrument could be made more under the command of the player without any loss of its depth of tone. This was by folding over the length of tube required for the production of deep sounds, and as the instrument had then the appearance of a bundle, it was called fagotto, the Italian for a bundle. In the orchestra all these wind instruments are employed in pairs with the exception of the piccolo flute, which is used alone.

The cor anglais and the basset-horn are deep-toned instruments of the oboe and clarinet type, which are occasionally employed in the orchestra when special effects are required.

(*To be continued.*)

THE GLASGOW EXHIBITION ODE.

In the absence of particular information regarding musical arrangements at the Glasgow Exhibition, the opening of which is now near at hand, we can only invite the notice of our readers to the work composed by Dr. Mackenzie for the inaugural ceremony. It was right and proper that two Scots should be associated in this production as poet and musician, and it was fortunate that the services of Mr. Robert Buchanan were available in the first-named capacity. Mr. Buchanan has written a very spirited Ode, in the form principally of an invocation to the city on the Clyde, the principal idea being that of two Covenants strong in contrast—the first connected with war and hate:—

> Fierce as an eagle's shriek was heard
> The Covenanter's cry—

the second connected with peace and love—

> Thy second Covenant is sworn
> In sacramental peace.

Such is the leading thought of the poem, and connected therewith are expressions of praise and thanksgiving, and vigorous descriptive passages having reference to the blessings of labour. We doubt whether Dr. Mackenzie could have been better provided with a poetic basis for his music—one reason among several why we regret that the work, as a whole, serves but a particular and evanescent occasion. The composer has written for chorus and orchestra only, and has done so in the broad and imposing manner appropriate to the circumstances under which his music will be performed. Niceties of musical craft are out of place on such ceremonial occasions, especially when a great space has to be filled, and the ear of a multitude to be caught in the midst of many distracting influences. Dr. Mackenzie has kept this well in mind, with a result which will, no doubt, be appreciated in due time. The work opens (*Grave*) with passages for male and female voices in alternation, ending with a short *ensemble*, the whole of a dignified character, expressive and striking. A jubilant *Allegro*, "Lo, raising now the palm and not the sword," follows for all the voices. This is in an appropriately grandiose style, with a few points of imitation, but mainly homophonic, ending with a telling unison cadence. Again, in "City, whose birthright is the sea," the male and female voices are separately employed, chiefly in two-part harmony, after which the grand chorus resumes, and continues with considerable amplification of previous matter, so working up to a massive climax. The Epode, "This is our Covenant," follows, and is set to music of a quasi-religious character, firm and strong as the melodies of the old Covenanters. It leads into the "Old Hundredth" Psalm—the metrical version of Sternhold and Hopkins, with the traditional tune, and so the

work ends. We congratulate the managers of the Exhibition upon having acquired a work fitted not only to be a *pièce d'occasion*, but to stand as a worthy representative of Scottish art.

We regret to observe that, at a time and on an occasion when there should be peace and goodwill all round, Mr. Buchanan's verses are ferociously assailed, not only by newspaper correspondents, but by some newspaper editors. That this is the case strictly on their merits we take leave to doubt. In a few of the letters we smell the brimstone of the *odium theologicum* (the Covenant is a sore point with some people north of the Tweed), while in other instances the writers are evidently angry that the managers of the Exhibition went to the "Southern market" for their poetry. One of these gentlemen goes so far as to say that "Mr. Buchanan has got £50 for a set of verses the equal of which at least ten poets in Glasgow and thirty in Paisley would have been glad to produce at half the money." Happy Glasgow! still happier Paisley! so richly endowed with genius; but why did not the "able editor" speak of a hundred poets in the first town and three hundred in the second? It would have sounded better and been just as worthy of credence. Here is another specimen of what stands in some Scotch minds for, we suppose, judicial criticism: "The theme of the Ode is a blunder in history and an outrage on good taste. The poem itself, by its laboured piling up of sounding phrases, by its inflated style, by its many lines of mere padding, and words stuck at the end of lines for the rhyme rather than the sense, betrays a poverty of language and idea that renders the production unworthy of the occasion, and will reconcile even Mr. Buchanan's admirers to seeing his Ode consigned to the waste-basket of the Exhibition." Mr. Buchanan has reason to speak of this critic as "my friend the enemy." The gentleman protests far too much, and the only effect of his tirade is to excite sympathy with the man against whom it is aimed, and to send people to the Ode with a disposition to see what it undoubtedly contains—some excellent poetry thoroughly suited to the occasion that has called it forth. Others among Mr. Buchanan's critics will not allow him to be poetical. The practical Scottish mind is excited to wrath because he did not write his verses with due regard to topographical correctness. Mr. Buchanan speaks of Glasgow's "craggy throne," and describes it as "set on the surge-vexed shore," and the critics say, with scornful laughter, that these things are not visible from the bridge. The poet also refers to ships "like angels bright walking a summer sea," whereupon one sapient person remarks that "most of them being steamers seem more like demons." Alas! for the land of Burns and Scott, if poetry is to be thus tested by maps and a stern sense of realism! Mr. Buchanan can afford to pass all such nonsense by.

OUR antiquarian readers may be interested by the following list of Henry VIII.'s band in March, 1540. We owe it to Mr. Percy Furnivall, of St. Bartholomew's Hospital, in the Appendix to whose edition of the "Anatomie" of Henry's Chief Surgeon, Thomas Vicary (1548 ed. 1577), this list is to appear:—*Henry VIII.'s private Band in* 1540-1. [As a sample of the Monthly Payments to the Band all thro' the Arundel MS. 97, we take those of March, an. xxxj, 1540; and of the New Year's Gifts, those of Jan. 1, 1541. Note Anthony "Mary," the sackbut-player; and the Italian fiddlers or violists at the end.] (lf. 122, bk) Yet Paymentes in Marche, *Anno* xxxj° (1540).—Item, for xij Trumpetters, wag*is* in xvj d a dey, eu*er*yon, xxiiij ti; item, for fyve other Trumpeters, in viij d a dey, eu*er*yon, v ti; item, for Philip Welder, luter, wag*is*, lxvj s viij d; item, for Petir Welder, luter, wag*is*, xxxj s; item, for Iohn Seu*er*nake, Rebeke, wag*is*, *nil*; item, for Thomas Evans, Rebeke, wag*is*, xx s viij d[1]; item, for Will*ia*m More, Harper, wag*is*, xxxj s; item, for Thomas Bowman, minstrell, xx s viij d; item, for Andrewe Newman, the wayte, x s iiij d; item, for Arthur Dewes, luter, wag*is*, x s iiij d; item, for Hans Highorne, Viall, wag*is*, xxxiij s iiij d; item, for Hans Hosenet, Viall, wag*is*, xxxiij s iiij d; item, for Marke Anthony, Sagbut, xl s; item, for Pilligrine, sagbut, wag*is*, xl s; item, for Nicholas Vorcifall, sagbut, lv s vj d; item, for Guilliam Duwayte, minstrell, liij s iiij d; item, for Guiliam de Trosshes, minstrell, liij s iiij d; item, for Iohn Buntanus, tabret, xlj s iiij d; item, for the Children of the Chapell, bordwag*is*, xxvj s viij d; (lf. 123) item, for Burtill and Hans, dromslad*es*, xxxiij s iiij d; item, for Hans quere, dromslade, xx s viij d; item, for Iohn Pretre, fyfer, wag*is*, xx s viij d; item, for Nicholas Andrewe, Sagbut, xx s viij d; item, for Anthony Symon, Sagbut, xx s viij d; item, for Anthony Mary, Sagbut,[1] xli s iiij d. (lf. 164, bk) Rewardes geuen on Saterday, Newyeres day, at Hamptoncourte, Anno xxxij° (1541).—Item, to the King*es* Trumpeters, in rewarde, v ti; item, to the Sagbutt*es*, in rewarde, l s; item, to the King*es* Drumslad*es*, in rewarde, xx s; item, to the stille minstrell*es*,[2] in rewarde, iiij ti; item, to the newe Sagbutt*es*, in rewarde,[3] iiij ti; (lf. 165) Item, to Vincent da Venitia, Alexandro da Venitia, Ambroso da Milano, Albertus da Venitia, Ivam Maria da Cramona, and Anthony de Romano, the King*es* Viall*es*, by like co*m*maundement, certified by maister Charles Hawarde, iiij ti. Some New Year's Gifts to Minstrels, &c., A.D. 1540-1. January 1, 1540:—(lf. 108) Item, to Thom*as* Evans / Thom*as* Bowmān & Andrewe Newmān / the Quenes minstrell*es*, January 1, 1541, in rewarde, xl s; (lf. 164, bk) item, to Thom*as* Evans, Will*ia*m More, and Andrewe Newmān the Queen's minstrell*is*, in rewarde, xxx s; (lf. 164, bk) item, to Lewes de Basson, Anthony de Basson, and Baptist de Basson, Jasper de Basson, John de Basson, the king*is* minstrell*is*, by the king*is* co*m*maundement certified by maister Charles Hawarde, iiij ti; (lf. 167, bk) item, to Guilliam de Trosshes, Guilliam dufaite, and Petie John, minstrell*is*, in rewarde,[4] iiij ti.

THE Bill to amend the law relating to the Recovery of Penalties for the unauthorised performance of Copyright Musical Compositions states that:—"Whereas it is expedient to further amend the law relating to copyright in musical compositions, and to further protect the public from vexatious proceedings for the recovery of penalties for the unauthorised performance of the same: Be it therefore enacted by the Queen's most Excellent Majesty, by and with the advice and consent of the Lords Spiritual and Temporal, and Commons, in this present Parliament assembled, and by the authority of the same, as follows:—1. Notwithstanding the provisions of the Act passed in the third and fourth years of His Majesty King William the Fourth, chapter fifteen, to amend the law relating to dramatic literary property, or any other Act in which those provisions are incorporated, the penalty or damages to be

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[1] Item, for sir Iohn Wolf, prest, devis*our* of herbers, xx s; item, for Mathewe de Iohna, caster of the barr, xx s viij s.

[2] ? What was a still Minstrell? Surely not one who didn't sing.

[3] See the Queen's and King's Minstrels, above.

[4] Item, to a womān that gave a booke [tablet] of wax, x s; item, to diu*er*se pore mēn, women and children, that brought capons, hennes, egg*es*, book*es* of waxe, and other triffell*es*: in rewarde, lxiiij s iiij d; item, to Robert Morehous, that gave the kinge a purse withe bottonnes of golde, vj s viij d; it*em*, to Franc*is*, a straung*er that* gave ye king perfumed gloves and other perfumes /. xl s; item, to Cornelis Smith, *that* gave a basket of Iron, vj s viij d.

awarded upon any action or proceedings in respect of each and every unauthorised representation or performance of any musical composition, whether published before or after the passing of this Act, shall be such a sum or sums as shall, in the discretion of the court or judge before whom such action or proceedings shall be tried, be reasonable, and the court or judge before whom such action or proceedings shall be tried may award a less sum than *forty shillings* in respect of each and every such unauthorised representation or performance as aforesaid, or a nominal penalty or nominal damages as the justice of the case may require. 2. The costs of all such actions or proceedings as aforesaid shall be in the absolute discretion of the judge before whom such actions and proceedings shall be tried. 3. The proprietor, tenant, or occupier of any place or places of dramatic entertainment, or other place or places at which any unauthorised representation or performance of any musical composition, whether published before or after the passing of this Act, shall take place, shall not by reason of such representation or performance be liable to any penalty or damages in respect thereof (unless he shall wilfully cause or permit such unauthorised representation or performance). 4. In this Act words denoting a male shall include a female, and words denoting the singular number shall include the plural, and the word court shall include any tribunal before which such actions or proceedings may now be lawfully tried. 5. This Act may be cited as the Copyright (Musical Compositions) Act, 1888. 6. This Act shall extend only to England and Wales." This Bill, which has passed through the House of Commons, and is now up before the Lords, is purely local, but it will be found most valuable to those who are now liable to penalties for unwittingly infringing rights of performance. It will be quite within the powers of a jury to award "farthing damages" to the informer, who will probably soon find that "the game is not worth the candle." It deals only with performing rights, but although it does not break down the barriers of international copyright, it is a comfort to know that it is one brick out of the wall.

To our list of extraordinary advertisements, published a short time since, we have now added so many that the selection of a few choice specimens becomes a matter of some difficulty. The realisation of the project shadowed forth in the following, clipped from a daily paper, we naturally await with much anxiety: "Wanted, two gentlemen to complete Board of Directors for a large and important undertaking for the advancement of music in London. Must subscribe £5,000 each. A Secretary is also wanted who can influence a similar amount. The investment is perfectly safe, and certain to produce large returns. Advertiser and friends subscribe £50,000." The next is an extract from the advertisement of a professor: "Two instrumental lessons per week for 9d.; one vocal lesson for 6d. Practice can be had at the same place. Music supplied at one-third price; parcels of 50 pieces can be left for inspection two days. Mr. ——— now drives to give lessons, ensuring prompt and expeditious calls. His pony and trap may be hired at 1s. 3d. per hour." Punctuality and cheapness are indeed here combined; but the next advertiser promises also extraordinary rapidity of progress, for we are told that "Ladies, young or adult, who hitherto may have been unsuccessful students of the pianoforte are assured of immediate improvement and ultimate success, even to perfect execution at sight of the most brilliant arrangements." It certainly does not say "at first sight"; but we may presume that this is meant. "Only six months' instruction," it is added, "will enable any lady of any age, whether seventeen, twenty-five, or forty, and who may now have no knowledge whatever of either Music or the Pianoforte, to play the following dance music," and after a list of pieces of this class, the pupil, it is said, will also be competent to "play several difficult solos, and to sing several songs, playing the accompaniments to the latter." As this announcement is stated to be "copyright," nobody of course dare imitate it; but that the services of such a graphic writer as the author of it would be appreciated on the other side of the Atlantic, the following, from one of the "States," will sufficiently prove: "If any man in the music trade thinks or knows that he has a special gift for concocting telling center-shot advertisements, posters, circulars, cards, catalogues, and wants to do such work till he can't rest, let him write us quick."

Great success, we are glad to know, has attended the second series of musical services in Gloucester Cathedral during the past winter. On the closing evening all available space was occupied by an eager assembly, near upon 3,000 persons, and it is computed that, during the winter, the aggregate attendance has reached 30,000. What does this mean? Simply that 30,000 men and women have been brought within the influence of religious art, under circumstances adapted to produce the greatest and most abiding impression. Every individual of that multitude is the better for it, and it may be that a considerable number of them are persons who, but for the musical services, would not have come within the reach of religious influences at all. We commend this view of the case to any who are timid about the innovation first made by the enlightened Master of Trinity when Dean of Gloucester, assured that the more it is contemplated the nearer will be conviction of the vast utility of the "new use for Cathedrals." Hearty congratulations are due to the Gloucester Organist, Mr. C. Lee Williams, upon the striking success of his efforts. During the winter he was able to secure a good supply of competent soloists, including professionals, who gave their aid without remuneration, like the rest. During the winter too Mr. Williams kept strictly to the wise plan of not going above the heads of his congregation in making up the programmes. While selecting good music he has taken care that it shall be within the scope of general knowledge, taste, and sympathy. Hence the continued freshness of public interest. When the third series begins Mr. Williams will have his enlarged and renovated organ at command, to the incalculable advantage of the general effect. Wherefore we may expect to hear, next winter, of increasingly good results.

The Opera Company (Limited) into which Mr. Carl Rosa's enterprise was transformed some time ago have not been idle in the matter of providing a London home, and an effort is now making to raise money on debentures for the purpose of building a theatre on a site in every way suitable. That the funds will be forthcoming is as good as assured, and, by the end of the summer of 1889, probably, the new house will stand ready for occupation. The edifice has been designed less for operatic purposes than as a theatre available for ordinary drama, to the service of which it is applicable when the Carl Rosa troupe has left town. At the same time, it will be large enough to contain a profitable audience, calculated on the basis of operatic expenditure. The building is to form a complete block, approachable on all sides,

and with exits into four thoroughfares. That it will combine the latest improvements and be in all respects worthy of its mission there is no reason to doubt. Concerning the importance of the new theatre, as a home for English opera, we need not say much. Amateurs know that the want of such a place has kept, and is keeping, the Carl Rosa Opera out of London, the present theatres of suitable size being all occupied, while the great opera-houses are disqualified by reason of their excessive dimensions and the vast expense they entail. With a good theatre of their own the Company should enter upon a brilliant career in town, and provide London from time to time with a form of entertainment which it is disgraceful for the richest city in the world to lack. As at present contemplated, the new house will open with an opera specially written for the Company—libretto by Mr. Joseph Bennett, music by Mr. Frederic H. Cowen.

The Concert given by the "Magdalen Vagabonds," in Princes' Hall, on the 13th ult., was the first given in London for thirteen years, the last being in aid of the funds of St. Thomas's Hospital. It was particularly interesting as indicative of the admirable work done, and doing, by musical amateurs in unexpected directions. The Association, which consists of past and present members of the choir of Magdalen College, Oxford, has been in existence for a quarter of a century, having been founded in 1863 by the Rev. Compton Reade, one of the Chaplains of the College, the Rev. L. S. Tuckwell, Dr. Stainer, Mr. W. A. Barrett, and a few others. They devoted themselves to the study of glees and other vocal compositions for male voices, by English and foreign writers, and gave many concerts for charitable purposes in various parts of the country, under the direction of Mr. B. Blyth, Dr. Stainer, Mr. Parratt, and Dr. Roberts. By their exertions, schools, hospitals, churches, and charitable institutions have been benefited, and although the members counted in their lists many who afterwards became eminent as professors, yet with this Society they worked *en amateur*, and so far conscientiously laboured to extend the love for the peculiar forms of vocal music to which they turned their attention. In their own College, in the University, and in the several places each was called upon to minister, the knowledge gained by the individual members has been made the nucleus of a love for the art of vocal music. Those who sang at the Concert in the Princes' Hall proved that the good seed sown in former times had borne fair fruit. The manner in which the glees and part-songs were given on this occasion was extremely good. *Floreat Magdalena!*

The series of Services of Sacred Music for the People, which have been held in Norwich, in the nave of the Cathedral, during the past few weeks, have been most successful. The choir, under the leadership of Dr. Bates, was composed of about a hundred ladies and gentlemen, who, with the lay clerks and choristers, have volunteered their services each evening. The result is most gratifying to all who are interested in the movement for popularising a form of service in the Cathedrals. There can be no doubt that the music has been a great factor in the attraction of these services. Yet its ministrations are by no means to be underrated. The "Laudi Spirituali" at the Church of the Oratory in Rome prepared the hearts of the hearers to receive the truths of religion told by the preachers. The music at Norwich was made a portion of the act of worship, and all the congregation joined heartily in the Hymns, which, like the Anthems, were chosen especially for their doctrinal teaching. So highly were these services valued, that at the last—on Good Friday—the crowd, which had assembled for more than an hour before the opening of the doors, was so great that at one time it was feared that an accident would have happened. Numbers were unable to find even standing room, for all the vastness of the building. Norwich, Gloucester, St. Paul's, and one or two other Cathedrals have proved the power of music in bringing the people for awhile to serious thoughts. May the day not be far distant when such services shall be the common practice in all our great and time-honoured structures, and "the whole Realm shall have but one use."

Whatever opinions may be entertained in this country of the ill effects likely to result from overworking "child-prodigies," it cannot be said that we so far interfere with the liberty of the subject as to desire to regulate the number of their appearances before the public, or to decide the length of time on each occasion during which their exceptional talents may be exhibited. When Josef Hofmann, the juvenile pianist, was in England, many of the press notices on his performances contained a kindly expression of sympathy with the child, and even went so far as to record a hope that his mental and physical powers would not be taxed to the detriment of his health, and consequent destruction of all his prospects in the future; and these remarks, we have reason to think, had a salutary effect upon those who had the charge of him. In America, however—as we mentioned in our March number—practical measures have been taken to ensure the boy's temporary retirement; yet we believe that the members of the "American Society for the Protection of Children" did more harm than good by their officious care in the welfare of the young artist; for in a morning contemporary we are told that they "scared and worried the boy with incessant medical examinations, which were even permitted to take place during the Concerts, in the intervals of the programme." No doubt all this was well meant; but in reading these accounts we cannot but be reminded of the story of the man who, on being asked how he had lost one of his ears, replied that it was unfortunately dragged off, during the skating season, by one of the officers of the "Royal Humane Society."

No one will refuse sympathy to the committee of the Birmingham Musical Festival in view of the repeated and serious disappointments they have experienced as regards the provision of new works for next autumn. The adage that "misfortunes never come singly" has received in their case a curious illustration, and one which, under the circumstances, may be called rare. Opportunity of writing for the Birmingham Festival is so highly and justly valued that no composer would, for a light reason, permit himself to lose it. Yet we have just seen three composers throw up their commissions, as though under the compulsion of a malicious fate. Dvorák, Mackenzie, Goring Thomas—one after another they sent their *non possumus* to the bewildered and anxious gentlemen in Birmingham. It is true that, since then, the second has undertaken to make amends for the loss of the third by writing a short choral work—a setting of the "Cottar's Saturday Night" (Burns)—but Dr. Mackenzie's cantata is all that, at the forthcoming Festival, will represent the three important works which were to have been. We are sorry for a sequence of events which must necessarily withhold

from the Festival much of the interest anticipated for it, but there is consolation in the fact that the result is due to unavoidable circumstances rather than to lack of good will. This solace the committee may lay to heart should the Festival suffer artistically or pecuniarily from failure to command the usual large meed of attention.

The simple severity of our Church bills and service lists does not find an absolute following among our American cousins. Their lists, especially those which relate to special services, exhibit no small degree of artistic effort. For the Christmas and Easter Services at Grace Church, Chicago, for example, illustrated devices are furnished. The card for Christmas has a design, printed in green, in which is included views of the porch of the church and of the interior, the latter showing the *Cantoris* side of the choir—men and boys—with the organ, with a quotation in music from one of the pieces on the list, all fancifully surrounded with holly leaves. The Easter card has a golden cross with a scroll winding round it, on which the name of the church may be read, while in the background of sky and clouds the heads of singing angels are exhibited. It is just possible that the artistic character of the printing is of a higher grade than that of the music, but there is no reason why our musical directors attached to "choirs and places where they sing" should not take a hint in the matter of announcements from "over the water."

English journals do not emulate those of America in the matter of "personals," and we trust they never will. It scarcely follows that, because a man is a public performer, the world should be told all about his doings in private life. Sometimes, however, "personals" are legitimate enough, and we now offer a few to the reader.

Mr. Edward Lloyd sailed for America on Saturday last, on board the *Etruria*, accompanied by Mrs. Lloyd and Mr. N. Vert. On reaching New York he will pay a short visit to Boston and then proceed to Cincinatti to fulfil his engagement at the Festival there. The popular tenor will not sing anywhere save in the last-named city. If successful—and who can doubt it?—Mr. Lloyd will in all probability be heard of in America again.

The Prince of Wales, as Most Worshipful Grand Master of the United Grand Lodge of Freemasons, has appointed and invested Mr. W. A. Barrett, Mus. Bac., Oxon., as Grand Organist for the year, as successor to Sir Arthur Sullivan.

We regret to learn that Mr. Santley has been rather seriously ill, and confined to his bed. He is much better now, and contemplates a voyage to Malta, in the hope that sea-air and a more genial clime will bring, as we all wish, perfect restoration.

The operatic venture of Messrs. Barton McGuckin and Ludwig in New York, though not extending over more than very few representations, turned out disastrously, and Mr. McGuckin will soon be, or already is, back in England, cured, let us hope, of any desire to speculate in lyric drama. Artists have often attempted the work of an *impresario*, and have always seen reason to repent their daring.

Mr. Desmond L. Ryan, the musical critic of the *Standard*, has come back to England from Australia, "safe, sound, and hearty," as he puts it, the object of his long journey having been triumphantly attained. His many friends rejoice.

Mr. F. H. Cowen leaves England for Melbourne in about a fortnight from now, expecting to return in March next. He will work at his new opera for the Carl Rosa Company as far as his onerous duties at the Antipodean Exhibition may allow.

THE ROYAL ALBERT HALL CHORAL SOCIETY.

As a matter of record it should be stated that this Society gave its usual performance of "The Messiah" on Good Friday, when a very large audience assembled. The regular season came to an end on Saturday afternoon, the 21st ult., when "Elijah" was repeated. This is the first time that Mendelssohn's oratorio has been performed twice in one season, but the course was justified by the large attendance. Some of the soloists were the same as on the previous occasion—namely, Madame Nordica, Madame Belle Cole (who may be commended for declining an encore for "O rest in the Lord"), and Mr. Lloyd. Mr. Watkin Mills undertook the *title-rôle* and rendered it with much dignity and good taste. Madame Florence Winn sang "Woe unto them" with quiet artistic expression, and useful work was rendered in the subsidiary music by Miss Julia Neilson, Mr. Arthur Thompson, and Mr. Henry Cross. The prestige of the Society has been fully maintained during the season, Mr. Barnby's splendid choir being, as usual, above reproach. There will be an extra performance of "The Golden Legend" on the afternoon of the 7th inst., at which Her Majesty the Queen has signified her intention of being present.

PHILHARMONIC SOCIETY.

This Society resumed its operations after the Easter recess on the 19th ult., when the third Concert of the season took place, and, being one of varied interest, attracted a large audience. The popular "draw," we should say, was the boy Otto Hegner, who is just now what Josef Hofmann was a little while ago—the lionised of people whose interest in music depends upon the amount of sensationalism that can be connected with it. We are not going to rail at those folk under present circumstances, because there is much to excuse them in the really astonishing precocity of Master Hegner; at the same time, there are high and sublimated art regions from which it is desirable to keep all that is merely adventitious or extraneous to the considerations that should alone prevail. How much curiosity and interest attended young Hegner's performance we need not stop to point out, and it is more important to observe that in the first movement of John Field's Concerto in A flat he showed executive powers, especially in passage-playing, that many an adult artist might envy. The child also played Chopin's Study in A flat and Mendelssohn's Andante and Rondo in E, exhibiting in both the same surprising power over the resources of his instrument.

A more legitimate attraction, under the circumstances, was the presence of Mr. Charles Widor, the well-known French composer and organist, who brought over, as a choice example of his skill in the first-named capacity, a symphonic work entitled "Walpurgis Night." Mr. Widor seems to be fond of this subject. He is credited with having written a Symphonic Poem of the same name more than eight years ago, and now he has come to us with another, "composed expressly for the Philharmonic Society," and with the last movement dated February, 1888. Not having seen the first work, we cannot say how much the second resembles it, but are, of course, bound to accept the author's implied assurance that they are not identical. "Walpurgis Night" consists of three movements, the first, *Allegro*, describing the tempest raging around the Brocken as *Faust* and *Mephistopheles* ascend the mountain. The last, also an *Allegro*, is a sort of fantastic dance, suggestive of the unholy revels on the summit. The second movement has no connection in point of subject with the other two, but refers to an episode in the second part of "Faust," where *Helen* appears to *Paris*. Each movement, we should add, is preceded by a slow introduction. Mr. Widor makes a great parade of the meaning to be attached to his themes, bidding us recognise one as expressing the general philosophic idea of the work, accept another as the "phrase morale," a third as the "note sentimentale," and so on. The composer must

really excuse us if we decline to attach the importance he desires to such distinctions. Our preference is to regard his music as such, and in the broadest relation to the scenes which inspired it; not to consider it as burdened with arbitrary significances, with which, fundamentally, it can have nothing to do. So doing we see in the first *Allegro* a movement in orthodox symphonic form, somewhat rhapsodical, as might be expected from the poetic basis, and noisy enough to suggest any tempest that ever raged. The music is highly coloured, and in every respect manifests Mr. Widor's familiarity with the resources of his art, but we cannot discover any very great merit beyond such as properly belongs to a musical builder and decorator. Evidence of imaginative genius is certainly wanting, and the effect upon an intelligent listener is hollow-sounding. In the *Andante*, however, we come upon music properly so called. Here the composer is within his means, and he gives to the predominating strings many passages full of charm, alike as to the themes and their attendant harmonies, which are chiefly those of real parts. The final movement, or fantastic dance, must not be judged by so high a standard as its companions, and it suffices to say that distinctive melodies help skilful orchestration to sustain a large amount of interest. On the whole, the "Walpurgis Night" was a disappointment, in that it failed to meet the expectations formed of the composer's ability in the highest walk of his art. Mr. Widor conducted with clearness and force, and was applauded with considerable heartiness.

The late Sir G. A. Macfarren's Overture to "Romeo and Juliet" was another novelty, though composed fifty years ago. For some reason or other Sir George withdrew this work of his youth from public notice, despite the fact that it became popular when first made known, and obtained a close connection with Shakespeare's play as its accepted prelude. We think that the composer was quite mistaken in so acting, for the work is one of singular clearness, force, and suggestiveness. It is picturesque withal, and very fairly expresses, as far as is possible to music, certain scenes and personages of the drama. It must not again be allowed to drop out of sight and mind. Other items in the programme of this Concert were Beethoven's Seventh Symphony and the Overture to "Der Freischütz," which were admirably played under Mr. Cowen's direction. The vocalist, Miss Hilda Wilson, was too indisposed to do justice to Prout's *scena* "Judith."

CRYSTAL PALACE.

It has probably never fallen to the lot of the Sydenham audience to hear so inadequate a rendering of Beethoven's Pianoforte Concerto in E flat (No. 5) as that given on the last day of March. Miss Martha Remmert, Court pianist at Weimar and pupil of Liszt's, has some undeniable qualities as an executant, notably an excellent shake, a powerful wrist, and an absolute freedom from nervousness. But against these must be set a want of dignity in conception, and of refinement in phrasing, which when added to a most infelicitous sense of rhythm, and an irrepressible tendency to exaggerate, produce results little short of disastrous. The orchestra, after a magnificent rendering of the "Leonora" Overture (No. 3), seemed to be demoralised by the soloist in the Concerto. Or it may have been that their inefficiency was due to a natural feeling of reluctance to take part in so *bizarre* an interpretation of a masterpiece. Miss Remmert was far more in her element later on in Liszt's Hungarian Fantasia, revelling in what may be called the *ex ungue* scale passages, though in this piece again her accent was occasionally at fault. Spohr's symphonic masterpiece, "Die Weihe der Töne," which had not been heard at these Concerts for four years, formed the central number of the programme and was performed *con amore* by the band, who when emancipated from co-operation with the pianoforte were quite at their best on this afternoon. The vocalist was Miss Alice Gomes, whose unaffected rendering of Weber's Aria "O Fatima" (Abu Hassan) was so much appreciated by the audience as to lead to its repetition. But mere charm of voice and simplicity of style will effect little in such songs as Mendelssohn's setting of Goethe's Sonnet "Die Liebende schreibt" and Franz's "Er ist gekommen." Here dramatic intelligence, sympathy, emotion are required, but were, alas! conspicuous by their absence in the vocalist's rendering. The Concert concluded with Rossini's "William Tell" Overture.

Herr Hans Wessely, the young Viennese violinist who made his *début* at the Saturday Concerts on the 7th inst., is an agreeable, rather than a remarkable, performer, the thinness of the tone he produces being his chief weakness. But he phrases intelligently, marks the rhythm with vigour and decision—his fondness for the *martellato* style occasionally interferes with the accuracy of his intonation in high notes—and is possessed of a good technique. Herr Wessely chose as his principal effort Spohr's Seventh Concerto, in the last two movements of which—the *Adagio* and *Rondo*—he gave great pleasure. Wieniawski's showy Fantasia on airs from Gounod's "Faust" seemed rather out of place between Schumann and Wagner, but the performer availed himself fully of the opportunities for musical pyrotechny with which it abounds. The "new" Symphony of Dvorák's turned out, in the date of its composition, to be an earlier work than either of those heard at these Concerts; but the sense of disappointment at this discovery soon gave place to enjoyment born of the many beauties of the work. Dvorák's inexhaustible faculty for coining new and delightful melodies is most happily shown throughout this Symphony, rightly denominated "transitional" in its character by the writer of the analytical remarks in the programme. The same authority communicates the exceedingly interesting fact that, with one single exception, the tunes which occur in Dvorák's works are not borrowed from the storehouse of national melodies, but are his own creation. On a first hearing, the opening movement and the *Andante* are perhaps the most taking. Over the first a breath of Schubert seems to have passed, but the *Allegro scherzando*, with its piquant dance measure, and the *Finale* could only have been written by Dvorák. The "Oberon" Overture, which opened the Concert, received a truly noble rendering from Mr. Manns and his forces, the effect of the horn being, as it should be, quite magical. Madame Valleria, who was in good voice, contributed *Elsa's* Dream from "Lohengrin," Mendelssohn's "Winterlied," and Schumann's "Widmung."

The announcement of the first performance of Berlioz's "Faust" at the Palace attracted a large audience to the Concert of the 14th, not a few amongst whom must have felt sundry misgivings as to the result. An adequate rendering of this work needs the harmonious co-operation of a first rate orchestra, a first rate chorus, and first rate principals. Those who are familiar with the admirable performances given by Mr. Hallé in Manchester, where all three essentials are secured, or by Mr. Barnby in the Albert Hall, where two, at any rate, are provided, realised that the success of this interesting experiment was not by any means a foregone conclusion. To further add to the risks of the undertaking, Mr. Lloyd was incapacitated at the last moment by sore throat, his place being taken by Mr. Charles Banks. While alluding to the principals, let us say at once that the honours of the day undoubtedly rested with Mr. Barrington Foote. If this excellent artist failed to render justice to the smoother and more seductive aspects of his *rôle*, in its harsher and more sardonic phase he was worthy of all praise, the distinctness of his articulation being such that in his case a programme was unnecessary. Madame Nordica's conception of *Margaret*, meritorious in its way, leaves out of sight its artlessness—its principal trait. For the solecism of making "Thule" a monosyllable the translator is no doubt primarily responsible, as well as for the grotesque rendering of "The course of the Abyss" instead of "The ride to the Abyss"; but Madame Nordica needs to be told that "leal" is not a disyllable. While we consider her conception of the part to err on the score of artificiality, we are fully ready to recognise Madame Nordica's great vocal merits. As for the choir, it is our unpleasant duty to record the fact that, though they sang vigorously, they were seldom exactly with the orchestra. In the Easter hymn the male voices were quite overpowered, and in several other passages the roughness of the chorus—notably the tenors—seriously impaired the effectiveness of the music. Mr. Manns's *tempi* differ in some cases from those observed

by other conductors, and generally on the side of increased speed. The peculiar rhythmical character of the Hungarian March seemed hardly to be emphasised enough. But in the main the share of the orchestra in the performance left little to be desired.

MR. MANNS'S BENEFIT CONCERT.

If the sect of Musical Radicals whose motto is the exact converse of *Vox et præterea nihil* had been given *carte blanche* to organise a Concert for the advancement of their views, they could not have devised a better programme for the purpose of exalting instrumental at the expense of vocal music than that offered for the delectation of Mr. Manns's admirers on the 21st ult. The *minauderies* of that young lady who, being nothing if not original, discards all distinctive prefixes and veils her identity under one of the slavonic equivalents for Nicholas, whatever other meaning it may convey to her; the melancholy spectacle of a septuagenarian *basso* wandering about among the ruins of a once great voice; and the eccentricities of an operatic contralto—these were set in the balance against faultless renderings by a splendid orchestra of a great Symphony, a great Overture, and some fascinating Slavonian dances; against some of the most delightful violoncello playing that we have heard for many a long day; against a spirited performance by a young and promising violinist—and it is hardly necessary to add that they were found wanting. This, however, is only an expression of individual opinion, for "Nikita's" efforts were rapturously applauded by the great majority of those present. This attitude on the part of the Sydenham audience is enough to make one despair of the musical republic. On the other hand, while we regret the necessity or the lack of lucidity which has driven Herr Carl Formes to appeal in his old age to the suffrages of a critical audience, we have no fault to find with the generous indulgence extended to the favourite of a bygone generation. Of M. Gillet's admirable violoncello playing we have already spoken. This artist is a consummate *virtuoso*, uniting a most beautiful tone to an easy mastery of the resources of his instrument. The Concert, which lasted till half-past five, was concluded by the "Scotch" Symphony. Not a few amongst those present must have blessed Mendelssohn in their heart of hearts for contributing an anodyne so potent as even to soothe the mingled feelings aroused by the ineptitudes of "Nikita." The possession of a sympathetic and tuneful voice does not justify the adoption of the antics of a columbine. On the contrary, it only aggravates the offence—*Corruptio optimi pessima.*

THE HERKOMER STAGE-PLAY.

Everybody knows that Professor Hubert Herkomer, A.R.A., has established a school of his art in the little Hertfordshire village of Bushey, and that working in his studios there are some sixty pupils, male and female. With this institution as a school of painting we have nothing here to do, but Mr. Herkomer, in his efforts to create, for the benefit of the pupils, a thoroughly artistic atmosphere, has brought his enterprise within the region over which our purview extends. That is to say, he has built a little theatre and opened it with a musical play, invented and provided with a libretto, music, scenery, and every other requisite by his own versatile self. The first performance took place on Tuesday last, in presence of a full (invited) house, and, in all, eight representations will be given, extending over three weeks. For the last two occasions tickets will be sold, and the proceeds divided between the German inundation fund and the poor of Bushey.

Mr. Herkomer's theatre is not a conventional structure. Quadrangular in shape, the whole floor is occupied by what may be termed "stalls," while at the end is a carved oak gallery. The orchestra is placed down in a pit extending under the stage, after the Bayreuth model, and there are no footlights, the stage being illuminated from above, or, when dramatic conditions allow, from the wings. In these arrangements it is easy to trace the hand of a painter who desires that his pictures may be presented under natural conditions as far as possible, and not suffer from the artificialities of the professional stage. It may fittingly be added here that the Professor insists upon naturalness in all things. When the curtain is up, the existence of an audience is entirely ignored, the stage action being determined entirely by the dramatic situation. No performer turns his face towards the house unless he would be required to look in that direction were no house there. As for coming down and singing at the audience, Professor Herkomer would rank such an act among cardinal sins against dramatic propriety. Another point of interest is the banishment of dialogue, the story being carried on between the musical numbers by means of pantomimic action, accompanied by orchestral music. This experiment has proved to be a success; but it must be considered that art pupils, with whom pose and movement are constant studies, supply the best means in the world for realising such an idea. The professor had only to say what he wanted and the taste of the students worked it out in a surpassingly complete and beautiful manner. We need not add another word in order to show the interesting nature of the present performances.

The piece now occupying the Bushey stage avowedly makes no greater pretensions than belongs to an experimental effort. At first, we understand, a more complete thing was contemplated, but, the libretto not being ready in time, Mr. Herkomer was driven to rely upon his own resources, and hence the modest dimensions and equally unpretending character of "The Sorceress," described very properly as a "romantic fragment," and lasting a little over an hour in representation. The story of the fragment is, of course, incomplete, suggesting, indeed, an episode taken from the body of a larger work. It may be told in very few words. A band of gipsies are sleeping on the verge of a forest in Germany, but their *Queen* (the *Sorceress*) anxiously waits the arrival of an *Attendant* with a stolen child of noble birth, who shall be to the tribe a talisman of good fortune. The *Attendant* arrives with the ill-gotten treasure. A *Minstrel* of the band makes love to the *Queen*, and sings outside her tent. The gipsies are roused from slumber by their *Chief*, and, after a good deal of characteristic action and singing, are informed that the child is in camp. They receive the news with joy, and, on the boy's appearance, do him enthusiastic homage. A *Hermit* passes through the camp, and gives his blessing, from which the heathen folk shrink with distrust. Then the *Queen* and the boy are lifted on the shoulders of the gipsies, and the triumphant "children of the sun" disappear into the depths of the forest. A young *Shepherd* is presently seen peering into the deserted encampment, where, growing bolder, he searches about and finds a necklace. To him enter an old *Shepherd* and a *Shepherdess*. The youth bestows the necklace on the maiden, sings a song of welcome to the morning, and, embracing his companion, disappears with her into the wood, singing as he goes. On this the curtain falls. The whole action of the piece takes place between the first sign of dawn and the moment when the sun is expected to appear. As may be supposed, therefore, atmospheric effects are a great feature in the stage pictures, and very charmingly indeed are they produced, with surprising truth to nature. The stage pictures, it is needless to add, are beautiful in the extreme, colour, grouping, and all accessories showing the cultivated taste of an artist who who has artists to carry out his directions. They are a true feast for the eye, and worth a journey to a much more distant place than Bushey.

With regard to Professor Herkomer's music (scored for orchestra by Mr. Carl Armbruster, who conducts the performances), it may be said at once that no pretensions are made to the extreme elaboration of modern art, with its complicated and often bewildering machinery. Mr. Herkomer is a believer in the expressive power and beauty of true vocal melody, and he has a knack of inventing it to suit the sentiments and situations of the drama. He has, moreover, the good sense to present it without a mass of distracting accompaniments, so that the true and predominant feeling of the airs passes without interference to the audience. With this, however, the orchestra is not neglected. Its turn comes when the voices cease, and pantomimic action has to be illustrated. Here, also, Professor Herkomer is often very happy, sometimes revealing ideas and processes that might be worked out with admirable results. We will not dwell further upon a modest experiment.

Enough has been said to raise expectation of very interesting work next spring, when a complete drama will be essayed. But we cannot conclude without emphatic recognition of the skill with which "The Sorceress" is put upon the stage. It seemed incredible that the whole piece, alike in its inception, development, and representation, is the work of amateurs and even of *débutants*.

BATH PHILHARMONIC SOCIETY.

(By our Special Correspondent.)

There were notable doings in Bath on the 11th ult., when the Philharmonic Society, of which Mr. Visetti is the musical life and soul, made another day memorable in its history. The Society never fails to celebrate the final Concert of each season with full rites. For that occasion it prepares some work of recent fame, secures the composer as a social "lion" as well as conductor, gathers its friends, and holds whatever in such a case may be equivalent to "high jinks." In 1886, and again in 1887, the hero was Sir Arthur Sullivan, President of the Society, whose "Martyr of Antioch" and "Golden Legend" were respectively performed. Last month the committee's choice fell upon Mr. F. H. Cowen and his latest and greatest work, the dramatic oratorio "Ruth." Both musician and music, we are bound to say, were very well treated in the ancient city that has nestled among the Somersetshire hills for more than a thousand years.

A reception was given to Mr. Cowen in the afternoon of the appointed day, the committee having taken the Assembly Rooms for that purpose, and there gathered, in a place rich with many associations, a large and goodly company, including the Mayor and Mayoress. The proceedings of the reception were quite informal—too much so, indeed, for the purpose intended. In America, the guest to be "met" takes his stand in an appointed place, and the company, or such of them as desire it, are introduced in turn. At Bath, Mr. Cowen was mixed up with a crowd that hardly seemed to know how the time should be spent, and possibly a large proportion of those present never had an opportunity of recognising him. However, the intention was good, and a certain amount of pleasant social intercourse resulted from it.

The performance of "Ruth" took place in the evening at the Theatre Royal, there being no hall in the city sufficiently large to contain a remunerative audience. It is to be feared that the gathering at the theatre did not pay, but the building was less to blame than the popular indifference which left many of its cheaper seats vacant. Stalls, boxes, and "circles" were all occupied by the fashionable and well dressed company that Bath can furnish at the proper season, and looked uncommonly well. But it was a singularly unresponsive audience. Whether the ladies and gentlemen did not understand the music, or were afraid to express an opinion, or affected the languid indifference distinctive of *bon ton*, we know not, but playing to them must have been cheerless and uphill work. The applause, such as it was, had no heart in it. "Ruth" was preceded by a setting for soli, chorus, and orchestra of Psalm 96, the work of a Bristol organist, Mr. J. H. Anger, who conducted the performance. This music gained a gold medal in a local competition instituted by the Society, and, no doubt, did so on its merits. But Mr. Anger has a good deal to acquire before he can qualify himself for efforts on such an important scale. In particular does he need to discern between ideas that have become common property and others that bear an individual stamp. It is of no use in these days to string together a lot of truisms and platitudes. A musician may have all the learning of Sebastian Bach, but unless he possess distinctive thoughts he had better say nothing. These remarks are not intended to discourage Mr. Anger, but to make him a careful examiner of his own writings and a stern rejector of stale phrases and worn-out devices. When Mr. Cowen succeeded the Bristol musician in the conductor's place he had a polite reception, and everybody then settled down to the real work of the evening. About "Ruth" itself there is now no need to speak, but its performance demands a few remarks, especially as it was made comparatively ineffective through the construction of the orchestra, which occupied the entire stage, rising tier above tier till the male voices at the back were, so to say, projected into the "flies." Much of the sonority of the *ensemble* was undoubtedly lost owing to the great empty space over the heads of the performers. The solos suffered least, because the principal artists were in advance of the proscenium; but the choruses, even the loudest, reached the audience in an enfeebled condition, and the effect which Mr. Cowen's concerted music in "Ruth" is entitled to make was seriously lacking. This circumstance, however, could not conceal the beauty and propriety of the music, nor abate the interest with which the course of the pretty pastoral story was evidently followed. The committee were enabled to secure the services of four artists who took part in the first performance of the work at Worcester. Miss Anna Williams, who then sang the part of *Orpah*, now appeared as *Ruth*, with Miss Hope Glenn as *Naomi*, Mr. Lloyd as *Boaz*, and Mr. Watkin Mills as the *Reaper* and the *Elder*. These vocalists, in their various degrees, did justice to a familiar task, the honours falling, as of course, to Mr. Lloyd, whose beautiful and fervid singing of "How excellent is Thy loving-kindness" actually roused the lethargic audience to something approaching a demonstration. Mr. Lloyd wisely refused to repeat his effort. Success was also achieved by Miss Williams in "Intreat me not to leave thee," and "My Father, Thou art the guide of my youth," both of those expressive solos being given with entire propriety. The chorus singing could only be judged with hesitation under the conditions above detailed, but we are disposed to doubt whether it came quite up to the "form" shown in the "Martyr of Antioch" two years ago. Mr. Cowen was cordially applauded and recalled at the close of the performance.

OTTO HEGNER'S RECITALS.

Since our last notice this wonderfully gifted young performer has given three more Pianoforte Recitals at the Princes' Hall—namely, on March 28 and the 11th and 21st ult. On each occasion there has been an overflowing audience, though the programmes have been mainly formed of the same pieces, repeated again and again. This may be regarded as an error of judgment, for it cannot be due to any restriction in the little pianist's *répertoire*. If he were only able to play a small number of compositions, his rendering of these might be marked by mechanical exactitude, but by no higher qualities. So far from this being the case, Hegner's performances are chiefly remarkable for their intellectuality, or perhaps it would be more correct to say, their spirituality. When he trips along the platform and seats himself at the keyboard, there is nothing to distinguish him from other lads of his own age. But the instant he begins to play he seems transformed into another being. Perfect absorption in the work of the moment, and extraordinarily keen perception of a composer's meaning, and determination to impress that meaning on his audience, are among the highest qualities of a pianist's art; and these Otto Hegner already possesses to a degree little short of miraculous, taking his age into consideration. Herein lies his undoubted superiority to Josef Hofmann; the latter evinces the highest form of talent, but Hegner possesses something beyond, that mysterious gift which we term genius, and which can never be acquired by the most unremitting industry and perseverance. Among the most remarkable performances of the boy at his recent Recitals must be numbered those of Mozart's rarely heard Variations in G on an Air of Gluck's, "Unser dummer Pöbel meint"; Beethoven's Sonata in B flat (Op. 22), Mendelssohn's Rondo Capriccioso, Chopin's Etude in A flat, and Liszt's Transcription of Wagner's Spinnerlied. On the 30th ult. he was announced to give an Orchestral Concert at St. James's Hall, at which he was to interpret Beethoven's Concerto in C (No. 1) and Mendelssohn's Capriccio in B minor (Op. 22). This occurred, of course, too late for notice in our present issue.

MISS WINIFRED ROBINSON'S CONCERT.

The past month will be remembered by the number of youthful executants who have put forward their claims to

notice, and not one of them has done so in a more legitimate manner than Miss Winifred Robinson, the young violinist, who gave a Concert at the Princes' Hall on the afternoon of the 17th ult. Miss Robinson was a student at the Royal Academy of Music, and was placed under Mr. Sainton, who succeeded in so rapidly developing her natural gifts that she was allowed to appear on the Concert platform when still a mere child. Since that time she has diligently pursued her studies, and may now claim to rank as an artist, though she has still something to acquire. She provided a capital programme at her Concert, which, in consequence, was exceedingly well attended. The violin solos were Bach's Chaconne, the *Andante* and *Finale* from Mendelssohn's Concerto, and minor pieces by Svendsen and Ries. All of these were rendered in a very able manner, but Miss Robinson's playing was more noteworthy for technical excellence than fine expression. Her tone is fairly powerful, and of good quality. She phrases neatly and her intonation is almost always just. All that is needed to secure her unqualified approbation is the cultivation of a warmer style. The violin is the least mechanical of all instruments, and perfect technique is far from being all that is essential in the equipment of a solo performer. The Concert began with Raff's Trio in C minor (Op. 102), in which Miss Robinson was joined by Miss Fanny Davies and Mr. C. H. Allen Gill, and ended with Grieg's Sonata in F (Op. 8), for pianoforte and violin. The trio is a beautiful work and should be heard more frequently than it is. Miss Eleanor Ries contributed two charming little songs, entitled "A Contrast" and "A Spring Song," by Dr. Hubert Parry.

MISS AND MASTER BAUER'S CONCERT.

It should be stated, to the credit of the clever Bauer family of youthful performers, that their appearances in public are not due to any desire to take advantage of the present craze for prodigies. On the contrary, they were first in the field, having given a series of Concerts at the Portman Rooms during the winter before last, months before the star of Josef Hofmann rose above the horizon. Since that time the young people have steadily improved, as was proved at their Musical Evening at the Princes' Hall, on the 17th ult. Neither Miss Ethel nor Master Harold Bauer has any claim to rank as a juvenile "prodigy." The brother and sister are simply talented students who have cultivated their natural gifts with so much assiduity that they have each attained a degree of proficiency unusual at their age. Master Bauer is an efficient pianist, but his ability chiefly displays itself on the violin, and on this occasion he showed remarkable feeling for expression in the favourite *Adagio* from Spohr's Ninth Concerto, and equal technical skill in an "Air Varié," by Vieuxtemps. Miss Bauer's rendering of Schumann's Carnaval was full of spirit, though at times she seemed flurried, and some false notes were the result. She was heard to greater advantage in Grieg's Ballade in G minor (Op. 24). The programme likewise contained Bach's Trio in C, for two violins and pianoforte, in which Miss Winifred Bauer, a younger sister, took part, and Beethoven's "Kreutzer" Sonata. Miss Marguerite Hall sang Schubert's "Die junge Nonne" and two of Kjerulf's *Lieder*.

THE STROLLING PLAYERS.

The Concerts of this vigorous Amateur Association are generally interesting, and that of Saturday, the 21st ult., formed no exception to the rule. Mr. Norfolk Megone, the Society's Conductor, made his re-appearance after his visit to America, and was warmly received by his forces and the crowded audience. Sterndale Bennett's Overture "The Wood Nymphs" exhibited the orchestra to much advantage, and the Prelude to Max Bruch's "Loreley" was also well played; but Mendelssohn's "Italian" Symphony was a somewhat too severe test, and it cannot be said that the Strollers came through it scathless. It might be said that comparisons with professional executants are unfair, but the opportunity for making them should not be permitted to arise. There are scores of Symphonies by Haydn and Mozart, and many neglected works of merit by other composers, quite within the means of amateur players, who would render a service to music by reviving them. The most prominent item in the second part of the present programme was a showy and effective *suite de ballet*, by Mr. Widor, entitled, "La Korrigane." A Cuban violinist of colour, the Chevalier B. de S'alas, displayed more than ordinary executive ability in pieces by Ernst, Raff, and Wieniawski. The vocalists were Miss Liza Lehmann and Herr Niemann.

ENGLISH MUSIC IN AMERICA.

Mr. Cowen's Dramatic Oratorio was produced by the Boylston Club at Boston, U.S.A., on March 7, and created an excellent impression. Without repeating too freely the details which are more or less familiar to English readers concerning the work, and which necessarily form a great part of the descriptions in the American papers, it may not be uninteresting to reproduce the opinions of the musical judges across the Atlantic concerning the work.

The Boston *Gazette*, of March 11, says:—

"On Wednesday evening the Boylston Club gave the first performance in this country of Frederic Cowen's dramatic oratorio 'Ruth,' a work of great force and of rare beauty in many respects. It does not fulfil the idea of oratorio as generally received, for the dramatic colour is so strong and the libretto is so constructed that but little change would be necessary to fit the oratorio for stage presentation as an opera. Mr. Osgood conducted with skill and precision, and is to be cordially praised for so strong and effective a first performance of so exacting a work. His thoughtful training was felt in every direction, and with the most commendable results. The work should be given again."

The *Boston Daily Advertiser*, of March 8, gives a notice of the performance a prominent place among musical matters:—

"Cowen's Cantata, 'Ruth,' formed the Concert of the Boylston Club last night. This work was composed for the Music Festival in Worcester, England, last September. The Cantata is of large dimensions, standing on the dividing line between this school and oratorio. Mr. Cowen has attempted considerable local colouring, at times introducing even a Hebrew melody, and in the Harvest Festival something very much akin to a ballet. The cantata has more to say than most works that England has given us in this field, and it stands emphatically above the *eau sucrée* style of sacred music evolved by Costa; it gives a new flavour, which is becoming a rather difficult thing to do in these days of musical over-production."

The *Boston Courier* says:—

"The first performance of Cowen's 'Ruth' was an event of considerable importance in the musical annals of the week, and the Music Hall was crowded in every part when the Boylston Club gave it on Wednesday, March 7th. It is a characteristic composition, with many touches of orchestral colour that proved Cowen a master in this field. Altogether the work impressed us as a very interesting one, possessing a characteristic and new flavour, and having many numbers of great intrinsic beauty."

The *Boston Traveller*, in an admirably written article, says of the Boylston Club's Concert:—

"The work chosen for midwinter performance this season was F. H. Cowen's 'Ruth,' written for the Festival of 1887 at Worcester, England, and not performed before in this country. The composer calls his work a dramatic oratorio. In 1884 Mr. Mackenzie launched 'The Rose of Sharon' with the same affix; as the character of both is more pastoral than dramatic, and as in neither does the composer fail to furnish a sympathetic musical setting for the text, we conclude that the treatment—namely, the form of the work, is suggested by the term 'dramatic oratorio.' In 'Ruth' Mr. Cowen has given his work much individuality, and added a very vital quality through the manner in which he has used this most picturesque and effective adjunct of the modern composer."

The *Boston Daily Globe*, of March 8, says:—

"If there be any one Old Testament story with which the excellent readers of *The Globe* are sure to be acquainted, it is that of 'Ruth.' An oratorio, based upon this story, was written for the English 'Three Choirs' Festival of last year by Frederic H. Cowen, and was produced

successfully in September. The libretto, by Joseph Bennett, follows closely upon the Scriptural narrative. To this libretto Mr. Cowen has set music which redounds to his credit as a man eminent among English composers, and gives facile and constant pleasure to the listener. He is rich in gifts of melody."

The *Boston Herald*, of March 8, says:—

"The Boylston Club, under Mr. George L. Osgood's direction, put forward, as its novelty for the present season, at the Music Hall last evening, Frederic H. Cowen's dramatic oratorio of 'Ruth,' giving the first American performance of this work on this occasion. The oratorio was written for, and first heard at, the Festival of the Three Choirs at Worcester, England, last September, and it has gained an immediate popularity in England, this being the first oratorio put before the public by this composer. The Biblical story of 'Ruth' has been told in a connected and concise fashion in the book of the oratorio made by Joseph Bennett, and little but the words of the Scriptures have been made use of in the several scenes of the work. . . . Much of Mr. Cowen's best work has been done in the latter part of this scene, which ends with the dialogue between *Ruth* and *Naomi* upon the return of *Ruth* from the harvest field, the duet being continually interrupted by the more and more distant chorus of the retiring reapers, accompanied by a suggestion of the theme of 'Intreat me not to leave thee.' Mr. Cowen's great skill in the use of modern orchestral resources is shown throughout the work, and the prominence given the orchestral score makes one of the most enjoyable features of the oratorio."

The *Boston Home Journal* is more enthusiastic:—

"A red letter day for the Boylston Club, and one of the most notable concerts that has been given in Boston for many years, were the gratifying results of Mr. George L. Osgood's enterprise in producing for the first time in this country, on Wednesday evening, the dramatic oratorio of 'Ruth,' by Frederic H. Cowen. At last one of the most gifted and progressive of modern composers, a pronounced radical withal, has boldly asserted his individuality in contradistinction to that of any one of the old masters; has caused a charmingly Oriental mode to off-set the numerous and well-known obstacles that a materialistic, not to say an atheistic, age would impose upon any composer of oratorio—an age that thus far has been persistently repressive of any religious inspiration in the best sense—and has created an oratorio that is unmistakably an immortal masterpiece."

Of Mr. Cowen's Symphony in F, produced by Mr. Thomas in New York in the most brilliant and excellent style, the *Tribune* speaks in high terms:—

"The first and most interesting was F. H. Cowen's Symphony in F, the composer's fifth work in this department, which has not yet attained the dignity of publication, though deserving it quite as richly as the 'Scandinavian' and 'Welsh' Symphonies of the same composer. Mr. Cowen is easily the first among English symphonists, and his traits of melodiousness and lucidity of writing are recognisable in this latest work, which, so far as the contents go, is considerably more ambitious than its predecessor. The most noteworthy portion of the Symphony was the so-called 'free fantasia' part of the first movement, which is indeed most admirable music. A dainty and graceful intermezzo in moderate time (*Allegretto quasi-Allegro*), which takes the place of the customary *Scherzo*, evoked more enthusiasm than anything else on the programme."

The *Musical Courier* thus speaks:—

"The public rehearsal brought a programme of considerable excellence and of more than average interest on account of two novelties. Of these the first and opening number was the more important, it being the latest Symphony (No. 5, in F major, and yet in manuscript) of Frederic Cowen, undoubtedly one of the most talented composers constituting the modern English school."

The same authority, referring to the performance of Stanford's "Irish" Symphony by the Symphony Society, under the able direction of Mr. Damrosch, remarks:—

"The novelty was a pleasant Symphony by C. Villiers Stanford, the English composer, which bears the date April, 1887, and is numbered twenty-eight in the composer's list of works. This Symphony (published by Novello, Ewer and Co.) has been already given in part, two movements having been played in Brooklyn a short time ago. It is called the 'Irish,' and is in the key of F minor, with the conventional four movements, the *Scherzo* being the second number. Mr. Stanford is a young composer who is well schooled in his art, and uses orchestral material freely and without a particle of effort. There are abundant evidences of scholarship in every movement, the second, D minor, *Allegro molto*, being very cleverly constructed, and is, so to speak, a spiritualised jig, being rollicking and Irish in its character. The third movement, an *Andante* in three-four time, B flat major, opens with a gentle accompaniment figure for the harp, which supports a pensive melody for flutes and clarinets. This movement is the best as to form and development."

The following extracts from the *Tribune*, on the same subject, will also be read with interest:—

"The symphonic novelty which Mr. Damrosch chose for the fifth Concert of the Symphony Society proved on the hearing to be an interesting and pleasing work. Mr. C. Villiers Stanford, its composer, is one of the most serious, dignified, and ambitious of England's composers. He occupies himself almost exclusively with the higher forms of writing, and there can be no doubt of his musical scholarship or of his sincerity of aim. The Symphony in F is his twenty-eighth numbered work and was first given a public hearing at one of Herr Richter's Concerts in London last June. It is called by the composer an 'Irish Symphony,' and Irish it is in its melodic material and its spirit."

THE MUSICAL ASSOCIATION.

At the meeting on the 2nd ult. Mr. J. S. Shedlock, B.A., read a paper on the "Correspondence between Wagner and Liszt." Mr. Shedlock said that private letters of great men, who thoroughly understand and sympathise with each other, are of inestimable advantage to writers of biography; from them portraits true to the life can be drawn. They are of value to historians who seek to know the hidden causes of things. They are of value to friends and relations who treasure up every line written by those whom they respect and admire. Viewed in a different light, the giving of private letters to the world may be considered a disadvantage. They may be used for party purposes. In a correspondence of twenty years—such as this—men are apt to show many sides of their character, and it is easy to pick and choose so as to present a man either as all that is great and noble, or the reverse. Again, they may fall into the hands of readers who will merely glance at a page here and there, and form the most erroneous ideas. And in any case, there is always the danger of forgetting the private nature of the communications. Judging from outward appearances, nothing seemed more unlikely than that these two men were destined to become firm friends for more than forty years. For not only were their positions in life very different, but also their characters. Liszt appreciated society: Wagner loved solitude; Liszt was patient and hopeful: Wagner impatient and despairing; Liszt was most reasonable: Wagner often most unreasonable. The whole course of his life showed that Wagner was right when in 1848 he wrote to Liszt, "I cannot help myself." In 1849 Liszt writes, "Once for all, you may count me among your most zealous and devoted admirers. Near or far you may rely upon me; I am at your command." And Liszt was always as good as his word. Whenever Wagner wanted money or advice, Liszt was ever generous, practical, and helpful. The letters written during Wagner's stay in London are full of interest. Speaking of his Philharmonic engagement, he says, "I thought that I might so far win over the English to my cause as to render possible next year a first-rate German Opera Company for my works and under my direction." But writing later, he says, "I heartily regret being here, and shall never think of returning. I am in a wildly foreign element, and in a false position." Some fragments of "Lohengrin" were well received, but he is annoyed to think that men will form an opinion of his whole being from these fragments. The critics abuse him, the public is for the most part cold, his orchestra is only a clever machine. The "ridiculous" Mendelssohn

cultus everywhere confronts him. He longs to be back in Switzerland. Wagner's opinions with regard to Mendelssohn and Meyerbeer are well known. Of Berlioz, both Wagner and Liszt thought highly; and the former says, "If I expect anything from anyone it is from Berlioz, but not by the way in which he attained to the tastelessness of his 'Faust' Symphony." In writing about Liszt's own compositions, he uses plenty of words, but they often seem intended to conceal rather than to reveal his thoughts. Liszt sends him some music written on the occasion of the celebration of Goethe's 100th birthday. Wagner perceives in it the claw of the lion, but, says he, "Let us see the whole lion." And there were many instances such as this in which he damns with faint praise—there is often a beating about the bush, a want of directness about his remarks. Liszt was often called upon to console his friend when despairing and smarting under a sense of disappointment. In answer to a wild letter from Wagner, he says: "Your greatness is the cause of your misery; both are irretrievably interwoven with one another, and must trouble and torture you until you allow them, sinking into faith, to disappear." Liszt cannot preach or explain it, but he will pray to God that He will enlighten Wagner's heart through His faith and His love; and then, in a few simple words, he points him to Christ, the only Saviour. Here we have, in a few words, Liszt's religious belief. Wagner acknowledges the good intentions shown, but reminds Liszt that the forms in which men seek to win consolation differ according to one's being, needs, or education. He, too, has a strong faith—but it is faith in the future of the human race. He believes in nothing else. Yet Liszt's noble life shows what a noble belief he must have had. About a year later, Wagner tells Liszt of a heavenly gift which has reached him in his solitude. This was Schopenhauer, the apostle of pessimism. Freedom from suffering is to be found by the renunciation of will. Wagner says, "Because you are religious you express your ideas differently, but I am convinced we are one in thought." What Liszt thought of Wagner's guide, philosopher, and friend may be gathered from a letter in which he speaks of him as "that old snarling poodle, Schopenhauer." The friendship of Liszt for Wagner is the golden thread running through the correspondence. It will serve to perpetuate his name when perhaps his Symphonic Poems may be forgotten. True friendships are not common. As the poet has written—

> Nothing is commoner than the name,
> Nothing rarer than the thing itself.

TRINITY COLLEGE.

Thanks to energetic management and a keen recognition of some of the musical requirements of the time, this institution has developed into a very prosperous concern. Its local examinations are attended by hundreds, we may say thousands, of aspirants in all parts of the country, and, we presume, its diplomas, which are not very hard to obtain, are found useful by young teachers as badges of, at any rate, moderate proficiency. As a teaching centre Trinity College also does a large amount of work, and evidence of the quality of the tuition it affords was given at an Orchestral Concert, under the direction of Mr. George Mount, at the Princes' Hall, on Monday, the 9th ult. It would, of course, be unreasonable to criticise the efforts of those who took part in a somewhat ambitious programme from the standpoint necessary in dealing with finished artists. Enough that, on the whole, the performers justified their appearance before a public audience, and if none of them rose above mediocrity, that cannot bring any blame on the College, as genius is born, not made. We should like to have given a word of encouragement to those pupils who were represented by compositions, but, unhappily, the annotator of the programme was first in the field. Thus, an Overture in F, by Mr. Frank Swinford, is described as a "clever and interesting work. . . . The instrumentation is throughout interesting and characteristic. . . . A spirited *Coda* fitly closes a work of marked power and skill." Again, a song, by Mr. J. S. Ford, is said to be a "cleverly written song of the *scena* type, displaying constructive points of interest and a well-written accompaniment." An "Ave Maria," by Miss Marie Brooke, "has a sympathetic and expressive melody. . . . The entire composition displays artistic feeling and a marked talent." We shall not incur a charge of rashness by challenging any of these assertions; but the taste and the propriety of a school thus pronouncing judgment on its own students may be called in question, and there can scarcely be more than one answer.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

Some further advance has been made this month in the work of preparation for the Festival of August next, but the general form and composition of that event remain as described a month ago in the Orchestral Committee's Report. The choral rehearsals of Handel's "Saul" and Dvorák's "Stabat Mater" having now been completed, the choir has turned its attention, among other things, to Dr. Bridge's new Cantata "Callirhöe." Besides the artistic engagements previously announced, the festival managers have secured the services of Mr. Charles Banks and Mr. Henry Piercy, both Birmingham men, to support Mr. Lloyd in the principal tenor music, and, in addition to Mr. Santley and Signor Foli, the name of Mr. Brereton occurs in the list. Madame Lilian Nordica, whom it was proposed to retain for some of the principal soprano music, is unable to enter into any fresh engagements for August next, and her place will probably be filled by another well-known operatic artist.

The Midland Musical Society's performance of Gounod's Sacred Trilogy "The Redemption," on Good Friday, was so fully appreciated that, long before the time announced for the commencement of the Concert, the Town Hall was crammed in every part, and hundreds of people were reluctantly turned away from the doors after every available space in the auditorium had been utilised to the utmost. The performance as a whole was extremely creditable to all concerned. The choruses were sung throughout with vigour, crispness, and intelligent appreciation of the composer's meaning; and the band accompaniments were, for a body almost entirely consisting of amateur performers, rendered very creditably. Miss Clara Surgey, Miss Florence Bourne, Mr. A. Percy Taunton, Mr. George Harris, and Mr. Walter Vernon also rendered good service in the solos. The organ accompaniment of Mr. W. Astley Langston was a distinctive feature of the Concert, and Mr. H. M. Stevenson conducted with energy, ability, and sound discretion.

At the third and last Concert of the Musical Guild, on the 12th ult., the principal items were Beethoven's String Quartet (Op. 59, No. 1) and Rubinstein's Trio in B flat (Op. 52), for piano and strings. In the Quartet the playing of Messrs. T. M. and T. R. Abbott and E. W. and A. J. Priestley was noteworthy for the perfection of the *ensemble* and the evident care with which the work had been rehearsed. The final *Allegro*, based on a Russian melody, out of compliment presumably to Count Rasowmowski, to whom the work is dedicated, was rendered with rare spirit and dash. In the Rubinstein Trio, which is a picturesque and striking, if not absolutely a great, work, Dr. Winn's masterly playing of the pianoforte part contributed largely to the effect of the performance, and the same artist greatly delighted the audience also by his finished rendering of Rubinstein's third Barcarole (Op. 50) and Chopin's Etude in C minor (Op. 25). Reinecke's fine Violin Suite (Op. 153) found a competent exponent in Mr. T. M. Abbott, whose brilliant execution of the *Finale* evoked great enthusiasm, and Mr. A. J. Priestley acquitted himself very creditably in an expressive Romance (Op. 5) of the Belgian violoncellist, Adolphe Fischer, and a Tarantella by Lachner. Miss Marie-Louise Rallo, who possesses a pure and cultured soprano voice, and sings with taste and expression, invested Haydn's Canzonet "Recollection" with much pathos, and was not wanting in the subdued passion appropriate to Gounod's amorous Berçeuse "Quand tu chantes," the effect of which was not a little enhanced by Mr. Abbott's violin obbligato.

The so-called open Rehearsal of the Amateur Harmonic Association, which took place on the 17th ult., was really a formal public Concert of considerable musical interest. The

executive resources comprised a choir of some seventy vocalists and a small but well balanced band, with Miss Lilian Mills, Miss Delia Atkins, Mr. A. Percy Taunton, and Mr. W. Ryder, vocalists; Mr. W. Astley Langston, conductor; and Mr. Ricketts, accompanist. The first part of the Concert was devoted to Heinrich Hofmann's picturesque and dramatic Cantata "Melusina," which has been previously given here in an imperfect form without the orchestral accompaniments. On the present occasion full justice was done to the work by both band and chorus, and some of the solos were rendered in a manner to elicit hearty applause. Miss Lilian Mills sang with great sweetness and dramatic fervour, and Mr. Taunton, as *Count Raymond*, was especially effective. The second part of the programme consisted of miscellaneous items.

The special musical feature of the month has been the visit of the Carl Rosa Opera Company, which commenced a fortnight's season at the Theatre Royal on Easter Monday. Although the composition of the company was much the same as on previous occasions, the visit was noteworthy for two or three reasons. In the first place, it was the occasion of the first performance in Birmingham of Meyerbeer's "Robert the Devil" and Victor Massé's "Galatea"; in the next place, it was the leave-taking here of one of Mr. Carl Rosa's most popular artists, Madame Marie Roze; and lastly, it was a more successful visit in a commercial sense than any which the company have paid here for some year or two past. No less than four representations of "Robert the Devil" were given in the course of the fortnight, and each of them to overflowing houses, the performance altogether being one of the most striking and effective which has been witnessed on the Birmingham stage. The vocal honours of the production were fairly shared by Miss Fanny Moody, Madame Georgina Burns, Mr. C. Manners, and Mr. Runcio, whilst great credit is due to Mr. Goossens for the admirable manner in which the band acquitted itself.

The closing Concert of Mr. Stockley's orchestral series, on the 19th ult., though not so rich in novelties as some of its predecessors, was nevertheless a very interesting and meritorious one, as was attested by the excellence of the attendance and the warmth of the applause bestowed upon it. The Overture was Mendelssohn's "Italian," which has always been a favourite with the local musical public, and has rarely been heard to more advantage than on this occasion. The ever popular "Pilgrims' March" produced its customary effect, and the masterly *Saltarello* furnished the band with opportunities which it turned to excellent account. The same composer's "Melusina" Overture, suggested by "a weak production" bearing the same title by Conradin Kreutzer, was rendered in a manner that brought out all its poetic charm, and Schubert's Overture "in the Italian style," which was played here for the first time in Birmingham, in spite of its occasional diffuseness, delighted all hearers by its melodic beauty and dainty scoring. The band was also heard to advantage in a couple of Transcriptions from Grieg, "Hjertesar" (Wounded heart) and "Varen" (Spring), full of Norwegian colouring, and the ever popular Overture to "William Tell," which was executed with great dash and spirit. Mr. J. T. Carrodus gave a masterly rendering of his master, Molique's, Violin Concerto (No. 5), after which he astonished his audience by a *tour de force* with Paganini's solo on one string, and delighted them in an arrangement of airs from "Lucia di Lammermoor." Mrs. Helen Trust and Mr. Charles Banks were the vocalists. The lady was not so successful in the air from Gounod's "Sapho" as in Grieg's "Solvejgs Lied," which falls more within her range. Mr. Banks, who replaced Mr. Lloyd at short notice, sung "Le mici bollenti," from "La Traviata," with much sweetness and pathos, and was very successful also in Barnby's song "Is it for me?" and "The Death of Nelson."

Miss Fanny Davies's pianoforte Recital took place on the 26th ult., too late for detailed notice.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

On Good Friday, at St. John's Episcopal Church, Haydn's Passion Music was sung by the choir. Mr. Haslehurst presided at the organ. The choir performed their task in a manner which reflected the greatest credit on themselves and their Conductor. On Easter Day all the services were fully choral and well rendered. Morning service, Stainer in E flat; Anthem, "The trumpet shall sound" and "Worthy is the Lamb," Handel. Afternoon Service, Foster in A; Anthem, "Christ is risen," Ouseley. Evening Anthem, "I know that my Redeemer liveth" and "Hallelujah" Chorus, Handel.

On the 2nd ult. Mr. Woolnoth, of Glasgow, assisted by Mr. W. T. Hoeck, Secretary of the Glasgow Society of Musicians, gave a highly interesting critical and analytical Lecture on "Lohengrin" to the Edinburgh Society of Musicians. The illustrations were given as pianoforte duets from an arrangement of "Lohengrin," by Albert Heintze. Mr. Otto Schweizer, Vice-President of the Society, occupied the chair. On the same date the Edinburgh Amateur Bach Club held a meeting, at which Mr. Franklin Petersen read a paper on the St. Matthew Passion. It was illustrated by Miss Duncan and Mr. Forrest (vocalists) and Mr. McEwen (pianist).

On the 4th ult. Mr. Waddel's Choir gave the usual annual Concert under the leadership of Mr. Millar Craig. Schumann's "Requiem" and "Song of the New Year" and Mendelssohn's "Loreley" were performed. Mrs. Millar Craig sang the part of *Leonora* in a praiseworthy style. Mr. T. Craig accompanied on the pianoforte in conjunction with a small string band and the organ, played by Mr. Lingard.

In aid of the debt of the Edinburgh Royal Blind Asylum, Madame Nordica gave her services on the 6th ult. Madame Agnes Hamilton (violin), Mr. Carl Hamilton (violoncello), Messrs. Longmore and Meyrick (vocalists), and the St. Andrew's Amateur Orchestral Society also performed free of charge. Madame Nordica's solos were Roeder's "Love's Dream," Cliffe's "Far away from thee," and Sir Herbert Oakeley's "Sempre più t' amo." She was loudly applauded and responded by singing "Home, sweet home," and Scotch ballads. Madame Hamilton's rendering of Sarasate's "Spanish Dance" and Mr. Hamilton's solos were deservedly appreciated.

Mr. Arthur Edmunds gave an Evening Concert on the 9th ult. for the benefit of Miss Stirling's Homes for the Destitute. The programme, chiefly vocal, included Rubinstein's "The Angel" and "Wanderer's Night Song," Barnett's "The Bee," Otto Schweizer's "'Mid the lilies," sung by Mr. A. Edmunds' Ladies' Choir, and various solos and duets, sung by Miss Cameron, Miss Sanson, and Mr. A. Edmunds and Mr. Finlay. Miss Charlotte Gibson played "Auf Flügeln des Gesanges" (Mendelssohn-Liszt), Brahms's Rhapsody in B minor (Op. 79), Scarlatti's Sonata in A major, and a Ballade from Op. 22 by Otto Schweizer.

A performance of Mendelssohn's "St. Paul," on the evening of the 5th, attracted a large congregation to the Cathedral of St. Mary. The orchestra consisted of thirty performers, under the leadership of Mr. Daly. Mr. Gledhill sang some tenor solos. Mr. Collinson, Organist of the Cathedral, conducted.

The last of the series of Chamber Concerts given by Herr Alfred Gallrein (violoncellist) took place in the Freemasons' Hall, on the 10th ult. Mr. Colin McKenzie (violin) and Mr. Collinson (pianist) assisted Mr. Gallrein. The vocalists were Mrs. Graham Moore, from Berlin, who was very successful in her rendering of "Und ob die Wolke," from Weber's "Freischütz," Schumann's "Devotion," and Sullivan's "Orpheus with his lute"; and Mr. Taylor Blake, who sang Rubinstein's "Yearning" and Schubert's "Serenade."

On the evening of the 12th ult. Mr. Kirkhope's choir gave a Concert in the Freemasons' Hall. Mendelssohn's 43rd Psalm, Gounod's "Gallia," and Gade's "Erl-King's Daughter" were admirably performed, with the assistance of a small string band. Songs and madrigals and a violoncello solo by Herr Gallrein and a violin solo by Mr. Colin McKenzie were also given.

Mr. Waddel's Ladies' Orchestra gave a Concert on the 13th ult., in the Queen Street Hall, assisted by Mrs. Waddel (pianist), Miss Nellie McGregor and Mr. Dodds (violinists).

On the evening of the 19th ult. an Orchestral Concert was given in the Music Hall. The performers, numbering about sixty, consisted of local instrumentalists, aided by some from Glasgow and Dundee. They were led by

Mr. Daly, with Mr. Carl Hamilton as Conductor. Mendelssohn's "Italian" Symphony; Overtures to Mozart's "Zauberflöte," Mendelssohn's "Ruy Blas," and Weber's "Oberon"; the *Saltarello* from A. C. Mackenzie's "Colomba," and Beethoven's Third Concerto, for pianoforte and orchestra, with Mr. Della Torre as pianist, were performed. Mr. Glencorse sang Schubert's "Wanderer" and "Thine is my heart," and received a well-earned recall. The great success of this Concert, from an artistic point of view, augurs well for Mr. Carl Hamilton's scheme of giving popular orchestral Concerts next season.

The Heckmann Quartet performed, on the evening of the 20th ult., Haydn's Quartet in E flat, Schumann's in A minor, besides selections of single movements from Quartets by Cherubini, Bazzini, Sgambati, and Svendsen. Mr. Albert Bach was the vocalist. On the following afternoon the same performers gave a Beethoven Concert, consisting of the third of the Rassoumowski Quartets (C major, Op. 59), the F minor (Op. 95), the A minor (Op. 132), and a solo by Herr Heckmann of the *Adagio* from the Violin Concerto. The Edinburgh Society of Musicians held a meeting in the evening. Mr. T. H. Collinson, Mus. Bac., read a paper on "Musical Education." It was followed by discussions on the various points given in the lecture. Mr. Edmunds, President of the Society, occupied the chair.

On Sunday evening, the 22nd ult., Rossini's "Stabat Mater" was performed in the Roman Catholic Church of the Sacred Heart, principally by members of the Carl Rosa Opera Company, who have announced a week's performance at the Lyceum.

MUSIC IN GLASGOW.

(From our own Correspondent.)

A meeting of guarantors to the Glasgow Choral and Orchestral Concert scheme was held on the 4th ult., when a statement of income and expenditure for the past year was submitted. From this it appeared that the balance at the close of season 1886-7 was £1,021 1s., which sum was applied towards repayment of sums due to former guarantors. The income for season 1887-8 amounted to £5,992 18s. 11d., and the expenditure to £6,071 17s. 7d., showing a deficit of £78 18s. 8d. While there is reason for regret that there should be a deficit, there is one for congratulation that the shortcoming is so small; and, at the meeting referred to, it was enthusiastically resolved to go on with the scheme as before, and to make no call on the guarantors for the trifling deficiency, in the hope that next season will more than make it good.

The Choral Union was engaged during the past month in practising Dr. Mackenzie's music to the Exhibition Ode, also some other choral work, pending decision as to future programmes.

The Glasgow Amateur Orchestral Society, conducted by Mr. W. T. Hoeck, gave a Concert, on the 5th ult., in the Waterloo Rooms. The Society is making great progress, and the state of attainment may be judged when it is mentioned that the programme contained such selections as the Overture to Mozart's "Zauberflöte" and the Concerto for pianoforte and orchestra (No. 3), in C minor, by Beethoven; the performance of these and other important compositions quite justifying the ambition of the amateurs, among whom are several lady violinists.

The last of a series of four Chamber Concerts, by Mr. W. H. Cole and party, took place on the 5th ult., the programme comprising Sterndale Bennett's Trio for pianoforte, violin, and violoncello (Op. 26), the String Quartet of Mozart in F major (1790), and that of Rheinberger for pianoforte and strings in E flat (Op. 38).

The Pollokshields Musical Association, now in its fifteenth season, gave its second Concert of the year on the 9th ult., in the Dixon Hall, Crosshill. Stanford's Cantata "The Revenge" was the chief work presented, and, considering that there was only an accompaniment of pianoforte and harmonium, the performance of it was fairly effective. Mr. W. T. Hoeck conducted.

The Hillhead Musical Association, now well on in its teens and fairly prosperous, held its second private Concert on the 12th ult., in the Queen's Rooms. Van Bree's Cantata "St. Cecilia's Day" was the chief item in the programme. Mr. W. T. Hoeck conducted. The Southside Choral Society gave a Concert, in the National Hall, on the same date. Selections were sung from Haydn's "Creation," Handel's "Esther," and Mendelssohn's "Elijah." Mr. J. K. Findlay conducted.

A Concert of "Springtide music" was given by the Pollokshields Lyrical Society, under Mr. D. McColl, in the Crosshill Burgh Hall, on the 16th ult. The programme consisted principally of part-songs, all more or less relating to the season of Spring. The St. Cecilia Choral Society, which is in its first year only, gave a highly satisfactory performance of Macfarren's "Lady of the Lake," in the Queen's Rooms, on the night of the 19th ult., Mr. H. McNabb conducting.

The Kirkintilloch Musical Association, now in its second year, and numbering about eighty voices, gave a performance of portions of Handel's "Messiah," with miscellaneous selections, in St. David's Parish Church there, on the 3rd ult. Mr. J. T. Smith conducted, and there was a full string band, under the leadership of Mr. A. Robb. The Concert passed off very successfully.

A performance of Handel's "Samson" was given by the Paisley Choral Union on the 6th ult. Mr. J. Barr conducted, and Mr. W. H. Cole's band accompanied. The choral singing was marked by vigour and precision.

The violin competition in the Barbour scheme of Musical education in Paisley took place there on the 9th ult. Prizes were awarded to the successful competitors. This branch of a scheme which altogether seems well worthy of imitation is apparently in a peculiarly promising condition. Competitions also took place during the month in choral singing, theory, &c.

On March 31 a Lecture was given before the Glasgow Society of Musicians by Mr. J. C. Dibdin, a great-grandson of the famous Charles Dibdin, on "National Sea-songs"; and on the 7th ult. a Lecture was given by Mr. A. W. Young on "Mozart," Mr. W. H. Miller following on the 14th ult. with "Acoustical experiments relating to music."

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

The Philharmonic Society held their twelfth and last Concert on the 10th ult. They have during this year earned public appreciation by their presentation of several works which, if not absolute novelties, are sufficiently rare to claim special consideration. Hummel's celebrated Septet formed the chief feature at the last Concert. It was excellently performed by Messrs. Brossa, Dubrucq, Paersch, Bernhardt, Vieuxtemps, Hoffmann, and Hallé. Brahms's Symphony (No. 4, in E minor) had not previously been heard at these Concerts, but carries with it the unmistakable stamp of originality, depth, and true workmanship. The other orchestral works comprised a Scherzo Pastorale (Op. 129), by Lachner, and the Overtures "In the Highlands" (Op. 7), Gade, and Auber's "Masaniello." The rendering of all these items by the band, under Mr. Hallé's direction, was careful, intelligent, and thorough. Madame Nordica supplied the solo vocal element and added distinctly to the fame which she has already earned in Liverpool. The chorus sang two part-songs with accuracy and judgment.

Amongst the many Amateur Orchestral Societies which have recently sprung into existence the Wirral Society and the Orpheus Orchestra hold prominent positions. The former gave a Concert at Birkenhead Town Hall, on the 13th ult., under the direction of their capable and genial Conductor, Mr. Ernst Schiever; and the Orpheus appeared at Liscard Hall, Cheshire, on the 9th ult., when Mr. John Forsyth conducted a fair reading of Haydn's "Imperial" Mass.

On the 23rd ult. a very successful Concert was given at the Town Hall, Birkenhead, in aid of the choir fund of St. Paul's Church, Argyle Street. The prominent feature of the performance was Van Bree's "St. Cecilia's Day," in which Madame Laura Howorth gave an excellent rendering of the solos, being well supported by the band and chorus. Mr. Edward Jones conducted.

The selection of Mr. F. H. Cowen as the new President of the Liverpool Musical Society is one which reflects credit upon a body constituted as it is of practical active

April.

A FOUR-PART SONG.

Words by PHIL. ROBINSON. Composed by CHARLES SALAMAN (1888).

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Allegro moderato, con moto.

SOPRANO. *p* Who trusts the smiles of A - pril's skies, Not o - ver wise may be; . . But

ALTO. *p* Who trusts the smiles of A - pril's skies, Not o - ver wise may be; But

TENOR. *p* Who trusts the smiles of A - pril's skies, Not o - ver wise may be; But

BASS. *p* Who trusts the smiles of A - pril's skies, Not o - ver wise may be; But

Allegro moderato, con moto.

PIANO. (*ad lib.*) *pp*

he who trusts in Chlo-e's eyes, . . More fool-ish is than he, But he who trusts in *cres.*

he who trusts in Chlo-e's eyes, More fool-ish is than he, But he who trusts in *cres.*

he who trusts in Chlo-e's eyes, More fool-ish is than he, But he who trusts in *cres.*

he who trusts in Chlo-e's eyes, More fool - ish is than he, But he who trusts in *cres.*

dim. Chlo - e's eyes, . . More fool - ish is than he, *f* more fool - ish is than he. *cres.* *rit.*

dim. Chlo - e's eyes, More fool - ish is than he, *f* more fool - ish is than he. *cres.* *rit.*

dim. Chlo - e's eyes, More fool - ish is than he, *f* more fool - ish is than he. *cres.*

dim. Chlo - e's eyes, More fool - ish is than he, more fool - ish is than he. *rit.*

dim. *cres.* *rit.*

p

Though April's sun doth oft de - ceive, Yet May 'tis sure is near; But

p

Though April's sun doth oft de-ceive, Yet May 'tis sure is near; But

p

Though April's sun doth oft de - ceive, Yet May 'tis sure is near; But

p

Though April's sun doth oft de - ceive, Yet May 'tis sure is near; But

p

Ped. *

who may Chlo-e's smiles be-lieve, Who's A - pril, A - pril all the year? But who may Chlo - e's

cres.

who may Chlo - e's smiles be-lieve, Who's A - pril all the year? But who may Chlo-e's

cres.

who may Chlo - e's smiles be-lieve, Who's A - pril, A - pril all the year? But who may Chlo-e's

cres.

who may Chlo - e's smiles be-lieve, Who's A - pril all the year? But who may Chlo - e's

cres.

cres. *f* *rit.* *dim.*

smiles be - lieve, Who's A - pril all the year, who's A - pril all the year?

cres. *rit.* *dim.*

smiles be - lieve, Who's A - pril all the year, all the year, A - pril all the year?

cres. *rit.* *dim.*

smiles be - lieve, Who's A - pril all the year, all the year, all the year, all the year?

cres. *rit.* *dim.*

smiles be - lieve, Who's A - pril all the year, who's A - pril all the year?

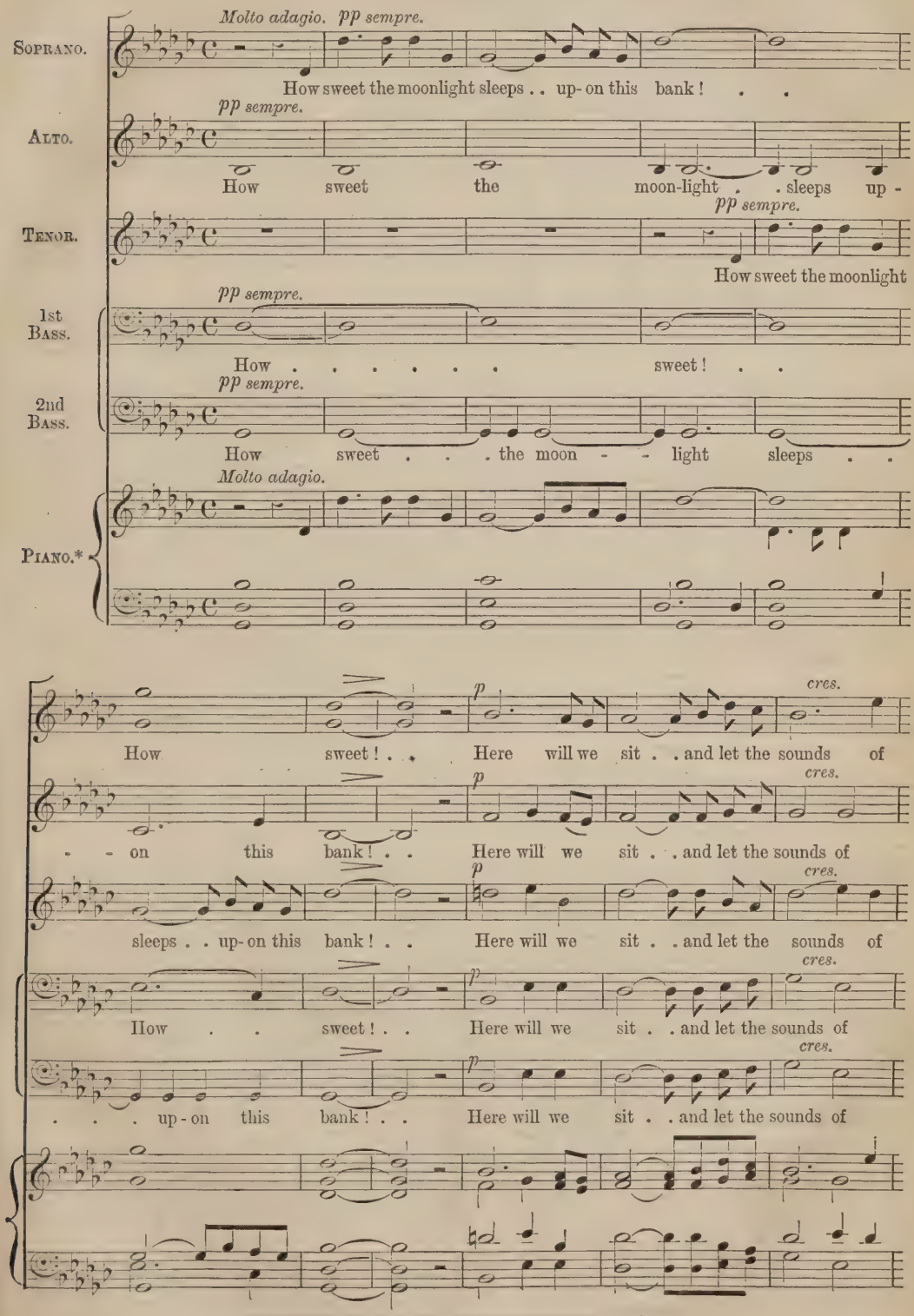
rit. *dim.*

How sweet the moonlight sleeps.

A FOUR-PART SONG.

Words by SHAKESPEARE (*Merchant of Venice*). Composed by CHARLES WOOD.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.



* For Rehearsal.

mu-sic Creep . . in . . our ears, Soft stillness and the night become the

mu - sic Creep . . in our ears, Soft stillness and the night become the

mu - sic Creep in our ears, Soft stillness and the night become the

1st & 2nd Basses.

mu - sic Creep in our ears, Soft stillness and the night be -

touch - es of sweet har - mo-ny, Soft still - ness and the night become the

touch - es of sweet har - mo-ny, Soft still - ness and the night . . become the

touch - es of sweet har - mo-ny, Soft still - ness and the night . . be - come the

- come sweet har - mo-ny, Soft still - ness and the night be -

touch - es of sweet har - mo - ny, sweet har - mo - ny.

touch-es of . . sweet har - mo - ny, sweet har - mo - ny.

touch-es of . . sweet har - mo - ny, sweet har - mo - ny.

- come the touches of sweet har - mo - ny, sweet har - mo - ny.

rall.

musicians, whose association is an important factor in the promotion of musical interest in Liverpool. Mr. Cowen took the chair, for the first time, at the monthly meeting of the Society, held at the Bear's Paw on the evening of the 21st ult., and after referring in graceful terms to his predecessor, the late Sir George Macfarren, mentioned his forthcoming visit to the Antipodes, where, as Conductor of the musical arrangements at the Melbourne Exhibition, he hoped to do good service in the interests of the art.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

During April little musical excitement has been among us, except that the many small Choral Societies in the city and suburbs have been concluding their undertakings for the season, and exhibiting to their friends the results of their winter practice. The claims of these Associations upon the public scarcely could be over-estimated. They produce many works which, otherwise, we should have no chance of hearing, and, by the zealous perseverance of their members in the study of really good music, they kindle and spread a love of art where, under less favourable circumstances, it would hardly be awakened. Indeed, were it not that on all sides amateurs delight thus to associate for study and practice, one of the greatest of our educational aids would be missed, the feeding ground for our larger choirs would lie fallow, and the outlook would be even less satisfactory than it is, suggesting very grave misgivings for the future of choral music in this neighbourhood.

It is well and even necessary occasionally to survey our position in art as in commerce, and to weigh the helps and hindrances to progress as a business man examines his records of gains and losses. To note what is still wanting is a duty of the critic even more useful and imperative, albeit much less pleasant, than to record success. And in a city like Manchester—credited with musical enthusiasm, and in no way slow to assent to the justice of such a reputation—it is startling that we have no large choral body ever on the look-out for, and devoting itself to the production of, worthy novelties. Years ago there were several societies here, each giving its regular series of performances of Oratorios and Cantatas, and vieing with each other in eager search after merit. Whatever may be the reasons—whether the usual blighting effect of a monopoly of the public ear, the whims of fashion or what-not—all those societies (of old so flourishing) instead of developing, as they naturally should, and with proper and earnest management would have done, gradually lost their hold upon their supporters, dwindled down, and finally succumbed.

The fate that befell the "Hargreaves" and its sister societies is now rapidly overtaking the "Gentlemen's Concerts," much stronger as that Institution was placed by the possession of a valuable building and site, upon which money could readily be raised to tide over immediate trouble. In the natural expansion of the public demands, the provision which fifty years ago sufficed could not healthily or possibly meet present wants. Fortunately in the latter, in which the supply was getting most glaringly deficient, private enterprise prompted the adequate development of our resources. Mr. Hallé—by unremitting tact, energy, and care—established here a series of Orchestral Concerts of unquestioned excellence, which, although we could not be said to originate, we have been, and are, proud and happy to support. In later years Mr. de Jong has, to some extent, emulated Mr. Hallé's spirited example; and, while ministering liberally to the tastes of those who delight in the simpler branches of music, and especially in song, has from time to time enlarged and improved his band as opportunity served, and enriched his programme with works of higher tone. Thus, and by the constant appearance here of soloists of eminence, the love of serious classical music has been spread, and the pianoforte and flute are no longer our only domestic instruments. Amateur performers are multiplying rapidly among the middle classes of society; and, were the means of culture brought within the reach of our poorer youths—which, possibly, may be done ere long—we might rest assured of the happy future of orchestral music in Manchester. Certainly, it is to be regretted that chamber music excites so little interest; and that Signor Risegari's excellent quartet party, disheartened by the unremunerated labour of so many seasons, has ceased (at any rate, for the present) to challenge public support. The Concert Hall is pre-eminently the place for concerted instrumental works of quiet character; as it certainly is not the place for powerful orchestral performances. By supplying music of various kinds, vocal and instrumental, suitable for their comfortable hall, and by fostering, as in various ways they easily could, the growth of the talent of the district, the directors might, even yet, utilise their resources and do something to atone for the supineness of their predecessors.

But, while congratulating ourselves that the love of instrumental music of the highest class is deepening, and has fair enjoyment, it is not well that our natural and ingrained fondness of concerted vocal music should be so neglected, that, during the whole of the past season, not one single new choral work has been produced in complete form. The small societies have been managed with praiseworthy spirit; but are, of course, unable to grapple with the expense of a professional band; and, at the larger undertakings, we have—with the single exception of the repetition of Sullivan's "Golden Legend"—not been allowed to hear one single, even comparatively, new work for combined choir and band. This ought not to be; and it is earnestly hoped that the ordering of such matters may be amended. Should some adventurous musician be bold enough to essay a more earnest policy he may, not improbably, be mulcted in a heavy penalty. But to remain in our present stagnant condition, with respect to choral music, ought to be impossible. With a long list of important oratorios still unheard we should be content to lay aside for a time the "Creation" and the "Stabat Mater," and even to celebrate Christmas without the stereotyped performances of "The Messiah." If our acknowledged and loyally supported musical leaders will not recognise the necessity of pursuing a more liberal policy in such matters, they must not complain should some outsider be invited to come in and supply their neglect.

MUSIC IN MONMOUTHSHIRE AND SOUTH WALES.

(From our own Correspondent.)

An Eisteddfod was held on Easter Monday at Abergavenny, under the presidency of Mr. T. P. Price, M.P. For the chief prize of £70 two choirs competed—viz., Rhymney and Pontlttoyn (Conductor, Mr. J. Price) and the Abergavenny Choir (Mr. E. Stephens). The former were deemed the winners, but as they had not acquitted themselves in the best possible style, they were awarded £50 only, and of the balance £10 was given as a second prize to the local choir. For a prize of £20 six choirs entered. Rhymney was successful in this contest also, the other choirs being Newbridge United, Tredegar United, Mountain Ash Harmonic, Ebbw Vale Glee and Madrigal Society, and Abergavenny Philharmonic Society. Mr. Stephens and party, of Abergavenny, received the prize of five guineas for their rendering of Mornington's glee "Here in cool grot." I regret to say a disorderly scene occurred in connection with the competition for the prize of £10 between choirs of male voices. The first seven choirs had sung, and the Abergavenny Minstrels took up a position on the platform to sing, when cries were raised, which continued for over a quarter of an hour. It was afterwards explained that the whole of the choirs present must compete, or the prize could not be awarded. The choir then was allowed to sing, but little attention was given to their efforts. The choir of Mountain Ash took the prize.

At the Eisteddfod at Neath on the same day, for the prize of £50, the Dowlais Choir (led by Mr. J. Davies) was successful, and the Conductor received a gold medal. In the second choral competition the prize of £10 (offered by the president) was won by the Skewen Tabernacle Choir. The same choir was successful in another competition for a prize of five guineas. In the drum and fife competition, two bands competed—viz., Llansamlet (Swansea) and Neath

Institute—the prize going to the latter. Several interesting solo competitions also took place.

The Mayor of Swansea presided at the Swansea Eisteddfod on Easter Monday. The adjudicators were Mr. J. North (Huddersfield), Mr. R. C. Jenkins (Llanelly), and Mr. T. Price (Merthyr). There were several minor competitions, which excited considerable attention.

At the Treorky Eisteddfod there was a very large attendance; Mr. Cummings (London) was the adjudicator. In a brass band contest (prize £8) two local bands competed, that from Treherbert being adjudicated the winner. The prize of £60 was won by the Blaenycwm Choir.

At Cwmamman, in Carmarthenshire, an Eisteddfod was held also on Easter Monday. The musical adjudicator was Mr. J. Thomas. The chief choral prize of £10 was divided between the New Bethel and the Bethesda Choirs (consisting of local vocalists), and the Conductors were also presented with chairs.

An Eisteddfod was held at Aberayron, with Mr. W. T. Rees as adjudicator, also on Easter Monday. The president was the Rev. D. Griffiths, Aberavon, and the Conductor, Mr. W. Abraham, M.P. The prize of £30 was divided between the Aberavon Tabernacle Choir and the Taibach Choir. Eisteddfodau have also been held at St. Clear's, Glynogwr, Llanddwi, Trehafod (Rhondda), Llantwit, Vardre, Nealaw, and other places.

On the 5th ult. a popular Concert was given at Andrew's Large Hall, Penarth, under the auspices of the Penarth Musical Society. Several effective part-songs were rendered by the members of the Society. The vocalists were Miss Emily Squire, Miss Astle, Miss Handel, Mr. George Reynolds, Mrs. Coleman, and Mr. T. Rees. Miss Zette Handel played an excellent violin solo. The accompanist was Miss B. Ingram, and Mr. J. E. Deacon was Conductor. Some recitations were given by Mr. G. Beetlestone.

The Merthyr Orpheus Society have given further performances of "Blodwen," an opera by Dr. Parry, Swansea, at the Drill Hall, Merthyr.

The Huddersfield Glee Society have given Concerts at Swansea, Cardiff, and Aberdare. It is proposed to hold a festival of Welsh choirs at Llandaff Cathedral in the summer.

The Subscription Concert of the Newport Amateur Orchestral Society, at the Albert Hall, Newport, on the 19th ult., gave general satisfaction. The Conductor was Mr. B. Newman, and excellent assistance was rendered by the Philharmonic Society. The great feature of the evening was the singing of Miss Alice Gomes; additional interest was involved in the proceedings by the knowledge that this was probably the last time the fair singer would be heard in the provinces before she leaves for India.

On the 21st ult. an Eisteddfod was held at Pontardulais, in aid of the Hope Chapel Organ Fund. Four choirs competed for the prize of £10, offered for the best rendering of "The Lord reigneth." The Bryn United Choir was successful, and the Conductor, Mr. D. Jeffreys, received a chair. The same choir took the prize offered for the best performance of "Hosannah in the Highest." There was a Concert in the evening.

An effort is being made to establish a "National Society of Musicians." In furtherance of the object a meeting was held at Merthyr, on the 21st ult., when it was decided to form a local branch.

On Friday in Easter week the Crickhowel Philharmonic Society gave an excellent rendering of Cowen's Cantata "The Rose Maiden," with pianoforte, harmonium, and string accompaniment. The soloists were Miss Jones Morewood and Mr. W. Morgan, the contralto and baritone parts being undertaken by members of the Society. This Society has been in existence upwards of seven years and during this time has brought the following works before appreciative audiences: Macfarren's "May Day," Stainer's "Daughter of Jairus," Gaul's "Ruth," Handel's "Acis and Galatea," Farmer's "Christ and His Soldiers." Mr. T. Davies has trained and conducted the Society for this period.

MUSIC IN PARIS.

(From our own Correspondent.)

An unusually long winter season has musically, though not meteorologically, almost drawn to an end. It has not been certainly a very brilliant one, and the Concerts have been more remarkable for their number than for their artistic importance, and if a chronicle of the various entertainments might prove a lengthy, tedious, and useless work, it will not be uninteresting to take a rapid and short survey of the most prominent features of these last months.

There is nothing to speak of in the theatrical world. The hopes that had been founded on Salvayre's "La dame de Monsoreau," produced at the Opéra, have not been fulfilled in the least; the work failed to please the public and to interest the musicians, so that after a short, sickly life it died away and is already entirely forgotten. Mr. Lalo's "Le Roi d'Ys" has been daily expected to come out at the Opéra Comique, but, agreeably to the approved Parisian custom, it has not yet appeared, and though the troupe is said to be very busy with rehearsals, perhaps this new opera will not be produced until some time in May. Lalo is undoubtedly one of the best French composers, and if at times his compositions are somewhat dry, yet in nobleness of conception and musicianship he is second to none, therefore we may entertain great expectations for the *première*—that is, if inadequate interpretation does not stand in the way. Though performed in Brussels, we must reckon Mr. Godard's new opera "Jocelyn" amongst recent French performances. Criticism, especially of the periodicals fighting for the cause of *musical drama* versus *opera*, has been bitterly against the composer, but the public of Brussels has sided with the young French musician, and "Jocelyn" scored a decided and, in our opinion, a well deserved success. So far there is no opening for "Jocelyn" in Paris. Mr. Paravey, of the Opéra Comique, has commissioned Godard to write a new opera, "Ruy Blas," which is to be produced in November next, and not until after that date will "Jocelyn" be put in rehearsal. We firmly believe that the Parisian public cannot fail to appreciate the beauty of the score, one, in our opinion, of the most remarkable that have been of late written by any French or foreign composer.

Apart from the theatrical performances, four Societies gave periodically orchestral Concerts—that is, we had the Conservatoire Concerts, under the conductorship of Mr. Garçin; the Lamoureux Concerts, under the conductorship of Lamoureux; the Colonne Concerts, and the Concerts at the Château d'Eau, respectively conducted by Colonne and Montardon. Of these four series, that of Mr. Lamoureux takes the lead; better performances we have seldom heard. Full justice is done to every style of modern and classic composition. The programmes are chiefly devoted to the works of Wagner, vocal and instrumental, and the opportunity thus afforded by him of hearing faultless interpretations of the best inspirations of the great master mitigates the absurdity of Parisian theatres not yet being allowed to produce even the most popular and universally accepted operas of Wagner. The Concerts of the Conservatoire have, as it is well known, a more classical character. Beethoven forms still their basis, and novelties are introduced with a caution amounting almost to panic. Mr. Garçin is said to be a skilled musician, but he did not set up as a conductor until very few years ago, and therefore, as yet, he lacks that decision and steadiness which only long practice can give to the most naturally gifted of men. Mr. Colonne's Concerts, though not so orthodox as those of the Conservatoire, or so accurate as Lamoureux's, have a decidedly more popular, national, and showy character. Modern French music, interpreted by familiar artists, is served out weekly to enthusiastic audiences, who take apparently more pleasure in the skill displayed by soloists, be they singers or players, than they exhibit taste in the intrinsic merits of their selections. It was, however, in this series of Concerts that two were devoted to the works of Tschaikowsky, of which, if the artistic result has not been all the admirers of the Russian Maëstro might have wished, yet the performances did not fail to give an adequate idea of the worth of one of the most prominent amongst modern composers. Of Mr. Montardon we cannot as yet say much; he is doing good work, and, in due process of time, his performances will acquire greater perfection and a title to be ranked amongst, and to be as well patronised by the paying public, as the older institutions.

Good, regular Concerts of chamber music constitute one

of the sad wants of musical life in the French capital. *Séances de musique de chambre* are not certainly scarce; they are advertised in Salle Erard, Salle Pleyel, Salle de la Société de Geographie, &c.; but not one comes up to a high artistic mark." This year Parisians owe something to their leading pianist, Mr. Breitner, for the attempt which has been made to start in earnest a Society of Chamber Music. "La Gallia," such is the name of the newly established Society, has, during the first year, given only eight Concerts, but it is intended to double the number of them at the least next year. The enterprise, started by Mr. Breitner from a purely artistic motive, we hear, has been encouraged by a certain financial success, such at least as to give hope that, in time, the "Gallia" will be able to be entirely self-supporting. Mr. Breitner has done his very best for the Institution, and we can say that his *séances* are equal to any of the most celebrated in Germany and England, both for the accuracy and perfection of interpretation and for the wise and tasteful selections of the programmes. Mr. Breitner has engaged the best local artists that money can procure, and he has had an invaluable artistic helper in Madame Breitner, who is one of the most fascinating violinists of the day. The "Kreutzer" Sonata rendered by Mr. and Madame Breitner, and a capital new Sonata for violoncello and pianoforte, by Godard, performed by Mr. Delsart and Mr. Breitner, were two performances that will be remembered for a long time. We are informed that Mr. and Mrs. Breitner intend paying a visit to London during the season; and although in the coming months Londoners will not be at a loss for good Concerts, yet Mr. Breitner may be sure that the excellence of his *séances* will easily secure to him a numerous and appreciative audience.

Pianists, especially in Salle Erard, have had it all their own way. Amongst excellent, good, tolerable, and bad, no day or evening was allowed to pass without a Recital. The very best were D'Albert, Paderewski, Essipoff, Grünfeld, Timanoff, De Greffe, who—if the number of tickets sold corresponded to the number of persons crowding the hall—must have all largely benefited by their visit to the French capital.

Foreigners spending the winter in Paris must, however, have found last season a decided improvement towards the appreciation of really good music in the taste of our lively neighbours, and it is to be hoped that in a very few years all the masterpieces of the purest and severest form of musical art will be as popular here as they now happily are in England and Germany.

MUSIC IN THE WEST.

(From our own Correspondent.)

Though there were but few Concerts during Lent, the season was marked in many of the Bristol churches by musical services of a special and suitable character, and this is a feature in the advance of music in this city which we are especially glad to notice, as it tends so undoubtedly to the improvement of church music. Choirs are regularly and systematically trained, and learn to give one work in a correct and careful manner, their knowledge and taste is in this way gradually increased and developed, and the Sunday services are consequently rendered with more interest and intelligence.

Two Concerts were given in Colston Hall on Good Friday, when Rossini's "Stabat Mater" and selections from "St. Paul" and "The Messiah" were performed.

On the next evening the Bristol Musical Association gave a miscellaneous Concert in the same building, and on Easter Monday a very interesting Concert of classical chamber music was given by Mr. F. T. Liebich, at the Victoria Rooms, Clifton. Mr. Liebich had engaged the services of Messrs. Carrodus and Stirn, and presided at the pianoforte himself. The programme was well chosen, and the Concert was a great musical success. The vocalist was Mr. Mansfield.

Miss Mary Lock gave the last of her series of four Popular Concerts of Chamber Music, on the 16th ult., at Victoria Rooms, Clifton. The executants were Mr. Hudson (violin), Mr. Gardner (viola), Mr. Pavey (violoncello), and Miss Lock (pianoforte). The programme included Mozart's Quartet in E flat and Mendelssohn's Quartet in C minor, for pianoforte and strings, and Grieg's Sonata in C minor, for pianoforte and violin, which was given for the first time in Bristol, and was received most favourably, as indeed it deserved to be, both as to the composition and performance. Miss Lock's playing throughout the evening was very skilful and sympathetic. The vocalist was Madame George, who contributed three songs.

The Bristol Orpheus Glee Society gave two Concerts at Wells, on the 11th ult., under the conductorship of Mr. George Riseley, in aid of the fund for providing a recreation ground for the city, as a memorial of the Queen's Jubilee.

A Concert was given at the Hamilton Hall, Salisbury, on the 9th ult., by the Salisbury Cathedral Quartet. Messrs. J. A. Pitman (alto), Mr. W. Howgate (tenor), Mr. A. Crick and Mr. C. Kelsey (basses). These gentlemen were assisted by Mrs. Harcourt Coates, Mrs. Sly, and Mr. Frank Bartlett (solo violinist). A capital programme was performed, many of the items being re-demanded. Mr. Augustus Aylward was the Conductor.

The Sarum Choral Society gave Handel's Oratorio "Jephtha" at their first Concert of the season, at the Assembly Rooms, Salisbury, on the 11th ult., when there was a large audience. The principal vocalists were Madame Wilson-Osman, Miss Alice Fairman, Mr. T. Hanson, and Mr. Brereton. The band was led by Mr. Gamblin; the other principals being Mr. J. T. Calkin, Mr. A. A. Aylward, &c. Mr. C. F. South conducted.

On the 4th ult. a most successful Concert was given at Nether Wallop, Hants, in the Schoolroom. The services of the Salisbury Cathedral Quartet were engaged, and several glees and part-songs were sung; the performances of the Misses Cannon on the harp, violin, guitar, and pianoforte were received with the greatest enthusiasm.

Concerts, in which the Salisbury Cathedral Choir took part, were given at Winterbourne, Wilts, on the 5th, and at Breamore, Hants, on the 13th.

The Cheltenham Quartet Society, whose series of Classical Concerts have done so much towards developing a taste for high class music in the place, gave their last Concert for the season on the 11th ult., in the Rotunda. Two Quartets were performed—Beethoven's in B flat and Haydn's in D minor. Schumann's Quintet was also included in the programme, Miss Olga Néruda's exceptionally brilliant performance at the pianoforte evoking the greatest enthusiasm.

The Cirencester Choral Society gave its annual Concert at the Corn Hall, on the 12th ult., under the leadership of its able instructor and Conductor, Mr. Edward Brind. The works presented were Dr. Stainer's Cantata "The Daughter of Jairus," Mendelssohn's Motett "Hear my prayer," Spohr's Cantata "God, Thou art great" (all three works being new to Cirencester audiences), concluding with selections from Haydn's masterpiece the "Creation." The principal vocalists engaged were Miss Kate Fusselle, Madame de Lisle, Mr. Albert G. Bailey, and Mr. Thomas Woodward. The band was under Mr. Woodward's able and experienced leadership, and included several local amateur instrumentalists.

The eleventh annual Festival of the Western Counties' Musical Association, at the Victoria Hall, Exeter, on Thursday, the 12th ult., was in every way a success. The Oratorio of "The Ascension," by Dr. H. J. Edwards, of Barnstaple, the first work in the programme, was conducted by the composer. The solos were taken by Miss Anna Williams, Madame Marian McKenzie, Mr. Lionel Kilby, and Mr. Dan Price. Miss Anna Williams sang the difficult soprano music with much clearness and power. Madame McKenzie's exquisitely sympathetic—not to say pathetic—rendering of her part evoked, as it deserved, a storm of applause. Mr. Kilby and Mr. Dan Price were also warmly applauded. The best efforts of the choir were in the choral "The strife is o'er" (a piece full of rich harmonies), and the melodious number "The Lord is full of compassion and mercy." The orchestra, under the leadership of Mr. Michael Rice, did their work in the best possible manner. The chorus "Glory be to God on high" aptly concluded a performance which will not soon fade from the memories of those who had the good fortune to be present. With the opening

notes of the chorus the audience rose *en masse* and remained standing till the last notes had died away. Mendelssohn's "Athalie" (conducted by Mr. D. J. Wood) formed the second part of the programme. In this work Miss Annie Roberts, Miss Emily Squire, and Miss Anna Williams sang the solo music in a most satisfactory manner. The reader was Mr. T. W. Hussey, and the organist Mr. E. M. Vinnicombe. At the evening Concert there was again a crowded assembly. The programme comprised Dr. C. V. Stanford's Cantata "The Revenge" and a miscellaneous selection. Both the programme and its performance gave the liveliest satisfaction, as was evidenced by the repeated hearty applause.

The Gloucester Choral Society's third and last Concert for the season was given on the 10th ult. at the Shire Hall, when Mendelssohn's "First Walpurgis Night" and a miscellaneous selection were performed. The soloists were Miss Mary Morgan, Mr. J. Dean Trotter, Mr. Watkin Mills, Miss Ellicott, and Miss Ethel Spiller (violinist). The band consisted of a tolerably complete orchestra of well-known local artists and amateurs, led by Mr. E. G. Woodward, and Mr. C. Lee Williams was Conductor. An item of considerable interest was a movement for strings composed by Mr. C. L. Williams, entitled "The Gloucester Minuet," written for and played on a quintet of instruments made in this city by a resident, Mr. C. King, well known as an amateur violoncello player, by Messrs. E. G. Woodward, J. E. Teague, J. W. Rippon, P. Woodward, and C. Teague. The four-part song "Radiant Sister," with orchestral accompaniment, composed by Miss Ellicott, was given; and the Concert concluded with a chorus, "Now by day's retiring lamp," one of the tuneful and effective productions of the late Sir Henry Bishop. Mr. G. H. Mills and Mr. Capener shared the pianoforte accompaniments.

The Plymouth Vocal Association achieved great things at its Spring Concert at the Guildhall, Plymouth, on the 8th ult., and fully justified the somewhat venturesome choice of Berlioz's "Faust" as the work to be performed. No labour had been spared in preparation, however, and under the able teaching of Mr. F. N. Löhr, the honorary Conductor, the choir rehearsals have gained in interest at each meeting, and the final result has been most satisfactory and encouraging. The band and chorus numbered 350, the former being led by Mr. Pardew, and largely augmented for this occasion. Mr. M. Rice led the violas, Mr. Lockwood was engaged as harpist, and Mr. C. Faull, the honorary Organist, was at the pianoforte. Madame Nordica, Mr. Charles Banks, and Mr. Henschel were engaged as the principal vocalists, but the latter gentleman was unable to come owing to the illness of his wife, and his place was very efficiently filled by Mr. Bantock Pierpoint. The work has only been given once before in the West, at the Bristol Festival of 1885, where, as at Plymouth, a crowded and influential audience assembled to hear it. The Plymouth Association deserve the highest praise for their spirited and combined efforts, and they sang with so much intelligence and real enjoyment that listening to them was rendered doubly interesting. The soloists acquitted themselves most excellently, and the same may be said for the band, all the quaint orchestral effects being fully realised. The applause at the end was long and hearty, and special congratulation was offered to Mr. Löhr, who had been instrumental in presenting so successful a Concert.

OBITUARY.

We regret to have to announce the death of Mr. W. Fitzhenry, on the 13th ult., in his forty-second year. He was librarian in the firm of Messrs. Novello, Ewer and Co., and a teacher of the Violin Elementary Classes at the Birkbeck Institution, the South London Institute, and the City of London College, where he did much to encourage the love for music.

Signor Federici (Frederick Baker), who was formerly known as a vocalist in London, and as an operatic singer throughout the country, but had more recently taken to acting, died quite suddenly at the Princess's Theatre, Melbourne, at the conclusion of a performance of Goethe's "Faust," in January last.

The funeral of the late Walter Bache took place in the Hampstead Cemetery on the last day in March, in the presence of a large gathering of professional and personal friends. The coffin was conveyed from the residence of the deceased at Eastbourne Terrace, Paddington, to the Hampstead Cemetery, followed by a number of mourning and private carriages containing relatives and friends. The chief mourners were the two brothers and the two sisters of the deceased gentlemen—viz., Mr. Alfred Bache, the Rev. Kentish Bache, and the Misses Bache, together with Mrs. Alfred Bache, Mr. Russell Martineau, Mr. A. Higginson, Mrs. Edward Higginson, and Miss Martineau, relatives. The Royal Academy of Music, of which the deceased was a professor, was represented by Dr. A. C. Mackenzie, the new Principal; Dr. Charles Steggall, Mr. Thomas Threlfall, Chairman of the Committee of Management, and Mr. Lamborn Cock, the Treasurer. Mr. Stanley Lucas represented the Royal Society of Musicians, and amongst others present were Mr. John Francis Barnett, Mr. Franklin Taylor, Mr. Hartvigson, Mr. Deichmann, Mr. Carl Armbruster, Mr. Eaton Faning, Mr. W. Shakespeare, Mr. Littleton, Mr. Wiener, Mr. Ernest Ford, Mr. A. C. White, Mr. F. G. Edwards, Mr. Coburn, &c. The Rev. Dr. Sadler, of Rosslyn Hill Unitarian Chapel, Hampstead, officiated, and delivered an appropriate address. The coffin was laden with a large number of beautiful wreaths sent by various friends. The grave is in close proximity to those of Sir George Macfarren, Mr. Henry Smart, and Mr. Joseph Maas.

At the Royal Artillery Concert, which took place at Woolwich, on Wednesday, the 4th ult., an admirable programme was performed under the direction of Mr. L. Zavertal:—March (from the first Suite), by Lachner; a selection from "Mignon," by Ambroise Thomas; Allen Macbeth's charming Intermezzo, "Forget me not"; Sullivan's song, "The Lost Chord," arranged as a solo for cornet, and played by Sergeant S. Jenner; Liszt's "Ungarische" Rhapsodie (No. 4), presented for the first time by the band; the Overture "L'Etoile du Nord," by Meyerbeer, and the National Anthem were among the works given. One of the most interesting features of the Concert was a new Symphony in D minor, composed by the Conductor, and performed for the first time. Mr. Zavertal has before this time shown uncommon ability as a composer, but the Symphony is a masterpiece. It consists of four movements: an *Allegro* with a short introductory *Andante*, an *Andante* proper, a *Presto* and *Trio*, and a final *Allegro con fuoco*. The third movement—the *Scherzo*—is at once joyous and graceful, and the performance made a deep impression upon the audience. The power of writing melodiously is shown in all the movements, in the *Andante* especially, while everywhere the instrumentation is managed with consummate art. The performance was most satisfactory, and the composer was applauded most enthusiastically for his work, which is worthy of being heard in other places where clever and pleasing music is, and ought to be, acceptable.

At Walthamstow, on Tuesday, the 10th ult., the members of the St. Michael's Musical Union gave their second Concert of the season. There was a small orchestra, with Mr. H. G. Coldrey as leader. The first part commenced with Mendelssohn's "Cornelius" March, which was followed by T. Mee Pattison's Cantata "May Day." The solos were sung by Mrs. A. W. Wilkinson, Mrs. G. W. Fry, Mrs. F. D. Coxall, and Messrs. E. Youngman and R. C. Pennington. Mrs. Coxall and Mr. Pennington sang the interpolated duet "Maying" (A. M. Smith), scored for the occasion by Mr. A. W. Wilkinson, Conductor of the Society. The principal feature of the second part was Anderton's Cantata "Wreck of the Hesperus," the soloists being Miss K. Horton, Messrs. J. Dowd and R. C. Pennington. The Rev. E. Ibbotson accompanied. In the miscellaneous part of the programme Gurlitt's "Marionette" Overture and Goodban's Romance "Nydia" were included. A selection from "Il Trovatore," arranged by Forberg for violin, violoncello, and pianoforte, and some songs sung by Mrs. A. J. Hands and Mrs. F. D. Coxall were also given. Mr. J. Dowd sang Piatti's "Awake! awake!" with violoncello obbligato by Mr. E. R. Conkerton. Miss Ethel Mercer (late a pupil of Mr. Wilkinson) played an Air and Variations

on the pianoforte, and the Concert concluded with a hearty rendering of Eaton Faning's "Vikings," with orchestral accompaniment. Mr. A. W. Wilkinson conducted.

The Annual Concert and Re-union of Old Pupils was given on Friday, the 13th ult., at the Mary Datchelor School, Camberwell. The programme, which was performed by the students of the advanced classes, included songs from Misses Burch, Pierce, Henshaw, Whittall, Robinson, Kitching, and Ponn; and pianoforte pieces from Misses Wheaton, Marshall, Vallance, Carr, Crean, Cross, Ascough, Foster, Jarvis, Harrison, West, and Grace Keeble. A violin solo was contributed by the Professor, Miss Werge, and some of the students, under the direction of the able Singing Mistress, Miss Bessie Cox, sang some part-songs very effectively. Not the least successful feature of the evening were the two recitations from Shakespeare, in which Misses Harrison, Kuss, Llewellyn, Oxley, and Barrett gave evidences of high intelligence and careful training. Miss Mabel Harrison as *Hamlet* and Miss Lena Barrett as *Grumio* (in the extract from "The Taming of the Shrew") deserve special commendation. During the interval the visitors were at liberty to inspect the bright and spacious class rooms, in four of which were exhibited some of the work of the art classes, a collection of paintings by the talented Art Mistress, Mrs. Thomas, and the school museum, which, though as yet in its infancy, is of no small dimensions, and contains many objects curious and instructive.

On Saturday evening, the 21st ult., the second Concert of the Tulse Hill Choral Society was given in Gresham Hall. The first portion of the programme was devoted to a performance of the "Daughter of Jairus," the solo vocalists being Madame Worrell, Mr. Henry Guy, and Mr. R. Poole. The rendering of some of the numbers gave promise of excellence, a result which is only to be expected under the guidance of such an energetic, painstaking, and able musician as the Conductor, Dr. Walmsley Little. Mr. W. Arundel Orchard and Mr. C. Jones presided respectively at the pianoforte and organ. The second part was devoted to a miscellaneous selection of vocal and instrumental music, in which the three soloists above-named were associated with Miss G. Harris, Miss Laura Malthouse, Miss C. Burditch, Miss Cutting (pianoforte), and Mr. T. E. Gatehouse (violin). One of the features of this part of the programme was a charming MS. Serenade, with violin obbligato, written and composed by Mr. Henry Guy. The Concert gave evident pleasure to the very large audience assembled, and on the whole the Society may be congratulated on its efforts.

Miss Minnie Kirton gave her sixth annual Concert on the 12th ult., in the large room attached to New Court Chapel, Tollington Park, N. Miss Kirton, who was well received, gave with excellent taste and expression Pinsuti's "Rest to the weary," and, as an encore, "Home, sweet home"; also a new song by Mr. Lovett King, "Oft I love," well received and encored; she joined Mr. Harper Kearton in Nicolai's duet, "One word," and Mr. James Budd in the old humorous duet, "Where are you going to, my pretty maid?" Miss Constance Lardelli, Madame Riechelmann, and Mr. T. D. Fitzgerald also contributed to the programme "The Toreador's Song" (Bizet's "Carmen") and Behrend's "Daddy," in brilliant style, and fairly brought down the house. This vocalist should make a success beyond a merely local sphere. Mr. J. Budd sang Molloy's "The Lads in June," Mr. Val Marriott gave a violin solo, Mr. Albert Snow a violoncello solo, and pianoforte solos were well played by Signor Ducci and Mr. W. Wright.

On Tuesday evening, the 24th ult., the Tufnell Park Choral Society gave an excellent performance of the Oratorio "St. Peter" (Benedict). The choristers distinguished themselves by meritorious efforts in the choral movements, and achieved a great success in "Praise ye the Lord," the magnificent finale of the first part. A quartet of principal singers rendered the recitatives and airs with ability. Miss Agnes Janson, in the contralto part, satisfied the most exacting of amateurs; Mr. Bridson, in the music of the title-part, has never been heard to greater advantage; Miss Bayler, a young soprano with a beautiful voice, excited the audience to enthusiasm; and Mr. Kent Sutton, by sound musicianship and true feeling, afforded assurances of becoming a most useful tenor in oratorio. With the aid of Mr. F. Lewis Thomas at the pianoforte, the stringed orchestra, comprising such players as Messrs. Halfpenny, W. H. Hann, Lewis Hann, W. C Hann, and Ernest Carrodus, gave the instrumental music with capital effect. Conductor, Mr. W. Henry Thomas.

On the 16th ult. the Clapham Choral Society closed its season with an excellent performance of Sir George Macfarren's dramatic Cantata "The Lady of the Lake," under the conductorship of Mr. Walter Mackway. The soloists were Miss Kate Fusselle, Miss Blanche Murray, Mr. Henry Guy, Mr. Musgrove Tufnail, and Mr. Ben. H. Grove. Accompanists, Mr. Sidney H. Hann and Mr. J. Percy Baker. This Society has done much good work for choral singing in the South of London during the past season. Three Concerts have been given, including a Concert-Lecture by Mr. W. A. Barrett, the Society giving illustrations of madrigals and part-songs written between the reigns of Queen Elizabeth and Queen Victoria. At the conclusion of the Concert on the 16th ult. the Choir gave their Conductor, Mr. Walter Mackway, a testimonial in token of their appreciation of his efforts, which have met with so much success.

At the third Concert of the West London Male Voice Union at the Ladbroke Hall, on the 14th ult., the Conductor, Mr. Albert Reakes, was presented with a handsome ivory and silver *bâton* suitably inscribed. The programme was well selected, the only novelty being a part-song "The King's lullaby," by Ernest Lake (words by King Charles I.), which was encored, as were also several contributions by Messrs. Bryant and Bantock Pierpoint. Mr. Ernest Lake presided at the pianoforte. The same Society gave a somewhat similar programme at the People's Palace, on the 18th ult., before a very large and demonstrative audience; the soloists being Miss May Hallam, Mr. Charles Chilley, and Mr. Albert Reakes. Mr. Ernest Lake accompanied throughout, and Mr. Albert Reakes conducted with his usual care and success.

Mr. G. Augustus Holmes, Organist of St. George's, Camberwell, gave an Organ Recital in that church on the 15th ult. The programme consisted of compositions by Hesse, Sullivan, Beethoven, Elvey, Silas, and Smart, which were given throughout in excellent style. The vocalists were Miss Lydia Davis, R.A.M., and Mr. Frank Swinford. This was the eighth and last of the season's series. At St. Mark's, Walworth, Mr. Holmes also gave an Organ Recital on the 11th ult., when the programme comprised—Festal March (Smart), Fantasia on a Theme of Handel (Guilmant), the Colonial and Indian March (Holmes), and Andante from Violin Concerto (Mendelssohn). Miss Marion Holmes and Mr. C. Constanduros sang some vocal pieces. An offertory was made afterwards on behalf of the Organ Renovation Fund.

The young pianist and composer, Alfredo Barili, a son of the late Ettore Barili, of Rome, Italy, and a nephew of the celebrated Adelina Patti, is spoken of as one of the rising composers of America. He was born in Florence, and was in his early youth considered a prodigy. At the age of ten he played the difficult "Lucia" Fantasia of Liszt in New York. In 1873 he went abroad and studied composition with Ferdinand Hiller at Cologne, and the pianoforte under F. Gernsheim, James Kwast, and afterwards, in Paris, with Theodore Ritter. Although as a pianist Mr. Barili possesses a brilliant style and a thoroughly musical touch, while his interpretations are always forcible and thoughtful, he now wisely devotes his attention to teaching and composition, having settled in Atlanta, Ga., since 1880, and where he has done no little in elevating the standard of music.

The Woodside Park Musical Society terminated a very successful season on the 19th ult., with a performance of Sir George Macfarren's Cantata "The Lady of the Lake," at the Woodside Hall, North Finchley. The soloists were Miss Eveleen Carlton, Miss Damian, Mr. Percy Palmer, Mr. J. T. Hutchinson, Mr. T. R. Johnson, and Mr. A. L. Reynolds. The chorus sang well throughout, and were supported by an efficient orchestra, consisting of strings, wood-wind, and harp, the latter ably played

by Miss Adelaide Arnold. Mrs. Williams presided at the pianoforte, and Mr. E. Halfpenny led the band. The Cantata was listened to by a large audience, whose frequent applause during the evening testified to their appreciation of the work. Mr. Alfred J. Dye conducted.

The last of the afternoon Services of the fourth series, at St. Nicholas Cole-Abbey, was given on the 8th ult., the "Hymn of Praise," by Mendelssohn, being the work performed. A number of lectures have been given since January, 1887, by several distinguished clergymen. Mendelssohn's "Hymn of Praise," 95th Psalm, 13th Psalm, and "Hear my Prayer"; Spohr's "Calvary," "The Last Judgment," and "God, Thou art great"; Weber's Harvest Cantata; Sterndale Bennett's "The Woman of Samaria"; Gounod's "Gallia"; Dr. Stainer's "The Daughter of Jairus" and "St. Mary Magdalen"; S. S. Wesley's "The Wilderness," have been given during the same period, in addition to morning services and music sung in the evenings.

At St. John's, Holborn, the "Crucifixion" was sung on the Wednesdays in Passion and Holy weeks, and on both occasions attracted large congregations. The solos, which were carefully and devotionally sung, were taken by Messrs. R. Sturt, E. Eyles, and G. Read. In the Hymns the choir and congregation sang alternately. The Rev. H. T. Coney was at the organ and Mr. C. J. Viner directed the choir. On Easter Day the Communion Office was sung to Stainer in A, the Anthem was "God hath appointed" (Tours), Stainer in B flat being used for the Evensong Canticles. A feature at the service on Easter Eve was the dedication by the Bishop of Brisbane of a very fine carved and gilded triptych which has just been presented to the Church.

On the 17th ult. Mr. H. Dean, Organist of Holy Trinity, Stroud Green, gave a Concert in the Iron Room adjoining the Church. He was assisted by Miss Margaret Hoare, Miss Marie Middleton, Mr. Reginald Groome, Mr. Pelham Rooff, the Stroud Green Orchestral Society (of which he is the Conductor), and a few professional friends. The programme included the Overture to "The Bohemian Girl," Sullivan's "Graceful Dance," Taubert's "Liebesliedchen," with oboe solo (Mr. Haynes); and a selection from "Faust." "The Lost Chord" (cornet solo by Mr. W. Short) completed the instrumental part of the programme. Miss M. Hoare, Miss Middleton, Mr. R. Groome, and Mr. Pelham Rooff were the vocalists.

The Civil Service Vocal Union gave an eminently successful Ladies' Concert in the Great Hall of Cannon Street Hotel, on Thursday evening, the 12th ult., under the conductorship of Mr. J. H. Maunder. Special mention may be made of the refined reading of Mr. W. G. Cusins's "Venetian Boat Song," and of the Conductor's spirited "Thor's War Song." A very cordial reception was accorded to a new Cantata, "The Festival" (Ballad of Haroun Al Raschid), composed by Dr. Bridge, who accompanied his work at the pianoforte. The principal soloists were Mr. Herbert Reeves, Mr. George Micklewood, Mr. Bantock Pierpoint, Mr. H. W. Schartau, Mr. G. T. Miles (harp), and Mons. Victor Buziau (violin).

A Concert was given at St. James's Hall, on the 17th ult., in aid of the funds of the Postman's Rest and Convalescent Home, Brighton. The following ladies and gentlemen kindly volunteered their services: Madame Antoinette Sterling, Madame Minnie Gwynne, Miss Bertha Moore, Miss Eleanor Rees, Madame Berta Foresta, Madame Evans Warwick, Mr. F. Barrington Foote, Mr. Dalgety Henderson, Mr. Lucas Williams, Mr. H. J. Russell; pianoforte, Mr. Kuhe; violin, Miss Clara Titterton and Mr. T. Adamoroski; violoncello, Mr. Leo Stern. The Marquis de Leuville recited an original poem. Mr. F. R. Kinkee acted as accompanist, and the band of the telegraph boys played some operatic selections.

On the 12th ult. Mr. J. H. E. Ashworth, Organist of St. Margaret's, Wandsworth Common, gave his first Popular Concert in St. Andrew's Hall, Balham, at which he directed a very creditable performance of Beethoven's C minor Symphony and Schubert's "Rosamunde" Overture. The orchestral parts were represented by two grand pianos and a large American organ. Mr. Ashworth, in his prospectus, deprecated any comparison with an orchestral performance, but sought, with such means as were at his disposal, "to make more familiar the finest instrumental works of the great musicians." Madame Ashworth, Madame Rich, and Mr. Ager Grover contributed some vocal pieces.

The Christ Church, Streatham Hill, Choral Society brought its season to a successful close by a Concert on the 13th ult. The programme included Mendelssohn's "Hear my prayer," Bennett's "May Queen," and a miscellaneous selection, the solos being rendered by members of the Society. Mr. John C. Ward conducted in his usual style, and contributed a solo on Wheatstone's concertina. Mr. A. Court gave an excellent rendering of a new song, "The Warrior's Farewell" (Clementine Ward). Miss Ward also met with a hearty reception for her singing of Paul Rodney's "Calvary" and Parker's "At my window." Miss Fitch presided at the pianoforte.

An interesting Concert was given on the 3rd ult. at the Congregational Schoolroom, Lordship Lane, Wood Green. There was an orchestra of twenty performers, and a number of soloists, both vocal and instrumental. The orchestral performances included the Overture to "Le Nozze di Figaro," the Andante from Haydn's "Surprise" Symphony, and a selection from Handel's "Samson." A distinct feature in the programme was the clever delivery of solo numbers by Miss May Sullens (pianoforte) and Master Kennith Sullens (violin), aged seven and eight years respectively, which elicited well-deserved applause. Mr. Sullens was an able Conductor.

A very successful Concert was given in Enfield, at the Bycullah Athenæum, on the 11th ult., by the members of the Enfield Musical Society, under the conductorship of Mr. John C. Ward, when Callcott's Cantata "The Golden Harvest" was performed in a manner highly creditable to all concerned. Solos were given during the evening with great success by Mr. Henry Guy, Miss Cocks (violin), Mr. C. H. Allen Gill (violoncello), Mr. H. Stanley Hawley (pianoforte), and some members of the Society. The other items performed by the choir were the part-songs "When Allen-a-Dale went a-hunting" (Pearsall) and "You stole my love" (Macfarren).

Mons. Eugène Gigout gave, on the 19th ult., a very successful Organ Recital at the City Temple. Among the chief items of the programme we may mention especially Mendelssohn's Sonata in F, Boellmann's Offertoire on Christmas Hymns, and Gigout's "Marche funèbre." Another Recital was given by the same artist on the 21st ult., at the Bow and Bromley Institute, where he played his Communion, Boëly's Piece in G minor, Dubois's Toccata, and Mendelssohn's Sonata in A; whilst he improvised in a very artistic manner on the "March of the Men of Harlech." Hearty applause greeted him after each piece.

On the 17th ult. Mr. Charles Lawrence, Mus. Bac., Oxon., Organist and Choirmaster of St. Alban's Church, Streatham Park, gave his second Concert at the Schools, Mitcham Road, Streatham, in aid of the Organ Fund for St. Alban's Church. The programme included F. H. Cowen's Cantata "The Rose Maiden." The chorus, consisting of about fifty voices, sang with great precision. The soloists were Miss Annie Lawrence, Mrs. Turney, Mr. Harry Stubbs, and Mr. Frank May. Mr. Hubert Hunt presided at the harmonium, and Miss Carr and Mr. Lawrence were the accompanists. The programme also included some part-songs and other vocal and instrumental music.

At St. Barnabas', South Lambeth, during Evensong on Easter Day, Schubert's "Song of Miriam" was sung by the choir, reinforced by members of the Choral Society, assisted by an orchestra of eighteen performers. The Canticles were sung to Tours in F. Mr. Arthur Powell presided at the organ and Mr. Fred. W. Lacy, Organist and Choirmaster of the church, conducted. After morning service the Vicar, the Rev. W. Walter Edwards, presented Mr. Lacey, on behalf of the clergy, churchwardens, and members of the choir and Choral Society, with a very handsome silver-mounted ebony *bâton*, in recognition of his services.

A very successful performance of Farmer's "Christ and His Soldiers" was given at the St. John-at-Hackney Grammar School, Clapton, on the 17th ult., in aid of the Bishop of Bedford's East London Church Fund. The choir boys of the school were assisted by the choir of St. Andrew Undershaft and other friends, and numbered over fifty voices. Miss Lavinia Walker and Mrs. Crossley were the soloists. Mrs. Wallis presided at the pianoforte, and Mr. J. H. Wait at the American organ. Mr. W. M. Wait (Organist, &c., at St. Andrew Undershaft, and Choirmaster at the Grammar School), conducted.

A Concert was given at Gresham Hall, Brixton, on Monday evening, the 23rd ult., in aid of the Choir Boys' Fund of St. Saviour's Church, Herne Hill Road. The first part of the programme was confined to sacred music, performed by Miss Patten, Miss Annie Wilson, Mr. Reginald Groome, Mr. R. F. Roberts, Mr. Harry Ward, Mr. Arthur Spittle (violin), Mr. Arthur Lake (organ), and Mr. Herbert Lake (pianoforte). The last-named gentleman, who is the Organist and Choirmaster at St. Saviour's, also conducted some choral music sung by the augmented choir of sixty voices.

Dr. Mackenzie has undertaken the duties of the Conductor of the Choral and Orchestral Classes at the Royal Academy of Music. This work in no way interferes with the labours required of the Principal, and his special knowledge and ability will be greatly to the advantage of the studies pursued by those classes. Dr. Mackenzie has also been unanimously elected Vice-President of the Glasgow Choral Union, and, among other honours recently conferred upon him, it may be mentioned that he has been made corresponding member of the Instituto Reale di Firenze, one of the most important Musical Societies in Italy.

The St. Stephen's Choral Society, Clapham Park, gave a very successful Concert to a large and appreciative audience, on the 4th ult., at the Balham Baths. The programme included Van Bree's Cantata "St. Cecilia's Day," and a miscellaneous selection of part-songs, ballads, and instrumental music. The solos were sung by Miss Mary Beare and Mr. Donnell Balfe. Mr. A. E. Rowarth (violin), Mrs. Rowarth and Mr. Arnold Russell (pianoforte) rendered efficient service, and Miss Starkey was a most able accompanist. The Conductor was Mr. J. H. Olding, A.C.O.

Mr. B. Vine Westbrook, F.C.O., gave a Recital on Tuesday, the 10th ult., on the new organ, built by Mr. W. Samuel, of Dalston, at All Saints' Church, Buxton Street, E. His programme included Mendelssohn's Sonata, No. 1, Bach's Prelude and Fugue in C minor and the "Giant" Fugue, two movements from Handel's Sixth Organ Concerto, and the Introduction and First Movement from his Grand Concerto in A. The organ, built on the tubular pneumatic principle, is a beautiful instrument, and the Recital was greatly appreciated. The vocalist was Mr. G. E. King.

The Bristol Musical Festival, with Mr. Charles Hallé as Conductor, is fixed for the week beginning October 15 next. The following works will be performed: Gluck's "Iphigenia," Mackenzie's "Rose of Sharon," Berlioz's "Romeo and Juliet," Sullivan's "Golden Legend," Mendelssohn's "Walpurgis Night," and Handel's "Messiah." There will be two miscellaneous Concerts. The following principal artists have already been engaged: Madame Albani, Madame Trebelli, Madame Patey, Mr. Edward Lloyd, Mr. Banks, and Mr. Santley.

Under the somewhat odd title of "Pan to Pinafore," an amusing and instructive entertainment was given by Mr. John Radcliff, the well known flautist, and Madame Pauline Rita (Mrs. Radcliff) in St. James's Banqueting Hall, on the 12th ult. It took the form of a chatty lecture on the history of the flute from the earliest times, with illustrations on various curious and obsolete instruments, in the manipulation of which Mr. Radcliff displayed great skill. The vocal selections by Madame Rita afforded the necessary variety to the entertainment.

The Kyrle Choirs, under the direction of Mr. F. A. W. Docker, gave a performance of "The Messiah," on the 11th ult., in St. Mary's Church, Somers Town. Soloists: Mrs. Butterworth, Miss Ellen Cooper, Mr. Reginald Groome, and Mr. James Blackney; and on the 18th ult. a performance of "Elijah," in St. Mary's Church, Spital Square, E. Soloists: Miss Anna Roeckner, Miss Ellen Cooper, Mr. Ager Groom, and Mr. Albert Oran. Mr. E. H. Turpin accompanied on the organ.

At the Manor Rooms, Hackney, Mr. Duncan Finlay gave his thirteenth annual Concert on the 12th ult. A varied programme was presented by the following performers:—Miss Ada Loaring, Madame Hadingham, Miss Dews, Miss Minnie Laurie, Miss Ada Fuller (violin), Mr. Joseph Hay, Mr. T. P. Trounce, Mr. Leo Stormont, and Mr. David Davies. The accompanists were Madame Hadingham, Messrs. J. Loaring and W. Amies King. Dr. W. H. Rowe recited.

The Stock Exchange Male Voice Choir gave a Smoking Concert in the Great Hall, Cannon Street Hotel, E.C., on Tuesday evening, the 17th ult. The chair was taken by Mr. J. F. H. Read, the well-known musical amateur and composer. The programme consisted of songs, part-songs, glees, and, in the instrumental department, two violin solos, *Andante* and *Finale* from Concerto (Mendelssohn), and "Saltarello" (Alard); a pianoforte solo, "Wanderstünden" (Heller), completed the programme.

Miss Alice Gomes' Concert at the Princes' Hall, on Thursday afternoon, the 26th ult., was well and fashionably attended. The programme was miscellaneous, and contained nothing of musical importance. The Concert-giver gave a charming rendering of Weber's "O Fatima," Gounod's "Entreat me not to leave thee," and other vocal pieces, and received valuable assistance from Mrs. Hutchinson, Miss Hope Glenn, Mr. Piercy, Mr. Thorndike, and Mr. Coenen.

Mr. H. W. Weston, F.C.O., gave a Recital at Balham Parish Church, on Easter Sunday, after Evensong, to a large congregation. The programme included a new "Tempo di Minuetto," played by the Organist for the first time. The same gentleman gave three Recitals on the great organ at the Crystal Palace, on Easter Tuesday; and on Saturday, the 7th ult., produced three of Mozart's Sonatas for organ, two violins, and bass, with an excellent selection of other works, at a Recital at St. Barnabas', Kentish Town.

Mr. Arthur Walenn's Evening Concert, on Wednesday, the 11th ult., at the Athenæum, Camden Road, was very successful. The performers were Miss Douglas, Madame Belle Cole, and Mr. John Bridson; Miss Dorothea Walenn and Master Gerald Walenn (violin), Mr. Arthur Walenn (viola), Mr. Herbert Walenn (violoncello), and Miss Nellie Chaplin and Mr. H. W. Thatcher (pianoforte). The programme included works by Rheinberger, Dittersdorf, Dvorák, Gounod, and other composers of eminence.

On Sunday afternoon, the 8th ult., the choir of St. John's, Waterloo Road, S.E., gave a performance of Sir Julius Benedict's Oratorio "St. Peter." The soloists were Master Warren, Miss Jennie Bawtree, Mr. Joseph Gostick, and Mr. Frederick Winton. All did their work well, and the choruses were very creditably rendered. Mr. Henry J. B. Dart supplied the organ accompaniment and conducted. The spacious church was well filled, and the service was greatly appreciated.

On Thursday evening, March 29, an excellent rendering of Stainer's "Crucifixion" was given by an augmented Choir at St. Mary's Church, Berkeley Square, W., Mr. C. H. Tonking presiding at the organ and Mr. John E. West (Organist and Choirmaster of the Church) conducting. The solos were efficiently rendered by Messrs. T. Peake and Herbert E. Budge, and the church was well attended on the occasion.

During the last term a series of Lectures and Recitals was given at the Guildhall School of Music with so much success that a similar course has been arranged by the Principal, Mr. Weist Hill, for the present term. On Friday evening, the 20th ult., Mr. W. Henry Thomas inaugurated the series by lecturing upon Sight Singing, a branch of the art with which he is identified at that Institution.

A successful Concert was given, under distinguished patronage, at the Forest Hill Baths, on the 12th ult., when

a most attractive programme was provided by the following performers:—Miss Alice Gomez, Miss Amy Avant, Miss Jessie Hotine, Mr. Alfred Nicol, Mr. J. Dalgety Henderson; Herr Posnanski (violin), Herr Georg Engel (violoncello), Mr. T. Avant (pianoforte), and Mr. Alfred Allen, the latter officiating as accompanist.

It has been decided to close the Macfarren Scholarship Fund on the 19th inst., by which time it is anticipated that the subscription list will amount to about £1,400. As soon as it is known what is the actual amount that will be available, the General Committee, which includes the names of over 200 prominent musicians, will be convened, in order to determine the conditions of the Scholarship.

Mr. Carl Armbruster commenced a series of seven Lectures at the Royal Institution on the 14th ult. The "Later Works of Richard Wagner" form the theme of the discourses, which are illustrated with musical examples by Miss Pauline Cramer, Miss Marguerite Hall, Miss A. Elsner, Mr. William Nicholl, Mr. B. H. Grove, and the Lecturer.

On Sunday afternoon, the 8th ult., the banner of the South Essex Auxiliary of the London Sunday School Union, won by the Choir of the school belonging to the Church, was formally handed over to the school. The Choir also presented their Conductor, Mr. J. B. Mellis, with a beautiful silver-mounted ebony *bâton*.

A performance of Handel's "Messiah" was given on Good Friday at the Wesleyan Chapel in Oakley Place, Old Kent Road. The soloists were the Misses Hattie Hickling and Kate Milner, with Messrs. J. Heald and F. Bevan. Mr. Thomas Manger conducted the work, and a complete band was led by Mr. Hubert Lawrance of Lewisham.

Miss Alice Aloof, having obtained high awards as a dramatic student, gave a Recital at Gresham Hall, Brixton, on Wednesday evening, the 11th ult. She displayed genuine dramatic instinct in her various selections, which were interspersed with pianoforte solos.

The members of the Mile End Road Congregational Church, on Tuesday, the 3rd ult., presented Miss Annie E. Holdom with an illuminated testimonial and floral album on the occasion of her retirement from the office of Organist and Choirmistress.

The new building for the Royal College of Music will be erected on the site of the Conservatory adjoining the Royal Albert Hall. A broad road will run between it and the new Imperial Institute, and the new College will form another entrance to the Royal Albert Hall.

Handel's "Messiah" was given in the New Congregational Church on Good Friday evening, by the Forest Gate Choral Society. Conductor, Mr. J. B. Mellis. The soloists were Miss L. H. Lawrence, T.C.L., Miss Spencer Jones, A.R.A.M., Mr. E. Branscombe, and Mr. Stanley Smith.

At the competition of Prize Choirs held at the City Temple, on the 18th ult., under the auspices of the Sunday School Union, the Forest Gate Choral Society were successful in winning the second prize.

The new organ in the Woolfold Wesleyan Chapel will be built by Messrs. Alexander Young and Son. It will be a two-manual organ of twenty-two stops, with six composition pedals.

REVIEWS.

The rise and development of Synagogue Music. By the Rev. Francis L. Cohen. [Wertheimer, Lea and Co.]

This is the text of a Lecture delivered at the Anglo-Jewish Historical Exhibition, held at the Royal Albert Hall in May, 1887. The substance of the discourse is summed up in the statement that the music of the Synagogue varies in age from that which was heard in the wilderness during the forty years of wandering to that on the manuscript of which the composer's ink is not dry. The whole of this will not be formed on our system, nor even be derived from similar causes, emotional or artistic. The rise and development may be divided into five unequal periods—(1) to the fall of Jerusalem; (2) thence to the ninth century of the Christian era, during which interval the essential and general portions of the Jewish Liturgy became settled and the older chants and tunes produced; (3) from the ninth to the sixteenth century, when the later poetical portions of the Liturgy were composed, and the majority of the traditional melodies received their present forms; (4) from the sixteenth to the nineteenth century, a period of deterioration; and (5) the last fifty years, with the moulding of Synagogue music on artistic lines. These several points are brought out in the most interesting manner by the author. Certain of the ancient and traditional Hebrew melodies were performed when the Lecture was delivered, some of which are given in musical notes in the text. The facts gathered together are attractive to musicians, and as the subject is ably treated, it is a pity that the Lecture form was not abandoned in favour of a style more consistent with historical demands. Perhaps in time to come the author may be induced to expand his notes into a treatise of dimensions better worthy of the dignity of the theme.

Duo Concertante. For Pianoforte and Clarinet, or Violin, or Viola. Composed by Charles Harford Lloyd. [Novello, Ewer and Co.]

This duet is especially welcome in either of its forms, but especially for the clarinet arrangement, which was the original state of the work. There is a large literature of music for the clarinet, though it is but little known. Besides Mozart and Weber, whose works are familiar to performers and amateurs, there is music by Spohr and Lindpaintner worthy of being revived. As a rule, however, players of the clarinet seem to prefer *ad captandum* pieces—variations, such as "Home, sweet home," or the "Blue bells of Scotland"—to classical works, because they can secure a firm hold on the sympathies of an audience by like demonstrations, and also because such things require little preparation. The serious writers study the instrument and its capabilities, and require reciprocity from those who would perform their works. Such compositions as that of Mr. Lloyd ought to be encouraged, as tending to bring back players to a right understanding of their duties. The Duo is admirably written for both instruments, and although the composer has provided an alternative arrangement for the violin or viola, each of which is worthy of the notice of players upon those instruments, it would seem, upon careful perusal of the music, that its best efforts would be obtained from the wind instrument in conjunction with the pianoforte. As music it is earnest, well designed, and spontaneous, and being of graceful character and of moderate length it ought to become a favourite in the concert-room.

William Bracewell's Tutor for the American Organ and Harmonium. Written by his daughter, Alice Goddard Bracewell. [W. Bracewell.]

Despite the paradox which appears on the title-page of this work, there is much that is useful within the pages to those who would like to learn to play the American organ or the harmonium a little. They are both "modern instruments," we are told in the preface, "especially the former," and for them much music has been written. William Bracewell, or his daughter who wrote the book, falls foul of the "elementary works which one by one have been introduced to the public." William Bracewell, or his daughter who wrote the book, divides the writers of elementary treatises into two classes. Of the first class "it is manifest that the author is more acquainted with the pianoforte than the organ," a somewhat sweeping assertion against the "author" of a whole class of books. The second class does not please him either, although "they are written by persons of great musical ability, but whose talent would shine more in the writing of a four-part fugue, the composition of an anthem, or the setting of music to the Te Deum, than in the construction of a tutor."

The only book, of course, is that written by William Bracewell or his daughter. It is intended for harmonium and organ students possessing no previous knowledge of music. This is an advantage in favour of the book, for the users will not be able to judge too critically of the style in which it is written, nor too severely concerning certain of the exercises furnished by Mr. Bracewell, or his daughter who wrote the book.

Three Hundred and Fifty Hymn-Tunes, &c., selected from various sources. By Gilbert H. W. Harrison. [Norwood: Robert Rippon.]

With the memory of the number, variety, and excellence of the Hymn-books recently issued still fresh in the mind, it is difficult to perceive the reason for the appearance of the present publication. There are no new tunes to distinguish the book greatly among its kind, the best of the popular melodies have appeared in other works, and besides there are peculiar features in the collection which, of themselves, tend to limit the chances of a wide acceptance. In the first place, the words are for the most part wanting. In the second, the collection of tunes is disfigured by the appearance of many adaptations of melodies and parts of melodies which have already done duty in association with secular words or ideas. In the third place, the book is not equal with modern desires, as it contains a number of fossil tunes like "Hotham" (237), "Vital Spark" (140), "Here we suffer" (164), several of Dr. Gauntlett's vulgarisations of dignified tunes, and adaptations from part-songs or glees, and the "curly" perversions from Daniel's Psalter. These are unworthy of any modern Hymn-tune book for whatever purpose it may be designed. The absence of explanation leaves that purpose still undeclared. Perhaps it was incapable of justification. The pages are printed from transfer plates, clearly and legibly, and it is issued in a cheap form—namely, at the rate of one hundred tunes for a shilling.

The Psalter, as used in Lincoln Cathedral. By John M. W. Young. [Lincoln: George Gale.]

This is the second edition of a book originated some forty-two years ago by its author. Many alterations and improvements have been made, such as appeared to be necessary after a close daily observance extending over many years. Systems of pointing the Psalms vary in different places, and while each claims to possess special merits founded upon the defects of other works of like kind, all profess to have but one object—that of securing good chanting in the service. Many of the peculiarities of the several pointed Psalters arise from the author's notions as to the Syntax of the sentences, or his desire to accommodate the division of the words to some principles of doubtful or unsubstantial authority. Mr. Young gives a series of directions as to the manner of chanting, which are certainly based on common sense. In many of the verses it would seem that his directions as to the "halting point" in the recitation bars, make it a little too far away from the inflection, and it could not unfrequently occur that words important to the sense would lose some of the accent necessary. The employment of words of more than one syllable, such as "persecute" in Psalm VII., v. 1, for the first half of the bar after the recitation, would be difficult for any but the most perfectly trained choirs. Still, on the whole, the plan is sensible and the Psalter might with advantage be adopted in places where none is now used.

Handbell Ringing. By C. W. Fletcher. [J. Curwen and Sons.]

Handbell ringing is a very old English pastime. In the "Wooing song of a Yeoman of Kent his son," when, for the benefit of the lady to whom he is addressing himself, the lover enumerates his accomplishments, he says:—

> I can bravely clout my shoon,
> And I right well can ring a bell.
> Wherefore, cease off, make no delay,
> And if you love me love me now,
> Or else I'll seek some other where,
> For I cannot come every day to woo.

The present is one of the very few modern attempts to offer the elements of instruction in the art, and it will be found useful to those who think of continuing the old English custom by new efforts. A complete description of the most convenient arrangement of the bells for rapid execution, the requirements of the players, the method of striking, tunes to be played in harmony or divided melody, and other matters more or less valuable. One of the tunes given is Knight's "She wore a wreath of roses." This has been possibly introduced by arrangement, for it is still copyright. There is an A misprinted for C in the last bar but one on page 41 in this tune.

Sonata in E minor, for the Organ. Op. 37. By Charles W. Pearce. [London Music Publishing Company.]

We have more than once drawn attention to the clever organ music of Dr. Pearce, and this Sonata cannot be regarded otherwise than as a remarkable work, though the composer has lowered the dignity of his art by putting it before the world as it stands. The introduction and treatment of two ancient hymn tunes generally associated with the Advent season is of course legitimate enough, but not content with this he labels passages with texts, such as "The kingdom of Heaven is at hand," "One mightier than I cometh," "The distress of nations," "The trumpet sounds," "Fall on us, cover us," &c., the design being evidently to produce a realistic picture after the fashion of our old friend "The battle of Prague." That Dr. Pearce should stoop to this kind of thing is at once sad and surprising. Looked at as abstract music, the Sonata is necessarily disjointed, but the middle movement, intended to suggest the Incarnation, contains some excellent writing in the most modern style. In his next effort we hope to find that Dr. Pearce has left the field of claptrap to less talented composers.

The Groundwork of Music. By C. Webster. [Edinburgh: Oliver and Boyd.]

The author has arranged his labours so as to form two books. The first deals with "Graduated work for pupils upon Clefs, Time, Scales, Keys, and Intervals, with a few Concise Notes upon each subject." The second is set apart for "Fifty and five Miscellaneous Examination Papers (including 594 Questions)," upon the same matters as are treated of in the first part, with the addition of technical terms used in music. The work, which is "not intended to supersede the standard modern books upon 'Theory,' but to aid in understanding and remembering them," will be more useful to teachers as a guide to the form and variety which may be imparted to elementary lessons, than to students who desire to begin at the beginning. It plunges at once *in medias res* without preliminary explanations; therefore it does not deal so much with the groundwork of music as with a superstructure with scant foundation.

Songs of a Summer's Day. (Op. 8.) Four Vocal Duets. Words and Music by Frank J. Sawyer, Mus. Doc., Oxon. [Novello, Ewer and Co.]

This is a pleasing series of four gracefully written duets for treble voices, entitled respectively, "Dawn," "Noon," "Twilight," and "Night." There is a complete contrast in the pieces, though brightness of treatment and lively melody characterise them all. The accompaniments most happily enforce the spirit of the several themes. The "Dawn" opens tranquilly, but soon assumes a more joyous aspect; "Noon" by the brook, is charmingly dealt with; "Twilight" is involved in mysterious sounds conveyed by the occasional use of diminished fifths with an admirable, though daring effect; and "Night" brings us into the midst of a fairy revel. The voice parts are cleverly, yet spontaneously, designed; and it is certain that those who will take the trouble to study them will be glad for the knowledge and pleasure they will bring.

George Frederick Handel. By J. Cuthbert Hadden. Biographies of Great Composers. [W. H. Allen and Co.]

To the making of biographies there is no end. The popular interest for musical history is being met on all sides in a variety of ways, good, bad, and indifferent. The "handy-book" form is being worked out in all possible forms. The first of a possible series of "Biographies of Great Composers" begins not improperly with Handel. His new historian, J. Cuthbert Hadden, brings no new facts to light, but the old facts are told in a pleasant way. All controversial points are carefully avoided, and the character of the man as well as his music are matters which have been most temperately dealt with. The book is pleasant and readable. A portrait, copied from an engraving, given as a frontispiece, is the least artistic feature of the publication.

The Italian Registers. By Frederick Helmore. [Masters and Co.]

In this small pamphlet of some thirty-six pages there are many valuable remarks concerning the management of the three Registers of the Voice, designated in Italian "Voce di petto, voce di gola, and voce di testa." They are the outcome of a long experience, and may be read and studied with profit even by teachers, as well as by the taught. Mr. Helmore has no very high opinion of the koo-koo syllables employed for vocal exercises, but he attempts to prove too much when he proposes (p. 23) what he calls an amusing experiment, "Place," he says, "Bottasini (*sic*) and Norman-Néruda behind a screen, and there will be occasionally the same difficulty in distinguishing the double bass from the violin." This is absurd, and will do much to lessen the value of a work otherwise marked by shrewdness and commonsense.

Christian the Pilgrim. Sacred Cantata. By Wilford Morgan. [Morgan and Co.]

In this adaptation of the main incident in the immortal story by Bunyan, "The Pilgrim's Progress," the author of the libretto, the late Arthur Matthison, has kept in mind the important need of dramatic contrast. The composer has intensified this quality by the character of his music, and has produced a work which has many of the elements required for popularity. His recitations are bold and emphatic, his arias melodious and pleasing, and the choruses are well written and effective. These qualities are all obtained without resorting to difficulties in device and treatment. The passages are easy enough for an ordinary choir to be able to read straight off. Such difficulties as exist are to be found in the accompaniments, and these, while they serve every purpose, need not daunt the most modest of players.

Three Pieces for the Pianoforte. By Walter Porter. [Novello, Ewer and Co.]

There is a degree of finish and elegance in these pieces which will recommend them strongly to pianists of refined tastes. No. 1, in F, is a gavotte, and though the gavotte form may be regarded as almost exhausted, Mr. Porter has managed to impart some freshness to his example, the chromatic opening of the principal subject at once arresting attention. The re-appearance of a few bars of the trio just before the close has a very Beethovenish effect. Nos. 2 and 3 are Impromptus in B minor and E flat respectively. The first of the two is a lively little piece in 6-8 time, with a somewhat rustic flavour; the other is more sedate and has the character of a song without words. All three pieces are pleasing as well as simple, but we must give our preference to the gavotte.

Three Children Sliding; A Ryghte Merrie Geste; The Snow-white Doe. Humorous Part-Songs. By W. W. Pearson. [Novello, Ewer and Co.]

That humorous music need not be vulgar the great masters from Haydn onwards have frequently demonstrated. The verses which Mr. Pearson has chosen in these compositions are nonsensical enough, but the music in each instance is worthy of consideration for its artistic qualities. Moreover, it is not remarkable for simplicity; the florid style of some of the old glee writers is caricatured with capital effect and only singers accustomed to this kind of music could render justice to these part-songs. As to which is the best of the three, opinions may differ; but we give our preference to "The Snow-white Doe," in which the well known hunting song rhythm is happily travestied.

Magnificat and Nunc dimittis in F. By J. Baptiste Calkin. [Novello, Ewer and Co.]

This is one of the best settings of the evening Canticles, for ordinary use, we have met with for some time. The music is flowing, elegant, and melodious, without being in the slightest degree trivial, and modern without extravagance. Perhaps the most original point in the service occurs at the very end, where an unexpected second inversion of the triad of A major is resolved on the dominant ninth of the original key. The effect of this is very bold and striking.

Polonaise in A; Caprice in D flat; Reverie in B. By Frederic W. Clarke. [Novello, Ewer and Co.]

These pianoforte pieces are, unfortunately, posthumous publications. We say unfortunately, because the composer was evidently possessed of far more than average ability. The principal subject of the Polonaise, with its bold and free yet perfectly legitimate harmonic transitions, proves the freshness of his ideas. This piece is the most ambitious and, on the whole, the most original and effective of the three. The Caprice may possibly recall the favourite Arabesque of Schumann, but it is none the worse on that account, and the Reverie is an elegant and pleasing trifle. All three are written in a style indicating that the composer was a master of his instrument.

If Doughty Deeds. By C. Lee Williams. Novello's Part-Song Book, Second Series. *If Doughty Deeds.* By Gerard F. Cobb. The Orpheus, New Series. [Novello, Ewer and Co.]

It is interesting to compare these two settings of Graham of Gartmore's verses. The first-named is for mixed voices and is a remarkably bright and spirited part-song certain to win high favour with choral societies. The other is for male voices only and Mr. Cobb has to some extent adopted the style of our English glee writers of a century ago. The *soli* passages are more modern and so is the effective *Coda*. The composer has provided a well written pianoforte accompaniment, obbligato.

Pieces by Handel. Arranged for the Organ by W. J. Westbrook. [Weekes and Co.]

Dr. Westbrook is a veteran in the art of transcription, and his name is generally a criterion of excellence. The present book contains eleven of Handel's most familiar airs and choruses from "The Messiah," "Samson," "Solomon," "Judas," &c. There is no unnecessary piling up of difficulties, and the only fault we can find with the arrangements is that the division of the notes between the two hands is not indicated as clearly as it might be. Students who use the original edition of Mendelssohn's organ works are frequently perplexed from a similar cause.

The Syrens of the Sea. Words by Walter Parke. Music by Florian Pascal. [Joseph Williams.]

The author of the words has selected a theme for his verses which has done duty over and over again since the days of Virgil. He has been successful in one respect. He has inspired the composer to write some very graceful music in his Cantata far more original than the subject with which it is associated. It is set for soprano solo, female chorus, and orchestra. The vocal parts are very good, and the pianoforte arrangement suggests some degree of delicacy of colour.

Twilight. A Glee. By Joseph L. Roeckel. [Novello, Ewer and Co.]

An excellent piece of part-writing, well laid out for the voices, and likely to be extremely effective when well sung. It is a "glee" only in name, as it possesses none of the characteristic qualities required in that form of composition, the chief of which are contrasted movements and independent melodiousness in the several voice parts. It is of some degree of novelty in construction, being a part-song in Rondo form, with a *Coda*, and is clever enough and striking enough to suggest a fresh departure in the treatment of the part-song.

Six Romances for the Pianoforte. By G. A. Macfarren. [Edwin Ashdown.]

Any posthumous publications by the late revered Principal of the Royal Academy of Music cannot fail to command attention and interest. These Romances, which have been edited and fingered by Mr. Walter Macfarren, are brief and easy sketches, written with the utmost refinement of manner, and in style may be said to be a compound of Mozart and Mendelssohn. Better models of course young players could not have, and we recommend the series to the notice of teachers as being thoroughly sound and healthy music.

Festival Te Deum in C. By C. Warwick Jordan. [Novello, Ewer and Co.]

Though designed for festival use, this Te Deum is by no means laid out on an elaborate scale. Indeed, the voice parts are remarkable for being almost throughout either in the first species of counterpoint, note against note, or else in unison. The accompaniment abounds in bold trumpet-like phrases, and there are *ad lib.* parts for brass and drums. Parish choirs will find Mr. Jordan's setting of the Ambrosian Hymn well within their means.

Children's Festival Service. For school anniversaries and other festal occasions. Compiled by the Rev. S. Childs Clarke, M.A. Music by Arthur H. Brown. [J. Curwen.]

This is a well-selected series of Prayers and Hymns, with tunes selected or composed by Mr. Arthur H. Brown, of Brentwood, such as children can readily sing. Considerable judgment has been exercised in the choice of words, and the whole service is compiled in an acceptable form. The tunes are printed in accepted and in Tonic Sol-fa notations.

Two Compositions for the Organ. By Walter Porter. [Novello, Ewer & Co.]

These little pieces would make suitable and pleasing opening voluntaries. The composer appears to have a fund of melody at his command and he writes in a refined and musicianly style, not unworthy to compare with Henry Smart, who may be said to have founded our English school of organ music. Mr. Porter might try his hand at compositions of a more ambitious nature.

Transcriptions for the Organ. By Arthur Boyse. Nos. 1 to 7. [Novello, Ewer and Co.]

The object of the author of these arrangements seems to have been to provide a series of melodious little pieces for comparatively elementary players. Four of the seven numbers are transcriptions of some of Schumann's charming trifles for pianoforte. They are neatly effected and, granting that arrangements are legitimate, are worthy of much commendation.

Scherzetto in G major. For the Pianoforte. Composed by Arthur O'Leary. [Novello, Ewer and Co.]

This fanciful little trifle, by a composer already well-known to classical pianists, is a welcome contribution to the rapidly-increasing store of thoughtful pieces by English writers. The graceful passages lie well under the hand; and, apart from its intrinsic attraction, the Sketch will be found an excellent study for touch and phrasing.

Original Air, with Variations, for the Organ. By J. G. Pearson. [Novello, Ewer and Co.]

The composer of this piece has shown that he knows how to produce effects by comparatively simple means. Florid work for solo stops always tells well with general listeners, though it may be perfectly easy. Mr. Pearson's air is pleasing, and the five Variations are well contrasted. The close, however, is rather commonplace.

And suddenly there came a sound. Anthem for Whitsuntide. By John Layland. [Novello, Ewer and Co.]

The composer has studied the capacity of ordinary parish churches in this little Anthem. It is studiously simple and consists of several short sections, after the manner adopted by Child, Clark, King, and other eighteenth century composers. The *Amen* at the close might be omitted with advantage, as there is nothing of a prayerful nature in the words.

Rest. Song. Words by Miss Florence Tylee. Music by F. Alban Barraud. [Novello, Ewer and Co.]

A well-written and melodious song, set to some very expressive words. In the hands of a capable vocalist much effect might be produced by the performance.

My Love. A Four-part Song for Men's Voices. By J. T. Musgrave. [Novello, Ewer and Co.]

This is a remarkably pretty part-song, which would be original if Hatton had not written "When evening's twilight."

Office for the Holy Communion, in G. By the Rev. W. Claxton. [Novello, Ewer and Co.]

This is an excerpt from a complete service, the music being simplified for the use of parish choirs. In its present form it is an extremely easy and unaffected setting of the Eucharistic Office, though for the sake of effect the organ frequently moves independently of the voices. The latter are chiefly in unison, occasionally dropping into plain harmony.

Naumann's History of Music. [Cassell and Co.]

Those who neglected to supply themselves with this generally excellent work, can repair the omission, as the publishers have just issued a new edition in monthly parts. The first which is now before us is as carefully printed and copiously illustrated as the original. The great feature of the work is the number and value of the woodcuts, &c. These convey to the eye as agreeable an impression as the text does to the mind.

I was in the Spirit. Anthem for Trinity Sunday. By Frederick Cambridge. [Novello, Ewer and Co.]

This Anthem opens with a flowing yet dignified tenor solo and chorus, the latter consisting of the *Ter Sanctus* several times repeated. A few bars of *Adagio* lead into the final chorus, which is very bright and spirited, though quite easy. Mr. Cambridge's Anthem cannot fail to win general approval.

Sleep, darling baby mine. By Riccardo Mähllig. (Novello's Part-Song Book, Second Series, No. 539.) [Novello, Ewer and Co.]

This extremely pretty lullaby for mixed voices will assuredly become popular alike with choirs and audiences. The composer understands the art of gaining his effects by simple means and this is much in his favour, as it brings his piece within the means of a very large circle of amateurs.

Musical Notes. An annual. By Herman Klein. [*The Stage* Office.]

As a memorial of the music of the year this excellent little book will be found most valuable. There is a capital index, the soul of such a work as the present, and as far as can be ascertained the facts stated are trustworthy and will serve not only as a memory of past pleasures, but as a reference of events more or less important.

Operatic fantasias for the Violin, with Pianoforte accompaniment. By E. Davidson Palmer, Mus. Bac., Oxon. [Joseph Williams.]

The latest additions to this useful series of arrangements is from the "Tannhäuser" of Wagner, very effectively and, in places, brilliantly set out as a duet for the two instruments.

The Choral Office for the Solemnization of Matrimony. Music composed and arranged by W. S. Hoyte. [Novello, Ewer and Co.]

Those who desire to have copies of the excellent arrangement of the Service as used in the Church of All Saints', Margaret Street, will be glad to know of the present publication.

The Nights. Part-Song. Composed by C. E. Rowley. [Novello, Ewer and Co.]

Barry Cornwall's well known words have already been subjected to musical treatment. The present setting is none the less effective because the composer has aimed at simplicity of style in dealing with the poem.

Six Miniatures. For Violin and Pianoforte. By Frank Evelyn. [Wood and Co.]

These are evidently designed for the use of moderate players on both instruments, and as such display uncommon ingenuity and commendable judgment and taste.

Magnificat and Nunc dimittis, in the key of E flat. By F. Alban Barraud. [Novello, Ewer and Co.]

Without being in any way elaborate or pretentious, this setting of the Canticles out of the Evening Service is thoughtful and reverent. It contains no difficulties to daunt choirs of the most moderate capacities.

FOREIGN NOTES.

This year's Bayreuth performances, as has now been definitely settled, will extend from July 22 to August 19. There will be four performances each week, "Parsifal" being given on Sundays and Wednesdays, and "Die Meistersinger" on Mondays and Thursdays. The following artists have been announced to take part in the representations—viz., in "Parsifal," Mesdames Materna, Malten, and Sucher (*Kundry*); Herren Gudehus, Winkelmann, and Van Dyk (*Parsifal*); Herren Reichmann and Scheidemantel (*Amfortas*); and Herren Wiegand and Gillemeister (*Gurnemanz*). In "Die Meistersinger"—Herren Reichmann, Gura, and Planck (*Hans Sachs*); Herren Wiegand and Gillemeister (*Pogner*); Mesdames Malten, Sucher, and Bettoque (*Eva*); Herren Gudehus, Winkelmann, and Van Dyk (*Walther Stolzing*); Herren Friedrichs and Kürner (*Beckmesser*); and Herren Schrödter and Hofmüller (*David*). The Festspielhaus will be illuminated this year by the electric light.

Wagner's "Tristan und Isolde," it has now been definitely decided, is to be performed in the Italian language in connection with the International Musical Exhibition to be opened this month at Bologna. Hitherto this most characteristic work of the Bayreuth master has not been performed in any other language but that of the original.

Handel's Serenata "Acis and Galatea" was recently performed, with stage accessories, and compressed into one act, at the Hof-Theater of Carlsruhe, under the direction of Herr Felix Mottl. The ever-green work, which is but rarely heard in Germany, is said to have delighted the connoisseurs present, while the general public "managed to conceal its *ennui* out of respect for the revered name of its composer."

Bach's St. Matthew Passion Music was performed on Good Friday last, according to the now well-established custom, by all the leading Choral Societies of Germany. The same master's setting of the "Passion according to St. Luke" was also recently performed by the Bach-Verein of Leipzig.

A new Oratorio, "Die Grablegung Christi," by Herr August Klughardt, recently performed at Dessau, is most favourably commented on in the German musical press. The fact is the more noteworthy, since this particular art-form has been somewhat neglected of late years in the Fatherland.

A new comic opera, "Turandot," by Herr Theobald Rehbaum, was produced as the first novelty of the season, on the 11th ult., at the Royal Opera of Berlin, and is said to have greatly pleased the audience.

Heinrich Zöllner's "Faust" music (a setting of the first part of Goethe's drama), recently so successfully produced at Munich and Cologne, has just met with considerable success on its performance also at the Bonn Stadt-Theater. The gifted young composer is, we understand, now engaged upon a similar musical treatment of the second part of Goethe's work, not however, we should think, in its entirety.

The centenary takes place, on the 16th inst., of the birth of the poet Freidrich Rückert, to many of whose verses German classical song-writers have wedded some of their finest strains. If an example is to be quoted, we need only refer to Schumann's beautiful setting of the equally beautiful lines Du meine Seele, Du mein Herz.

Herr Mahler's version of Carl Maria von Weber's opera fragment, "Die drei Pintos," first produced at the Leipzig Stadt-Theater, was brought out last month at Hamburg, under the direction of Herr Pollini, and at the Munich Hof-Theater, where it was well received.

Herr F. Gernsheim, the well-known composer, has been elected a member of the Berlin Academy of Fine Arts.

A Schubert Museum, analogous to the existing institutions devoted to the collection of Beethoviana and Wagneriana, is to be founded at Vienna, under the auspices of the Viennese Schubert-Bund.

At the Berlin Victoria Theatre a series of operas by Russian composers is to be given this month by members of the Imperial Opera of St. Petersburg.

Herr Franz Rummel, the highly gifted pianist, has returned from this country to the German capital, having given, *en route*, a most successful Concert at Cassel.

M. Alexander Guilmant, the eminent French organist, gave two Concerts, in conjunction with M. Colonne's orchestra, at the Paris Trocadéro last month. Among the works performed were two Organ Sonatas by the Concert-giver, Concertos by Handel and Mozart, and an Organ Sonata by F. W. Rust. The performances excited much interest.

The project of erecting in the vicinity of Paris a Wagner-Theatre, for the purpose of producing that master's music-dramas, appears to be gaining ground, M. Lamoureux, the originator of the idea, being well supported in the matter by a number of influential admirers of the Bayreuth reformer.

At the Argentina Theatre of Rome a new four-act Opera, entitled "Jacopo," the words and music by the Maëstro Antonio Leonardi, met with a complete *fiasco* on its first representation last month.

According to a correspondent of the Leipzig *Musik und Kunst-Zeitung*, Wagner's "Lohengrin" is just now being performed at Trieste with "alterations" somewhat after the custom which prevailed on the operatic stage in this country some sixty years ago. Thus, for instance, in the third act of the Bayreuth reformer's music-drama, as produced in the above town, a duet is inserted from "Les Huguenots." Poor Wagner, and Meyerbeer's music too, of all others!

Wagner's "Lohengrin" has continued to attract numerous and enthusiastic audiences at the Pergola Theatre of Florence during last month.

An opera, "La Donna Bianca," by a German composer residing in Portugal, M. Keil, has just been produced with marked success at the Royal Theatre of Lisbon.

A "Stabat Mater," by Signor Bernardo Bellini, recently performed at Naples, has met with an enthusiastic reception, and is said to be a remarkable work. The composer, who is not in any way related to the celebrated author of "Norma" and "La Sonnambula," is a professor at the Naples Conservatoire.

A very fine spacious Concert Hall, capable of accommodating 1,800 people, was inaugurated, on the 11th ult., at Amsterdam, the festival programme including the performance of part of Haydn's "The Seasons," of the "Hallelujah" Chorus from "The Messiah," and of Beethoven's Ninth Symphony.

A new music journal, entitled *Orpheus*, has just been started at Amsterdam. Holland is peculiarly deficient in literature of this description, and with the exception of one or two minor publications devoted to a special branch of the profession, that country has hitherto possessed but one journal devoted to the art generally—viz., the *Cæcilia*, published in the Hague, under the editorship of M. Nicolai.

Under the title "Bibliographischer und Thematischer Musikkatalog des päbstlichen Kapellarchives," Herr F. X. Haberl has just published (Breitkopf and Härtel) a highly interesting catalogue of the contents of the musical library of the Pontifical Chapel at Rome, specially important as regards compositions appertaining to the fifteenth and sixteenth centuries.

"Georges Bizet, la sua vita e le sue opere," is the title of a biography of the composer of "Carmen" just published at Rome (Paravia) from the pen of Signor Leopoldo Mastrigli. The work is dedicated to M. Charles Gounod.

A committee has been formed in Paris, under the presidency of M. Ambroise Thomas, for the purpose of raising a monument to Méhul, at his native town of Givet, in the department of the Ardennes.

A monument is to be erected to Johann Nepomuk Hummel at Weimar, where, between the years 1820 and 1837, he occupied the post of operatic Conductor.

We have to record the death, on March 25, at New York, of Josef W. Drexel, president of the New York Philharmonic Society, and one of the directors of the Metropolitan Opera House of that city. Mr. Drexel was an excellent violoncello player, and the possessor of one of the most extensive musical libraries in the United States.

Charles Valentin Alkan, the well-known composer of pianoforte music (whose real name was Morhange) died, on March 29, at Paris, aged seventy-five, the deceased artist having been born in the French capital in 1813.

Franz Goetze, the celebrated singing master, and for a number of years a professor at the Leipzig Conservatorium, died at Leipzig, on the 2nd ult., aged seventy-four.

Enrico Calzolari, once a celebrated tenor of the La Scala of Milan, died recently at that town aged sixty-two.

F. A. Garbe, for more than thirty years the conductor of the Kurhaus Orchestra of Homburg, died at Frankfurt, on the 9th ult., aged eighty-one.

The death is also announced at Corbeil, on the 15th ult., of Théophile Semet, the composer of several successful operas and operettas ("La petite Fadette," "Gil Blas," "Ondine"), cantatas, and songs. Semet was born at Lille in 1824.

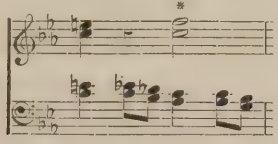
CORRESPONDENCE.

MISPRINTS IN BEETHOVEN'S SONATAS.

TO THE EDITOR OF "THE MUSICAL TIMES."

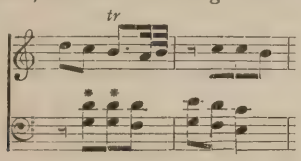
Sir,—In a communication to the *Neue Berliner Musik-Zeitung* some time since, Herr Ludwig Bussler draws attention to misprints in two of Beethoven's Sonatas which appear hitherto to have escaped notice.

In the first movement of the Sonata in B flat major (Op. 106), about the middle of the second section, occurs the bar—



Here the note F (*) ought to be E. The whole character of the passage points to this emendation. Contrapuntal analysis removes all doubt as to its correctness by showing that the passage is simply a working-out in thirds for four parts of a subject which occurs in two parts a few bars before. Hans von Bülow accepted this corrected reading in his Concert in Berlin on March 10 of last year.

The Sonata in A major (Op. 101) contains a similar error. In the last movement, at the beginning of the fugal "working-out" section, occur the following bars—



Here the two D's (*) in the left hand should be altered into E, for here again we have to do with a working-out in sixths of a previously stated theme. A comparison of the passage with the rest of the section, in which the same device is frequently repeated, will be found to corroborate this view.—Yours, &c., F. J. S.

[It is a question whether our correspondent's suggested alteration in the passage from Op. 106 is necessary. Some allowance must be made for the right of the composer to alter a sequential passage. In the second example there is no doubt of the mistake. The suggested change is in exact conformity with the remainder of the text. It may interest not only our correspondent, but our other readers, when it is said that Miss Agnes Zimmermann had already discovered the misprint which had escaped the eyes of the editors of other editions, and had printed it in her edition of the Sonatas.—Ed. *M. T.*]

GLEES AND MADRIGALS.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—It is scarcely necessary at the present day to remind the readers of The Musical Times how deeply indebted all lovers of music are to the enterprise and discrimination of Messrs. Novello during the last forty years. And while their labours in that way have extended in almost every direction, the students of glees and madrigals have not been forgotten, as can be evidenced in the pages of their "Glee Hive," "Part-Song Book," "Orpheus," "Bishop's Glees," and even The Musical Times itself. Yet it must be said that, despite all that has been done in these works, many fine standard glees and madrigals are still a sealed book to the great mass of vocal readers—many being only to be procured in expensive and scarce collections, and not a few have never been published separately at all. It seems to me the present might be no unfitting time to bring out a number of those beautiful compositions, which could be done either by issuing a new series of the "Glee Hive" or by distributing them among the other serial works. I shall only speak at present of a few—comparatively speaking—all of which are, I believe, non-copyright—which would be welcome additions to the libraries of our glee-clubs.

The following are for male voices: "In the pleasant Summer day" (W. Beale), "Majestic night" (Sir H. R. Bishop), "No more the morn" (Sir H. R. Bishop), "Green thorn of the hill" (Dr. Callcott), "Why does beauteous Lina" (Dr. Callcott), "Go to my Anna's breast" (J. Danby), "Prestat bibere!" (J. Danby), "Blow light, thou balmy" (W. Horsley), "Cold is Cadwalla's" (W. Horsley), "Mine be a cot" (W. Horsley), "Let happy lovers fly" (J. S. Smith), "How calm the evening" (R. Spofforth), "O Thou! that rollest" (R. J. S. Stevens), "Some of my heroes" (R. J. S. Stevens), "Buds of Roses!" (Sir J. A. Stevenson), "Island of bliss!" (T. F. Walmisley), "The leaf that fades" (T. F. Walmisley), "Daughter, sweet" (S. Webbe), "Music's the language" (S. Webbe), and "Shall I, wasting" (C. S. Evans).

And for mixed voices: "Sister, awake!" (T. Bateson), "Have I found her?" (T. Bateson), "Rise, winds of Autumn!" (Dr. Callcott), "Sweet thrush!" (J. Danby), "Go, crystal tears!" (J. Dowland), "O, poesy divine!" (W. Horsley), "Lo! where with flow'ry" (T. Morley), "Let us, my Lesbia" (J. S. Smith), "Kingcup, daffodil, and rose" (R. Spofforth), "Come unto these yellow" (Sir J. A. Stevenson), "'Tis Love that murmurs" (Sir J. A. Stevenson), "Tread lightly here" (T. F. Walmisley), "When should lovers" (T. F. Walmisley), "Hope of my heart!" (J. Ward), "Upon a bank" (J. Ward), "As o'er the varied" (S. Webbe), "Cecilia, more than all" (S. Webbe), "With breath the spacious" (S. Webbe), "Die, hapless man!" (J. Wilbye), "Happy streams!" (J. Wilbye).

The above may to some appear a long list. I can only say that it is but a tithe of what could be named, but if even those mentioned, and about as many more besides, were published in a cheap octavo form, a great boon would be conferred upon our part-singers. I have already exceeded my limits, or would have gone on to advocate a cheap reprint of several entire collections (as Wilbye's two sets of Madrigals, reprinted by Musical Antiquarian Society, 1841 and 1845), but must postpone that for the present.—I remain, yours, &c.,

D. Baptie.

"MUSIC IN AMERICA."

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I was much interested in the February letter from your "Own Correspondent," dated from New York. In it he says that Mr. John S. Dwight is completing a history of the Handel and Haydn Society of Boston. I shall be glad to know where I can get a copy of the book when finished. Mr. Arthur Hayter has in his possession a large silver pitcher and pair of goblets given by that Society to his father in 1845, with the following inscription on them:—

"Presented by the Handel and Haydn Society of Boston to A. U. Hayter, in token of their estimation of his services as Organist and his assiduous exertions in bringing so successfully before the public Handel's Oratorio of 'Samson.'—May 20, 1845."

I think that this and the following extract from a Boston paper, published July, 1873, at the time of Mr. A. U. Hayter's death, may be interesting to your "Own Correspondent" and Mr. John S. Dwight:—

"A. U. Hayter, Esq.—This gentleman, for more than twenty-five years Organist of Trinity Church, died yesterday. . . In 1839 Mr. Hayter was elected Organist and Conductor of the Handel and Haydn Society, during which year he visited Europe for the purpose of selecting new oratorios. He achieved great success for the Society, bringing out all the oratorios ever given by it. Among

these may be mentioned 'David,' 'Judas Maccabæus,' 'The Messiah,' 'Creation,' 'Last Judgment,' and 'Samson.' In 1844 'Samson' was performed thirteen times. The success was entirely unprecedented. For this success Mr. A. O. Bigelow, Secretary of the Society, said 'We are indebted in a great measure to the untiring efforts of our Organist, Mr. Hayter. It was through his influence we were induced to try the experiment, and it is doubtful whether we could have given a single performance without his assistance.' At a meeting of the Trustees of the Society a Committee was appointed to procure a service of plate to be presented to Mr. Hayter, in view of his special services to the Handel and Haydn Society. Subsequently a meeting of the Board was held to present the gift to Mr. Hayter, which took place May 20, 1845. In 1848 Mr. Hayter resigned his situation, the duties being too arduous in connection with his other professional labours. He was succeeded by his son, George F. Hayter."

The extract is longer than this, but it relates to other musical work. George F. Hayter is dead, but his other son, Arthur Upjohn Hayter, is Organist of St. Mary's, Stratford, Bow.—I am, Sir, faithfully yours,

E. Hayter.

27, Bow Road, E.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

B. and C.—*Both have Baritone voices.*

Bamford (Rochdale).—*The song is printed, with the music, we believe, in Dr. Spark's "Liber Musicus."*

R. G. W. H.—*For list of Glees by Arne and Battishill, consult Novello's Catalogue, No. 5.*

Frank J. Allen.—*Letter received with thanks.*

St. Bees.—*We cannot tell where your information concerning Reginald Spofforth was obtained, but it is, as you say, very meagre, if not absolutely incorrect. He was born at Southwell, in 1770; was trained by his uncle, Organist of the Minster; came to London, in 1789; was harpsichord player at Covent Garden Theatre under William Shield; wrote a number of glees, songs, and operatic pieces; was one of the founders of the Concentores Society, and died at Brompton in 1827. For further particulars, see Barrett's "History of Glees and Part-songs." Longmans and Co.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Accrington.—The last Concert of the season of the Choral Society was given in the Town Hall on the 11th ult. The first part of the Concert was occupied by Prout's dramatic Cantata *Alfred*. The principal vocalists were Mr. Charles Chilley, Miss Fusselle, and Mr. Musgrove Tufnail. The choir by their performance reflected great credit both on themselves and the Conductor, Mr. Thalberg Brown. Mr. W. H. Robinson, Conductor of the Blackburn Vocal and Clitheroe Vocal Societies, was at the pianoforte, and Mr. T. E. Higham officiated at the harmonium. The second part of the Concert, of a miscellaneous character, commenced with a selection by the band, which numbered about sixteen performers, under the direction of Mr. A. Pollard.

Alford.—Gaul's Cantata *The Holy City* was sung by the Choral Society on the 5th ult. The performers engaged were Miss Vinnie Beaumont, Mr. Hayes, and Mr. Kitching. Mr. H. Brown conducted and Dr. Dodds presided at the pianoforte. The second part of the Concert consisted of miscellaneous sacred music.

Audenshaw.—On the 9th ult. a Concert took place at Red Hall Chapel, at which the choir, assisted by friends from Ashton, Denton, and Droylsden, gave some selections from Handel's Oratorio *Judas Maccabæus*. Mr. C. H. Waterhouse was the Organist and Mr Charles Wakefield the Conductor. The principal vocalists were Miss Eaton and Mr. Faulkner. Organ solos by E. Townsend Driffield and by Mr. Waterhouse were well received. Miss Eaton sang, as her last piece, "Requiem Æternam," by Piccolomini, and the Concert closed with "The heavens are telling" (Haydn).

Barnsley.—The St. Cecilia Society gave a miscellaneous Concert, on Thursday, the 12th ult., in the Public Hall. Miss Dews (Manchester) was the principal vocalist. The first part was miscellaneous, and in the second part Stanford's Choral Ballad *The Revenge* was the chief item. Mr. Charles Bulmer was solo pianist, and the Conductor was Mr. R. S. Burton.

Basingstoke.—The Choral Society gave its second Concert for this season in the Town Hall on the 5th ult. The *42nd Psalm* (Mendelssohn) and *Loreley* (Mendelssohn), with Miss Bertha Moore as solo vocalist, were the chief items of the programme. One of the features of the Concert was the playing of two of Moszkowski's Pianoforte duets, "Nos. 1 and 4, German Rounds," by Mr. C. S. Macpherson and Mr. H. E. Powell, which gained for the performers a double encore. Two violin solos, well played by Mr. A. L. Spittle, some songs by Miss Bertha Moore, which were encored, and part-songs by the choir completed the programme. Miss Powell and Mr. C. S. Macpherson accompanied on the pianoforte and American organ respectively, and Mr. H. E. Powell conducted.

Belper, Derbyshire.—On Tuesday, the 3rd ult., a Concert was given in the Public Hall. The performers were Misses Holme, Miss Donnelly, Miss Fisher, Miss Cope, Miss Dawes, Miss Best, Rev. F. A. Friend, Mr. J. S. Lee, Masters Banks and Eley (Belper Church boys). Miss Holme was the solo pianist. Mr. W. W. Windle was solo Organist and Conductor.

Blackburn.—On Monday, the 9th ult., the St. Cecilia Society gave the second Concert of their thirteenth season in the Exchange Hall. The first portion of the Concert was occupied by Gade's Cantata, *The Crusaders*. The title furnishes the index to the theme. The solo parts were sung by Miss Frederika Taylor, Mr. Higginson, and Mr. C. Banks, and the choruses were well sung. The St. Cecilia Society as a body has rarely acquitted itself better. In the second half of the programme, which was of a miscellaneous character, Miss Ada Duckworth and Miss Taylor sang. The band, selected from Mr. Hallé's orchestra, gave Sullivan's "Graceful Dance" in a charming manner, and Mr. Rooks conducted.

Bournemouth.—Two performances of Gounod's grand and impressive Oratorio *The Redemption* were given at the New Town Hall on the 18th ult. with success. The soloists engaged were Miss Sophie Robertson (Mrs. Stanley Stubbs), Madame Bolingbroke, Mr. William Nicholl, and Mr. Charles Kingsley. The chorus and orchestra consisted of 200 performers. Mr. J. T. Carrodus was the leader of the orchestra, Mr. T. A. Aldridge presided at the organ, and Signor La Camera conducted.

Burnley.—*The Holy City* (A. R. Gaul) was sung in Zion Chapel on the 22nd ult. Miss Marjory Eaton, Miss Dews, Messrs. Burrell and Arnold were the principals. The choruses were rendered with great correctness and precision by an augmented choir. Mr. Jackson, the Organist, played the Symphonies "Contemplation" and "Adoration" with great effect. The Choral Sanctus was sung by solo boys from Holy Trinity Choir, by permission of Mr. Watson.

Calne, Wilts.—On Tuesday, the 3rd ult., Handel's *Messiah* was given in the Town Hall by the Musical Society. The soprano and contralto solos were taken by lady members of the Society, and Mr. D. Sutton Shepley and Mr. Fredericks, of Lichfield Cathedral, sang the bass and tenor solos. The choruses were given in a satisfactory manner. Mr. W. R. Pullein conducted.

Cleckheaton.—The Philharmonic Society gave the second Concert of the season on Wednesday, the 25th ult., in the Victoria Hall. In the first part Mendelssohn's *Athalie* was the chief work given, and in the second part a miscellaneous selection, vocal and instrumental, was presented. The principal vocalists were Miss F. Coates, Miss Maud Kippax, Miss Marianne Tomlinson, and Mr. A. Rushforth. The band (leader, Mr. F. Knowles) and chorus gave good effect to the work they had to do. Mr. S. Midgley was Conductor and Accompanist, Mr. Herbert Thompson, M.A., LL.M., barrister-at-law, was the reader of the Lyrics in *Athalie*.

Clifton (Bedfordshire).—On Easter Day the Choral Services in All Saints' Church included some hymns, Calkin's sentences "If we say that we have no sin" and "To the Lord our God," the Te Deum, Benedictus, and Athanasian Creeds, sung to festival arrangements of Gregorian Tones, and the Nicene Creed to Helmore's plain song, together with Mr. W. B. Cook's setting of the Offertory Sentences. At Evensong the Magnificat and Nunc dimittis were sung to Winchester's arrangement of the Roman Chant. The Anthems were "Hallelujah! Christ is risen" (Winchester) and "Christ is risen" (Sydenham). Mr. W. B. Cook was the Organist. —The services were repeated on the 8th ult., when the Anthem at Evensong was "Worthy is the Lamb" (*Messiah*).

Cockermouth.—The Harmonic Society gave their thirty-third Concert in the Drill Hall, on the 4th ult., when *Judas Maccabæus* was performed. The principal vocalists were Miss Conway, Miss Alice Bertenshaw, Mr. Kendal Thompson, and Mr. Kinnell. The orchestra comprised twenty-five members, Mr. F. W. Schofield, of Mr. Hallé's orchestra, being leader, the chorus numbering 120 performers. Mr. P. T. Freeman was the Conductor. The whole performance reflected great credit on the Society and its Conductor.

Consett.—The Choral Society gave a novel entertainment on the 3rd ult., which was highly appreciated. Balfe's Opera *The Bohemian Girl* was presented as a Recital, under the direction of Mr. Stephenson. Mr. Whatford, Miss Annie Cairns, Mr. G. W. Welsh, Mr. John Nutton, and Mr. Lewis Campion were the soloists. The choruses were fairly well rendered, and the instrumental accompaniments contributed largely to the success of the performance.

Croydon.—A Students' Concert and Distribution of Prizes in connection with the Conservatoire of Music took place at the Public Hall on the 24th ult. The prizes were distributed by the Mayor, the successful students being Misses Crowder, Van der Heyde, Alice Carr, Janet Morland, Drayton, Mildred Harwood, Alice Knapp, Edith Eyre, Hopewell, Lamb, Lock, Middleton, Oliver, Purton, Wiffin, Man, Beatrice Peard, Greta Roper, Eva Bretherton, Mabel A. Smith, Adeline E. Ellis, Mildred Mabey, Irene Hatchett-Jones, Ethel M. Jenkins, Masters Reade and A. Leo Low. Several of the successful students took part in the Concert, together with the following Professors: Mr. J. Earnshaw, Mr. J. Boatwright, Miss Louisa Pyne, and

Mr. G. F. Geaussent (Principal), the students generally reflecting great credit on the training received in the Institution. Miss Lucy Churchill represented the elocution class, and gave a recitation with excellent effect.

CULLOMPTON, DEVON.—Mr. H. J. Taylor, F.C.O., who for the past eighteen months has been officiating as Organist and Choirmaster of the Parish Church, was last week the recipient of several gratifying presents from his friends in Cullompton, on leaving the neighbourhood for his new appointment at Christ Church, Dover.

DARTFORD.—On Good Friday a performance of *The Messiah* was given, in the Parish Church, by the Choral Association. The solos were taken by Miss Ada Beck, Miss Aiston, Mr. Essenhigh, and Mr. Whatley.——The Erith Choral Society gave a Concert (Mr. Richard Lemaire, Conductor) at the Public Hall, on the 18th ult., of Mendelssohn's Oratorio *Elijah*. The soloists were Miss Ada Beck, Miss Lottie West, Mr. Musgrove Tufnail, Mr. Lawrence Fryer, Mrs. Catliff, Miss Ellen, and Mrs. Norris. Mr. Musgrove Tufnail has seldom been heard to better advantage. Mr. Lemaire had the services of an efficient orchestra, of which Mr. Halfpenny was the leader. Mr. Sidney Naylor presided at the pianoforte with skill and ability, and Mr. F. Squires, F.C.O., Organist at Dartford Parish Church, accompanied at the harmonium.

DEMERARA.—The members of the Musical Society gave an invitation Concert at the Philharmonic Hall on the evening of the 22nd March. The programme submitted was of a miscellaneous character—unpretentious, short, well selected, and sufficiently varied. There were five soloists, Messrs. Baldwin, Brown, and Semple, Mrs. Wight and Mrs. Proudlock; but the bulk of the work fell upon the chorus, who were fairly efficient, while the orchestra of half-a-dozen instrumentalists showed decided improvement upon previous attempts. The programme commenced with a few selections from Barnett's Cantata on Coleridge's story of *The Ancient Mariner*, and the programme volunteered the information that the few numbers were given for the first time in Georgetown, and that it is intended to present the complete work at a future concert. Most of the accompaniments were very skilfully played by Mr. A. Smellie, and Mr. W. R. Colbeck, to whose untiring efforts the existence of the Musical Society is entirely due, was Conductor. Thanks to the good friends he rallies around him, music in Demerara is prevented from becoming a lost art.

DUFFIELD.—On Easter Monday Mr. W. W. Windle, Organist of Belper Church, gave an Organ Recital in the Free Methodist Chapel. Mr. Windle played works by Guilmant, Batiste, Handel, &c., and a work from his own pen.

ENFIELD.—A Festival of the Choirs of the Free Churches of Enfield and the neighbourhood was held in Christ Church, Enfield, on the 18th ult. The idea originated with the Rev. H. S. Toms, the minister of that church, and was heartily carried out by the choirs concerned. The choirs taking part were those connected with Christ Church, Enfield; the London Road Baptist Chapel, Enfield; the Wesleyan Chapel, Enfield; the Congregational Chapel, Ponders End; the Congregational Chapel, Enfield Highway; and the Congregational Chapel, Winchmore Hill, and numbered 120 voices. The Festival partook of the nature of a religious service. Two hymns, taken from the New Congregational Church Hymnal, were sung by choir and congregation. The rest of the programme of music consisted of anthems, solos, a quartet, Mendelssohn's Motett *Hear my prayer*, and some organ pieces. The soloists were Miss Bertha Moore and Mr. Routledge Smith. The choir pieces were the "Te Deum," arranged to Gregorian tones by Dr. Stainer; Sir A. Sullivan's "O gladsome light" (unaccompanied), Dr. Steggall's "God came from Teman," Sir J. Goss's Anthem "O taste and see," and Dr. Stainer's Anthem "What are these," The chorus-singing was marked by precision and effect, and betokened careful practice under skilled training. Mr. Bernard Fison presided at the Organ, and Mr. F. G. Fitch conducted.

EPPING.—The Easter Day Services at St. John Baptist's Church were unusually well attended. At the morning service the Psalms were sung to their respective chants. The Anthem was "He is risen" (Caleb Simper). The evening service was fully choral, the Anthem being "Now on the first day of the week" (Henry Lahee). At the close of the services Miss Elsa Odell, Organist of the Church, played selections from *The Messiah*, ending with "Worthy is the Lamb" and the "Hallelujah" Chorus.

FAKENHAM.—A Concert was given by the Choral Class on the 3rd ult. under the conductorship of Mr. Loraine Holloway, A.C.O. The first part of the programme consisted of Dr. Stainer's Cantata *The Daughter of Jairus*, the solo parts being entrusted to Miss Fusselle, Mr. Wadsworth, and Mr. Frank May. The choruses were well given in every respect. The pieces in the second half of the Concert were very well selected. Miss Fusselle sang Venzano's vocal waltz "Ah che assorta," Mr. Frank May gave Mendelssohn's "I'm a roamer," and Mr. Wadworth a new song, "Love's dream," composed by Loraine Holloway. The instrumental pieces comprised the Andante and Finale from Mendelssohn's Violin Concerto, by Miss Annie Holloway; Weber's Polonaise Brillante, arranged for two pianos by Liszt, and played by the Misses Holloway, and Chopin's Valse in E flat, given by Master F. Holloway.

FAVERSHAM.—Under the auspices of the Faversham Institute Singing and Instrumental Class, with Mr. R. Pearson as Conductor, a performance of Handel's *Messiah* was given in the Lecture Hall on the 4th ult. The choruses went exceedingly well. The solos were entrusted to Miss Ada Beck, Miss Josephine Cravino, Mr. C. Kenningham, and Mr. R. Rhodes.

FOLKESTONE.—An Organ Recital was given in aid of the expenses incurred in repairing and improving the organ, by Mr. Alfred Oake, on the 4th ult. Pieces by Handel, Archer, Mendelssohn, S. Bennett, Lemmens, Clark, Stainer, Cowen, and Lemaigre formed the programme. The Rev. H. A. Wansbrough, M.A., was the solo vocalist.——An Organ Recital was given in St. Michael's, by Mr. J. H. Holloway, on the 16th ult. The pieces played were selected from the works of Bach, Mendelssohn, Bennett, and Beethoven, which were interspersed with songs by Mr. H. Pope and Master G. Lemmey.

FROME.—The *Creation* was performed at Wesley Chapel, on the 12th ult., with full band and chorus. Mr. T. Grant, the Organist of the chapel, was Conductor; the organist was Mr. H. Chislett, and the leader was Mr. W. E. Cox. The principal vocalists were Miss Annie Lee, Mr. E. T. Morgan, and Mr. D. Harrison. The chorus, which numbered about sixty voices, acquitted themselves in a highly satisfactory manner, the whole performance being very successful.

GALWAY.—A new Choral Society gave a most successful Concert here on the 19th ult. The programme included Cowen's *Rose Maiden*, the soloists being Miss Adelaide Mullen, Miss Moon, Mr. Henry Beaumont, and Mr. T. Hughes. Dr. Biggs conducted, and Mr. F. Hogben accompanied throughout. A feature of the programme was Mr. C. J. Wood's clever playing of Mendelssohn's Andante and Rondo in E.

GOOLE.—The Philharmonic Society gave Coward's *Magna Charta*, on the 4th ult., with Miss Vinnie Beaumont, Mr. Dunkerton, and Mr. Billington as soloists. Mr. W. H. Smith, of Hull, conducted.

HALSTEAD.—Mr. George Leake gave a Concert on the 5th ult. in the Town Hall, assisted by Mr. Hubert Armfield (violin) and Mr. A. R. Blagrove (violoncello). The programme consisted of chamber music by Niels Gade, Chopin, De Beriot, Beethoven, Ersfeld, Dunkler, Bach, and Paganini. The vocal music was entrusted to Mrs. Carlisle.

HAWICK.—On the evening of the 27th ult. the Sacred Harmonic Society gave a performance of Gounod's trilogy *Mors et Vita*. The Committee were fortunate in securing the services of Mr. Dambmann's celebrated band from Edinburgh. The soloists were—Mrs. Clark, Mrs. Creser, Mr. Verney Binns, and Mr. Wallis A. Wallis. The performance all through was a very creditable one, when we consider the difficult task the Society had undertaken, the choral singing throughout being admirable. The rendering of the chorus "Confutatis maledictis," the "Sanctus," and "Dies iræ," as well as "Requiem æternam" in the Requiem, was very commendable. Mr. W. Fiddes-Wilson conducted with ability, and deserves much praise for having given so successful a rendering of Gounod's work.

HERNE.—On Easter Day the musical arrangements at the venerable Parish Church included Elvey's Anthem "Christ being raised," the Morning, Communion, and Evening Services being respectively Tours in F, Woodward in E flat, and Parry in D, all of which were given under the direction of the Organist and Choirmaster, Mr. Alfred Carey. On Easter Monday the choir, assisted by friends, and conducted by the Rev. J. R. Buchanan, the Vicar, gave a Concert of Sacred Music, selected from the works of Handel, Haydn, Mendelssohn, and Gounod. The soloists were Miss Mildred Dubois, Mr. John F. Hill, Mr. H. Scott, and others. Mrs. Gray was the accompanist.

HERNE BAY.—At the services in the Parish Church, on Easter day, both morning and evening, Dr. Stainer's fine Anthem "They have taken away my Lord" was sung. The latter service was fully choral, and concluded with the "Hallelujah" Chorus. A service for the school children was held in the afternoon in the Parochial Room.

HIGH WYCOMBE.—The Choral Association gave its third and last Concert of the season in the Town Hall on the 9th ult. The chief item in the programme was Bennett's *May Queen*, which was well rendered. The second part contained songs by Pinsuti, Cowen, Gordigiani, and Mozart. Mr. W. C. Hann played some violoncello solos by Godard, Popper, and Dunkler, and, with Mr. J. G. Wrigley, who also conducted, Mendelssohn's Variations in D.

HOUGHTON-LE-SPRING.—On Easter Monday, the 2nd ult., Handel's *Judas Maccabæus* was given in the Wesleyan Chapel, with full orchestral accompaniments. The solo parts were sustained by Miss Farror (Sunderland), Miss C. Bellas (Newcastle), Mr. Welsh, and Mr. Grice (Durham Cathedral). Mr. J. G. Craggs conducted, and Miss A. Leonard was the Organist.

ILFORD.—The Vocal Union gave its third Concert of the present season in the Reading Room, on Good Friday last, the chief items being Mozart's Mass in C (No. 1) and Weber's Mass in G. The principal parts were sustained by Madame Clara West, Miss Lottie West, Mr. Herbert Clinch, and Mr. Arthur Taylor in a highly artistic and effective manner. The accompaniments were played by a small orchestra practising in connection with the Vocal Union, with professional assistance. The Choir showed marked improvement and the Concert was from an artistic point of view most successful, the "Dona nobis pacem" in Weber's and the "Gloria" and "Credo" in Mozart's Mass being particularly deserving of notice. Mr. A. Storr conducted.

LEAMINGTON.—The musical Festival given in St. Alban's Church, in the week commencing the 8th ult., comprised Costa's *Eli*, Handel's *Messiah*, a Mendelssohn selection, and several miscellaneous selections, vocal and instrumental, supported by local amateurs; together with Organ Recitals by Mr. E. Roberts West (who also conducted), which were very successful. An orchestra of twenty performers and a choir of fifty voices gave good effect to the pieces. The duties of Secretary were discharged by Mrs. Unett. The Festival concluded with a service at Evensong on the 15th ult.

LEEDS.—The Concert which Mr. John Dykes and Herr Heinrich Dittmar gave on the 16th ult., in the Philosophical Hall, was chiefly notable as introducing a young musician who has recently made a highly promising *début* in London, and in whose welfare local associations give Leeds people an interest. Besides appearing as a pianist, Mr. Dykes submitted an example of his powers as a composer, in the form of a Trio in E minor, for pianoforte, violin, and violoncello. This work received a very attentive hearing and had a flattering reception, to which its cleverness in many respects entitled it. It would hardly be just to expect any settled or matured style from so young a musician, and Mr. Dykes exhibits the traces of various influences. The training Mr. Dykes received under Madame Schumann and the late Herr Raff has been well bestowed. He has learnt the lesson of accuracy, which so many eminent pianists disdain. His touch

is firm, yet delicate; while, as a rule, the expression of the composer under treatment is well brought out. His solos included a couple of Chopin pieces and a couple of charming trifles by Raff, bracketed with Rubinstein's Valse Caprice. It was in these latter, perhaps, that he shone most. Herr Dittmar is an exceptionally clever violinist. He played finely in the opening trio and in Mendelssohn's D minor, and his solos by Vieuxtemps and Spohr further displayed his superb tone and admirable *technique*. M. Veerman, the violoncellist, also deserves commendation. Some songs were very tastefully contributed by Miss Amy Brook.

Londonderry.—On March 27 the choir of St. Columb's Cathedral gave a performance of Haydn's *Passion*, under the direction of Mr. D. C. Jones, Mus. Bac., Organist. The solos were taken by Master H. Simmonds and Messrs. Ward, Bromley, Cattley, and Hemmingway.—A highly successful Concert was given on the 10th ult. by the St. Columb's Choral Union, when Handel's *Acis and Galatea* was performed with full band accompaniment. The second part was miscellaneous. The principals engaged were Miss Fannie Sellars, Mr. H. Cattley, and Mr. J. Hemmingway. Solo violin, Mr. R. Jones; Conductor, Mr. D. C. Jones.

Lytham.—A Concert was given at the Baths Assembly Room, on the 2nd ult., by the Choral Union. The principals were Madame Laura Smart, Madame Emilie Young, Mr. Eaton Batty, and Mr. Frank Weston. The items of the programme were selected with care, and with scarcely a single exception they were exceedingly well rendered. Miss Fell discharged the duties of accompanist with ability, and the Conductor was Mr. W. F. Holden.

Maidenhead.—The Philharmonic Society gave a performance of Bennett's *May Queen* at their last Concert, on the 10th ult., in the Town Hall, under the direction of Mr. J. G. Wrigley, Mus. Bac., Oxon. The solo parts were sung by Madame Lita Jarratt, Miss Thurlow, Mr. Dyved Lewys, and Mr. David Hughes. The second part of the programme included songs by Cowen, Hobbs, Hatton, &c., and Schumann's "Warum" and Novellette in F (No. 1), admirably played by Mr. Wrigley. The choruses were fairly well sung and the whole Concert was most enjoyable.

Maidstone.—Dr. Stainer's Cantata *The Daughter of Jairus* was performed on the 4th ult., at the Parish Church, by the choir, with organ accompaniment.

Malta.—Special services were held at the Collegiate Church of St. Paul, on the Sunday evenings of Lent, at which the several scenes of Gaul's Passion Service were sung by the choir, accompanied by a small orchestra and the organ. The services were productive of great good to the large congregations which each week assembled to hear them. On Good Friday and Easter Day the greater part of *The Messiah* was sung by the choir and auxiliaries. The result was remarkably satisfactory from a musical point of view, although all the vocalists were volunteers. The thanks of the English community are due to those who organised, and all those who helped to carry to success the enterprise.

Melbourne, Derbyshire.—On the 17th ult. the Glee and Madrigal Society gave an excellent performance of Mendelssohn's *St. Paul*, with full band and chorus. Miss Kate Fusselle, who made her first appearance at these Concerts, sang the soprano music. Miss Haimes gave every satisfaction in the contralto music. Mr. A. Bambridge sang "Be thou faithful unto death" (violoncello obbligato, Mr. T. A. Adcock) with much expression. Messrs. P. M. Warren and W. Crowther divided the bass solos. The band and chorus acquitted themselves in a highly satisfactory manner. Mr. Wilson conducted.

Mountain Ash.—A performance of Spohr's Cantata *God, Thou art Great*, was given on the evening of Thursday, the 5th ult., at St. Margaret's Church. The principal vocalists were the Hon. P. G. Bruce, Miss J. Shipton, and Miss M. Jones. The choruses were sung with much precision and due attention to light and shade. Mr. Mackenzie played a violoncello solo, with organ accompaniment by Miss Colston, Organist. The organ was supported by brass and string instruments. Conductor, Mr. M. Morgan.

Musselburgh.—The Choral Society brought its third season to a close on the evening of the 19th ult., in the Town Hall, when they produced two important, though short, choral works of the modern school. The first of these was *The Bride*, by Dr. A. C. Mackenzie, and it speaks well for the progress this young Society has made that all the difficulties were so successfully overcome; and the second was *The Sun Worshippers*, by A. Goring Thomas, which had already been produced at a former Concert. Its reproduction was amply justified by the accuracy and verve with which all the numbers were rendered. The solo parts in both works were taken by Miss Charlotte Clark (soprano) and Mr. George Wilson (tenor), and are especially deserving of praise. A small orchestra played the accompaniments in a satisfactory manner. The other numbers were very enjoyable. Miss Moore presided at the pianoforte, and we must again congratulate the Society on having such an accomplished musician as accompanist; Mr. R. W. Pentland assisted on the harmonium; Mr. George Maxwell was the Conductor, and to him, no doubt, is due the very marked improvement which the Society has made.

Napier, N.Z.—Mr. Spackman's Concert, at the Theatre Royal, on February 7, was very successful. Handel's "Occasional" Overture, and vocal and instrumental pieces by Hatton, Sir H. S. Oakeley, Bishop, Barnby, with Mendelssohn's Overture *Son and Stranger*, were all well performed. A duet Sonata, by Mozart, scored by H. G. Spackman, was the next item, the choir then contributing Hatton's beautiful composition "Stars of the Summer Night." An arrangement of the Adagio from the Sonata Pathétique, by Beethoven, was played by Miss E. Williams, Messrs. Dicken, Humphries, and Spackman—pianoforte, violin, violoncello, and organ. Schubert's Overture *Rosamunde* was finely played by the orchestra, under the able direction of Mr. Spackman. The Napier amateurs are to be heartily congratulated on their efforts. A violin solo, "Fantasia sur *Norma*," by Alard, was played by Mr. Herman, and in response to an encore he gave Raff's Cavatina. Miss E. Williams and Mr. L. Armstrong contributed some songs, and the Concert was an artistic success.

Newbury.—Under the auspices of the Literary and Scientific Institute, the Orchestral Union gave an evening Concert on Tuesday, the 3rd ult. The Overture to *Le Nozze de Figaro*, Haydn's "Farewell" Symphony, Boccherini's Minuet, and other selections, were well performed by the orchestra, under the able direction of Mr. Eatwell. Miss Alice Penfold sang Braga's "La Serenata," Mr. T. E. Gatehouse playing the violin obbligato; Miss Hopson gained an encore for "The Sailor's Knot," mainly, we imagine, from the sentiment conveyed by the words; and Mr. E. L. Staples, a light but pleasing tenor, was equally successful in the song "When love is nigh." Messrs. Staples, Cary, Hawkins, and Stradling formed a vocal quartet, the latter gentleman also giving "The lads in blue"; Miss Clara Draper displayed considerable command over the violoncello in a solo by Dunkler, and Mr. Gatehouse played several violin soli with much success.

Northfleet.—The Choral Society gave their Fourth Concert in the Factory Hall, on the 17th ult., when Gaul's *Joan of Arc* and a miscellaneous selection were given The soloists were Miss Tipple, Mr. Maxwell Tod, and Mr. Musgrove Tufnail, who rendered the various solos in a manner worthy of all praise. The choruses were excellently rendered by the Society. Mr. J. Carter Jenner was the Conductor and Mr. G. R. Ceiley accompanied.

Norwich.—On Easter Tuesday, after Evensong, a performance of Sacred Music was given in the Church of St. Mark, Lakenham, by the Choir, assisted by a few friends numbering about fifty voices in all. The selection consisted of solos and choruses from *Judas Maccabæus* and *The Messiah*. Mr. J. W. Muirhead, Organist of the Church, conducted, and Mr. C. H. Duffield, Organist of St. John's, Timber Hill, presided at the organ. The offertory was in aid of the Church Restoration Fund.

Oldham.—At the fourth Concert of the season, on the 19th ult., *Judas Maccabæus* was given by the St. Cecilia Musical Society, at the King Street Co-operative Hall. The principals were Mrs. Wood, Miss Rarell, Mr. C. Chadderton, and Mr. J. Whittaker (Failsworth). The band and chorus numbered about 110. The St. Cecilia band has been formed only during the current season, and it is very encouraging to note its rapid progress. The Conductor was Mr. J. F. Slater, F.C.O., who is to be congratulated upon raising the choir to such a degree of excellence. The recitatives were accompanied by Mr. John Lawton on the harmonium, and the violoncello *obbligato* in the air, "Ah, wretched Israel," was played by Mr. Smith.

Peel.—A selection from Mendelssohn's Oratorio *St. Paul* was given on the 12th ult. in the New Church, by the Douglas Vocal and Peel Choral Societies, amalgamated for the occasion, and assisted by a number of friends from Ramsey. Mr. F. Broad, F.C.O., Organist and Choirmaster at King William's College, officiated as Conductor; Miss M. L. Wood was the Organist, and Mr. Harry Wood (violin) and Master D. Wood (flute) assisted in the accompaniments. The soloists were Mrs. Friend, Mrs. Bruhl, Miss Boyde, Mr. J. E. Kelly, Mr. J. Clucas, and Mr. J. Cannell. The chorus sang well and the work reflected the greatest credit on all concerned.

Penrith.—The sixth annual Concert of the Penrith Musical Society was given in the Crown Hotel Assembly Room, on the 13th ult. The first part of the programme consisted of J. F. Barnett's Cantata *The Ancient Mariner*. The principal solos fell to Miss Holt, Mrs. Monnington, Mr. Holberry Hagyard, and Mr. Salkeld. The choruses were very creditably performed. The band consisted of twenty-one instruments, led by Mr. James Crozier, of Carlisle; Miss Nicholson presided at the pianoforte, Miss Openshaw at the harmonium, and the Rev. W. J. Marsh was the Conductor. The second half of the programme consisted of vocal and instrumental selections. Miss Bessie Holt sang "Angels ever bright and fair," accompanied on the harp by Madame Frost, and as an encore she gave "Home, sweet home."

Porlock, Somerset.—Mendelssohn's *Lauda Sion* was given as the Anthem during the service on the 15th ult., in the Parish Church. The choruses were sustained by the Church Choir, with but few extra voices, and there was an orchestra of twenty-two instruments, with Mr. Sadler as leader.——At a Concert, on the 16th ult., the Second Symphony of Beethoven was performed by the orchestra. Solos were played by Mr. Sadler (violin), by Colonel Twyte (horn), and Captain Acland Twyte (clarinet). Two movements of Beethoven's Septet were given. The vocalists were Miss Amy Bull, Mr. Powell (of Taunton), and Dr. Ollerhead.

Redruth, Cornwall.—Mendelssohn's *Elijah* was given by the Choral Society, on the 9th ult., in the United Methodist Chapel. The chief vocalists were Miss Kate Fusselle, Miss Lily Rowe, Mr. Morgan (of Bristol), and Mr. Montague Worlock. Master Leo Heath took the part of the Youth. The chorus, numbering about 100, sang well, the points were taken up with precision, and the lights and shades of expression were closely observed. Mr. J. Hele, Mus. Bac., presided at the organ. Mr. John Pardew led his quintet of strings most efficiently. The Conductor was Mr. R. H. Heath.

Ryde, I.W.—On Thursday, the 5th ult., a new Cantata entitled *Drusilda*, by James C. Beazley, was produced for the first time. The performance was very successful, and reflected credit on all who took part in it.——The Choral Union, under the able leadership of Miss Margaret F. Fowler, gave a very spirited and successful rendering of Mendelssohn's *St. Paul* on Monday evening, the 16th ult. The tone and precision of the chorus were excellent. An efficient orchestra (composed mainly of local amateurs) performed the accompaniments, and the solos were taken by Miss Mary Bliss, Mrs. Seymour Kelly, Mr. John Probert, and Mr. Vaughan Edwardes.

Saltash.—The Choral Society gave a Concert at the Guildhall on the 13th ult. Gaul's Cantata *Joan of Arc* occupied the chief place on the programme, and was followed by a miscellaneous selection. The performers were Miss Hicks, of Torquay; Mr. Mason, Vicar Choral of Lichfield Cathedral; and Mr. Musgrove Tufnail, R.A.M. The chorus numbered seventy voices. Mr. John Pardew and Mr. J. W. Wingate were the principal violinists. Miss B. Tregillus was at the organ, and Miss Tinson, of Liskeard, accompanied. Mr. A. C. Faull discharged the duties of Conductor.

Sevenoaks.—An excellent Concert was given by the Kippington Choral Society, on the 23rd ult., when Mendelssohn's *Athalie* constituted the chief feature. The principal vocalists were Miss Ethel Winn, who, notwithstanding she was suffering from a severe cold, sang with much spirit, and Madame Leonora Pople, who displayed a refined style in the contralto music. Subordinate parts were sung by Mrs. Nugent and Miss Wilson; the connective verses were recited with due dramatic effect by Mr. Charles Fry. The choir, although wanting firmness in attack, sang, on the whole, very commendably; and a small, but efficient orchestra, amongst whom were Mr. W. F. Reed, Mr. Spelman, Mr. Whitehead, and other professional instrumentalists, gave a very spirited rendering of the Overture and War March. Much credit is due to Mr. Henry Spain, the Hon. Conductor, for his conscientious care in conducting, which ensured a very satisfactory result. In addition to the vocalists named, Miss Buchner, Mrs. Spain, Miss Parson, and Mr. Hardcastle appeared in the miscellaneous second part, and a pianoforte solo was given by Miss Lilly McLaughlin.

Shrewsbury.—The Harmonic Society gave a most successful performance of Dr. Heap's *Maid of Astolat*, under the conductorship of the composer, on the 12th ult. The soloists, Miss Bertha Moore, Miss Alice James, Messrs. Lloyd James and Horrex, rendered their respective parts in an able, effective manner, and the band, small, though of excellent quality, contributed in no slight degree to the general excellence of the performance. The choruses had been prepared with much care by the Society's Conductor, Mr. Lea.

Shropshire.—On the 6th ult. the united parishes of Longnor and Leebotwood held a Concert in aid of their Schoolroom fund. The performers were Miss J. Hope-Edwards, Miss K. Corbett (pianoforte), Miss L. Jones, Miss A. Corbett, Mr. E. Gamble, Rev. Donald Carr (Vicar of Woolstaston), Mr. James Jones, Mr. R. Dayus, and a Glee Party.

Southampton.—Two grand orchestral and vocal Concerts (sacred) were given in the Philharmonic Hall on Good Friday. The vocalists were Mrs. Ivimey (soprano) and Mr. Charles Geddes (baritone). The orchestral portion of the programme was splendidly performed by a string band of thirty performers, comprising all the leading professional instrumentalists of the town. Mr. G. Howes conducted.

Stamford.—The Musical Society gave its first Concert at the Assembly Rooms, on Friday, the 6th ult. The first part of the Concert consisted of Dr. Stainer's *Daughter of Jairus*. The orchestra was led by Mr. A. Rippon, of Stamford, and there was a chorus of about sixty. The soloists wers Miss Duddington, Mr. W. Clarke, and Mr. J. B. Smith, all of Peterborough. The second part of the Concert was of a miscellaneous character. The Conductor was Mr. Haydon Hare, Organist of All Saints' Church, pupil of Dr. Keeton, of Peterborough.

Stourport.—The members of the Musical Society gave a very successful Concert (the last of the season) in the Town Hall, on the 5th ult. The programme consisted of Sir Sterndale Bennett's *The Woman of Samaria*, and a miscellaneous selection. The soloists were Mrs. Glover-Eaton, Miss Hemmings, Mr. George Blandford, Mr. Edward Noke, all of whom gave great satisfaction. In the second part Mr. G. Wallace Hill (of Birmingham) gave two violoncello solos with much ability. Mr. J. Irving Glover played the harmonium and Mr. J. L. Wedley the pianoforte. Mr. Fred. J. Griffiths (Organist and Choirmaster of All Saints, Wilden) conducted.

Sutton and Mansfield.—The United Harmonic Societies gave two Concerts in Easter week, the first at the National Schools, Sutton-in-Ashfield, on Easter Tuesday, the 3rd ult., the second at the Wesleyan Chapel, Mansfield, on the following day. Haydn's *Creation* (Parts 1 and 2) was the chief work selected, with a miscellaneous second part. The vocalists were Miss Adelaide Mullen, Miss Mitchell, Mr. Charles Blagbro, and Mr. Bingley Shaw. The band and chorus consisted of 200 performers. The Leader was Mr. J. E. Pickerill, Nottingham; the Organist was Mr. T. Pickard, and the Conductor, Mr. Arthur Howard Bonser.

Wakefield.—On the 28th ult. a special Musical Service was held in the Parish Church, when the Oratorio *The Passion of our Lord*, by C. H. Graun, was given by an augmented choir of about sixty voices, including a number of lady vocalists. Mr. M. H. Peacock, the honorary choirmaster, may be heartily congratulated upon the success of the service, and he deserves the thanks of the musical public of Wakefield for making them acquainted with the work. All the concerted portions were given with much expression and precision. The arias in the work were omitted, but the necessary connective recitatives were given by Mrs. W. A. Statter, Mr. J. M. Walker, Mr. A. Westwood, and Mr. W. Radley. The trio "Lament and weep" was sung by Miss Wright, Mrs. H. Wood, and Mr. Walker. The accompaniments were played by Mr. Hardy, who also performed as a fitting introduction to the work Bach's Fugue in E flat, the "St. Anne."

Walsall.—On Easter Sunday at the Parish Church, after evensong, the second part of Gounod's *Redemption* was performed, the choir being largely augmented for the occasion, the full orchestra being most ably led by Mr. Fred. Ward, of Birmingham. The *Redemption* was preceded by the Adagio from Mendelssohn's *Scotch* Symphony, and, after the blessing, Handel's Overture to the *Occasional* Oratorio was played. The Conductor was Mr. John E. Jeffries, Organist of the Church, and Mr. Horace Chant was the Organist. The whole was a most efficient and satisfactory rendering, given with befitting reverence; and the behaviour of the vast congregation left nothing to be desired.

Warminster.—On Easter Tuesday the Grammar School gave its annual Invitation Concert. The programme included Haydn's First Mass, the Overture to *Zampa*, Mr. Wentworth Bennett's Flute Concerto, Beethoven's Eighth Symphony, and Mendelssohn's chorus, "Thanks be to God" (*Elijah*). There was a complete orchestra, and Dr. Alcock and his son, Mr. T. C. Alcock, head and second masters respectively, conducted. The Mass was admirably performed, and the singing of the School Choir showed careful preparation. The School has already performed at its previous Easter Concerts the following among other works:—Beethoven, seven Symphonies (four entire), *Ruins of Athens*, Overtures to *Prometheus*, *Coriolan*, Choral Fastasia, &c.; Weber, Overtures *Oberon*, *Der Freischütz*, *Jubel*, *Jubilee Cantata*, *Preciosa* (complete), &c.; Handel, *Acis and Galatea*, Coronation Anthem, &c.; Haydn, *Spring*, First Mass, Symphonies in C, D, &c.; Smart's *Bride of Dunkerron;* Mendelssohn, G Minor Concerto, Part-songs, &c.

Waterford.—On Easter Sunday the services at St. Patrick's Church were effectively rendered by the choir of about thirty voices. The Anthem "Now is Christ risen," by Allen, with the other parts of the services, were hearty, reverent, and appropriate, and reflected much credit on the Organist, Mr. Charles Davies. On this occasion the Psalms were chanted for the first time in the history of this church. Mr. Davies played as voluntaries, "I know that my Redeemer liveth," "The trumpet shall sound," and "Worthy is the Lamb."——A performance of Haydn's *Creation* was given, on Thursday, the 12th ult., in the Protestant Hall, by the Cathedral Choir, under the leadership of Mr. Morland, the Cathedral Organist. The parts of Gabriel, Uriel, and Raphael were taken by Master Alick Chesnut and Messrs. Atherton and Fielding respectively. On the whole, the performance was fairly good; Mr. Morland presided at the harmonium, and Mrs. Behm at the pianoforte.

Whalley.—The Vocal Society brought its season to a close on Friday, the 13th ult., the programme including *Wreck of the Hesperus* (Anderton) and *Hear my Prayer* (Mendelssohn). Mr. W. H. Robinson, of Blackburn, was the Conductor.

Wrexham.—The Philharmonic Society gave its first Concert of the present season on the 16th ult., in the Public Hall. The first part of the performance consisted of Bennett's *Woman of Samaria*, the second part of Mendelssohn's *Loreley*, and a short miscellaneous selection. The principal artists were Miss Adelaide Mullen, Miss Coyte Turner, Messrs. Beaumont and W. H. Brereton. The chorus acquitted themselves admirably in the Cantata, the attack being excellent and the light and shade carefully marked throughout. *Loreley* was performed for the first time in the neighbourhood, and made a great impression. The band, chiefly from Mr. Hallé's orchestra, was ably led by Mr. T. Shaw. The work was brilliantly sung and evoked the warmest applause. A word of special praise must be given to Miss Mullen, who infused much dramatic power into the very trying soprano music, which she sang admirably. The Rev. C. Hylton Stewart, Precentor of Chester, conducted.

Yiewsley.—On the 16th ult. Dr. Stainer's Cantata *The Daughter of Jairus* was given before a crowded audience in St. Matthew's Schools, by the Choral Society, as the first part of their programme, which also included solos, duets, quartets, part-songs, and instrumental selections. The performers were Miss Edith Price, Miss Amy Becket, Messrs. Oliver, Hugh Roy, Fulker, Thonger, Hall, and Bragg, vocalists; Mr. Neighbour, violin; Miss Becket, pianoforte; Mr. English, organ. Mr. Davis conducted.

Organ Appointments.—Mr. Victor G. Gollmick, Organist and Choirmaster to Brunswick Chapel, Upper Berkeley Street.—Mr. H. S. Chipperfield, Organist and Choirmaster to St. Paul's, Bunhill Row, E.C.—Mr. F. W. Newrick, Organist and Choirmaster to St. John's Wesleyan Church, Sunderland.—Mr. Ernest N. Cullum, Organist for the season to the English Church, Lucerne, Switzerland.—Mr. T. S. Kendall, B.A., Organist and Director of the Choir of the Parish Church at Bodmin, Cornwall.—Mr. Fred. B. Townend, Organist and Choirmaster to Brentwood Parish Church.—Mr. A. E. P. Hughes, to St. Faith's Church, New Wandsworth.—Mr. Robert Wm. Liddle, Organist and Choirmaster to Southwell Minster.—Mr. George H. Male, Organist and Choirmaster to Barbican Congregational Church, New North Road.—Mr. Henry Hallowell, A.C.O., Organist and Choirmaster to St. John's Church, Keswick.—Mr. W. L. Palmer, Organist and Choirmaster to the Unthanks Road Baptist Church, Norwich.—Mr. H. Stanbrook, Organist and Choirmaster to All Saints' Church, Windsor.—Mr. Charles Haydn Arnold, Organist and Choirmaster to Killaloe Cathedral, near Limerick.—Mr. W. H. Edwards, to St. John's Church, Fulham.

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19. Prelude in A.
20. March in G.

BOOK III.
21. Prelude in G.
22. Offertoire.
23. Interlude.
24. March.
25. Rêverie in A♭.
26. Minuet.
27. Prelude in B♭.
28. Elevation.
29. March.
30. Postlude.

BOOK IV.
31. Prelude in D.
32. Andantino in F.
33. March.
34. Meditation.
35. Postlude.
36. Gavotte.
37. Interlude.
38. Allegro in B♭.
39. Pastorale.
40. March.

BOOK V.
41. Prelude in A♭.
42. Minuet in G.
43. Elevation.
44. March.
45. Offertoire.
46. Andante in C.
47. Thème in D.
48. March.
49. Interlude.
50. Postlude.

BOOK VI.
51. Prelude in E.
52. March.
53. Barcarole.
54. Gavotte.
55. Adagio in E♭.
56. Postlude.
57. Interlude.
58. March.
59. Chorale.
60. Fuga in F.

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No. 544.—Vol. 29. *Registered for transmission abroad.* JUNE 1, 1888. *Price 4d.; Post-free, 5d.* *Annual Subscription, Postage-free, 5s.*

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
JUNE 1, 1888.

HENRY LITTLETON.

AMONG the concluding sentences of "A short History of Cheap Music," published last year, were the following:—

"The retirement of Mr. Henry Littleton from the active direction of the firm (Novello, Ewer and Co.) at the beginning of 1887, introduced a fourth generation to the charge and conduct of the business. In the full possession of manly power and mental vigour, he can enjoy the ease he has earned by a long course of industrious labour, and if ever just cause of pride existed, it accompanies him in his retirement."

Even under present circumstances, when he of whom these words were written has passed away, it cannot be said that their anticipatory character was without warrant. All who knew the man we now lament expected as well as hoped for him a prolonged and peaceful evening of life. He was not old, as we now count age; he was "in full possession of manly power and mental vigour"; he could look back upon a life well spent and crowned with astonishing success; about him gathered "honour, love, obedience, troops of friends," and it seemed that the sun of his career would go slowly down in a cloudless sky. Alas for human foresight when it would pre-arrange the action of Death!

> Leaves have their time to fall,
> And flowers to wither at the north wind's breath,
> And stars to set; but all—
> Thou hast all seasons for thine own, O Death.

And so it came to pass that the restful evening of our friend was "short as the watch that ends the night." He had scarcely felt himself free from the yoke of life's labour, had hardly realised that for him there was no more to do, when the summons arrived to a profounder repose than earth can give. In itself this is an ordinary circumstance. Men are falling about us under like conditions every day, but the case of Henry Littleton was not wanting in a pathos of its own. Under the mask of the man of business—which was all that the general public saw—lay a most affectionate and tender nature, capable of doing much for the objects of its love; capable, also, of suffering much, for the one capacity is an attendant upon the other. Our friend had gone through life without some of its severest trials till 1885, when his home was bereft of a beloved daughter. The blow came upon the poor father with terrific force. It struck him down. Such grief should be sacred, and is only referred to here as having what all who observed him know to be a real connection with his own passing away. In that regard it cannot be overlooked, nor indeed would one turn from it without profoundest sympathy, or without recognising the mysterious and infinitely touching relationships which bind human souls closer than is possible even to the ties of flesh and blood. It sometimes happens that those bonds become closer with death, and the living follows the dead as by an attraction more powerful than all the reasons and interests that say "Remain." Who is sufficient for these things?

The career of Henry Littleton can only be touched upon here, though it eminently deserves a full discussion as one conveying important lessons and rich in matter for reflection. From first to last it emphasises a truth which Carlyle has put into words more eloquent than any I could use:—

"Instead of saying that Man is the creature of circumstance, it would be nearer the mark to say that Man is the architect of circumstance. It is character which builds an existence out of circumstance. Our strength is measured by our plastic power. From the same materials one man builds palaces, another hovels; one warehouses, another villas; bricks and mortar are mortar and bricks until the architect can make them something else. Thus it is that, in the same family, in the same circumstances, one man rears a stately edifice, while his brother, vacillating and incompetent, lives for ever amid ruins; the block of granite which was an obstacle in the path of the weak becomes a stepping-stone in the pathway of the strong."

The man we have just lost was conspicuously an architect of circumstance — conspicuously because he built a fair and splendid edifice, though no one, at the outset, ever had circumstances less favourable to deal with. Carlyle speaks of materials—bricks and mortar and granite blocks—as though they lay ready to hand. But, in this case, the architect, before he could begin to build,

was compelled to burn the lime, shape the clay, and hew the stone for himself. As a matter of fact, the boy of fourteen, named Henry Littleton, who, in 1837, went about the streets of London looking for work, had everything to do. Help from without was hopeless. He possessed nothing but the native energy and shrewdness of his character; those qualities being all his fortune and, practically speaking, all his friends. But even such endowments avail nothing without opportunity for their exercise, just as the speed of the swiftest horse in a race is useless unless the animal can get clear and have a fair course. Opportunity cannot be made. It must be watched for and seized exactly at the right moment, though sometimes it comes by what we call accident. This was the case with Henry Littleton, who, one day in 1837, wandered into the City looking for opportunity, and not in a mood, we may fairly assume, to be particular as to its kind. He would gladly have taken a lowly post in any of the warehouses off Cheapside, or in any of the shops of St. Paul's Churchyard. A ticket, in no matter what window, inscribed "Boy wanted," would have delighted his eyes, and, perhaps, so determined his career that the pen now writing these lines would never have shaped his name. But the ticket was not visible, and yet St. Paul's Churchyard was not "drawn blank," for there came along another boy, whistling, perhaps, in utter unconsciousness of the fact that he was about to influence a life and much else. Now occurs the critical moment—the tide in Henry Littleton's affairs which, if taken at the flood, shall lead on to fortune. Let the two boys pass each other and the chance is lost. They draw nearer and nearer; they look into each others eyes; they stop and speak. The chance is not lost. Young Littleton asks if the providential agent knows a place where a boy is wanted. He does know of such a place; his own employers, Messrs. George and Manby, of Fleet Street, carrying on business in what is now the *Punch* office, are looking about for a likely lad. Henry Littleton goes straight to Messrs. George and Manby's, offers himself for the vacant post, and is engaged. Messrs. George and Manby keep a music-shop, and their new assistant has got his foot on the ladder, the topmost round of which is, by and by, to know him well. Not long afterwards the youthful Queen Victoria, just come to the throne, makes a triumphal progress down Fleet Street to the City, and is watched, from the leads over the shop, by a boy than whom she is not happier in the possession of a post of duty and fair hopes.

Young Littleton did not remain at George and Manby's during the whole period intervening between his engagement and his appearance under the circumstances about to be detailed. He changed his place to another establishment in the same line of business (Monro and May, Holborn); but we may be sure that the whole time was spent in carrying out the Scriptural injunction: "Whatsoever thine hand findeth to do, do it with all thy might." It is impossible, if the boy be father of the man, to imagine Henry Littleton as a perfunctory servant, working as little as possible, and that little not for the love of it. Take for granted that his masters' shutters were down to time in the morning, their errands well run, their interests safeguarded in every way that subordinate functions allowed. But the lad was ambitious, and devotion to the present did not blind his keen eyes to the future. Already, perhaps, he dreamed of rising to the dazzling eminence of a place behind the counter. So he kept a smart look-out and, in 1841, being then eighteen years' of age, saw that Mr. J. Alfred Novello, music publisher, of 69, Dean Street, Soho, wanted a "collector"—that is to say a person charged with the task of going round the publishing houses obtaining ordered copies of works not issued by the firm. Henry Littleton promptly presented himself in Dean Street, and was taken on the strength of the establishment forthwith. How little Mr. Alfred Novello dreamed that the eager youth whose services he accepted would, in twenty years' time, be his partner, and in five years more his successor! In 1841 the foundations of the house of Novello had been well laid. *Apropos*, it may be read in "A Short History of Cheap Music": "Alfred Novello's commercial tours were exalted to the dignity of musical missions. His knowledge of music and wide-minded sympathies constituted his authority in cases of appeal or advice. His cheap publications had made the formation of choral societies possible. In the large factories of Yorkshire and Lancashire many choral unions existed, and the publications of the house were gladly welcomed, because of their modest price and their perfect accuracy. The publisher in his progress was always cordially received, and often concerts were given in his honour, the performers making extra exertions to show their advancement since his last visit. The cause thus received its greatest help from Alfred Novello, not only by his valuable and useful publications, but by his personal influence." If, however, we find the guiding principles which have made the "London Sacred Music Warehouse" so famous established at this early date, their results were not as now. Much opposition had to be encountered, and at times it became a question of reducing somewhat the burdens of the Dean Street establishment. On two occasions Mr. Novello thought seriously of lightening the ship by making a Jonah of Henry Littleton who, being his youngest "hand," was considered, perhaps, to be the most easily spared.

Littleton, it is said, had some reason to suspect that his tenure of place was unsafe, and at critical moments took care not to be in evidence. Anyhow, the threatened calamity advanced to no more acute stage, and when, as must speedily have happened, Mr. Novello discovered the worth of his young assistant, danger entirely disappeared. Henry Littleton's "extraordinary business capacity, grasp of detail, and general strength of character were soon recognised"—I am quoting the authority already cited—"and, starting from the lowest round of the ladder, in three years he attained a position only second to the head of the firm." At twenty-one, then, seven years or thereabouts after encountering the providential boy in St. Paul's Churchyard, Littleton, from being a mere waif drifting on the great ocean of London life, and looking about for something to cling to, found himself the lieutenant of an important and increasing business enterprise.

I do not purpose following in this place the development of the house to which the subject of my remarks became, in the foregoing manner, permanently attached. The whole story is well told in "A Short History of Cheap Music," and, indeed, can be read, to more or less good purpose, in the amazing catalogue of the firm, in the evidences of its enterprise to be found wherever music is cultivated, and in the wide and varied scope of its operations. All who are likely to read these pages must have a general knowledge of what "Novello, Ewer and Co." implies, and must be aware of the fact that in Henry Littleton's rare combination of business qualities and daring yet sound enterprise, much of it originated. But the more personal matters with which all this is mixed up may not be passed over.

In 1857 Mr. Alfred Novello, desiring to enjoy well-earned rest after many years of hard and anxious work, and finding his chief assistant fully equal to the management of the business, took up his residence in Italy. "From that day forward the task of carrying out and extending the operations of the firm was in the hands of Mr. Littleton." In 1861 another change occurred, the proprietor of the business issuing the following announcement from his Italian retreat: "J. Alfred Novello has the pleasure to inform the public, his friends, and patrons that, from this date, he has admitted Mr. Henry Littleton (for many years his assistant) to a partnership in his music-selling and printing establishments. The business, which has so long enjoyed the advantage of Mr. Henry Littleton's services, will be carried on under the denomination of Novello and Co., with the old anxiety to supply the best music at the most moderate prices. It will be the study of the new firm to equal and to exceed (if possible) the attention and promptitude with which they have at all times endeavoured to execute the orders of their musical patrons." Five years later took place a third change, Mr. Novello then retiring from connection with the house, and leaving his whilom "collector" in sole possession. The "Short History" thus records the fact: "In 1866 Mr. Henry Littleton, who had been in the business since 1841, and had seen it through its infant days, when there was scarcely enough work to employ more than a few hands all through the year, and by his assiduity and patient attention had helped to build it up stone by stone, became its sole proprietor. Alfred Novello had long since ceased to take an active personal part in the conduct of the affairs of the firm. He now completely severed his connection with it. He was certain that the principles upon which the house was founded fifty-five years before would, in the hands of his worthy successor, be faithfully maintained and perseveringly pursued." Whether Mr. Novello had good reason for the certainty just pointed out, every reader of these words knows full well. From the date of Mr. Littleton's proprietorship, the operations of the firm, while ever carried on upon the old principles, expanded by leaps and bounds, taking their course in a variety of new channels—concert-giving, for example—and being characterised by what superficial observers may have thought reckless audacity, though, in point of fact, it was shrewdly calculated boldness. "After the fathers shall come up the children," and it is only fair to say that in the later developments of the house of Novello, Mr. Littleton was ably seconded by his elder son, the present head of the firm, under whose guidance we may look for a still further illustration of the law of progress, so magnificently demonstrated by his lamented father. Going on to the next conspicuous feature in Mr. Littleton's personal history (and, alas! towards the end) we find him, in 1887, celebrating the jubilee of his entrance into the music-trade — fifty years from the day when he encountered that luck-bringing boy in St. Paul's Churchyard. The occasion was observed as a high festival by the firm, whose servants of all grades, gathered at the Freemasons' Tavern, presented their chief with an affectionate address, and a testimonial of their esteem and regard. It was then known that Mr. Littleton had resolved to follow the example of his former employer, Mr. Novello, and retire to spend his remaining days in richly deserved ease. Those days were few, but significant as showing what this hard and indefatigable worker took to be ease. He had shifted the burden of responsibility to younger shoulders, and no longer heard from Berners Street the trumpet-call of duty. But did he fold his hands in idleness? No; that would not have been like Henry Littleton. Berners Street knew him well in the short period of "rest." His familiar figure could be seen many a day in its old haunts, and his well-tried business qualities were always at the service of his sons and successors. Our friend died, therefore, as he lived, in harness, and was found at his post as a volunteer when the word reached him: "The Master hath come and calleth for thee."

With regard to Mr. Littleton's personal characteristics, much can be inferred in noting the detailed facts of his career. One hardly needs business experience to reason correctly from Henry Littleton's success to the qualities which made it possible. His rise to the highest place was very far from being mere chance or luck, because employers are not in the habit of deciding by throw of dice, or by "cutting" cards, upon the man among their people whom they shall promote. Self interest makes them exceedingly cautious and profoundly impartial, wherefore we know that the late head of Novello and Co. must have been a splendid servant:—

You shall mark
Many a duteous and knee-crooking knave,
That, doting on his own obsequious bondage,
Wears out his time, much like his master's ass,
For nought but provender; and, when he's old, cashier'd;
Whip me such honest knaves; others there are
Who, trimm'd in forms and visages of duty,
Keep yet their hearts attending on themselves;
And, throwing but shows of service on their lords,
Do well thrive by them, and, when they have lined their coats,
Do themselves homage.

Henry Littleton could not continue the quotation and say, "And such a one do I profess myself." He belonged to neither of the classes so happily sketched by Shakespeare's unerring pen, but rather to that other class whose motto is—

Master, go on, and I will follow thee
To the last gasp, with truth and loyalty.

We may depend upon it that in all respects of punctuality, obedience, devotion, fidelity, and the conscientiousness which works when the master is far away just as though he were looking on, the subject of these remarks left nothing to desire. The virtues just named were a part of his nature and of his life, otherwise they would not have stood the test of twenty-five years, nor would they, when the obligation of service to another ceased, have been just as conspicuous in the discharge of the duties imposed upon the head of a great establishment, which always must be, in some sort, the master of its proprietor.

Among the personal characteristics which all who associated with Mr. Littleton in even a slight degree could note were some of a very pronounced kind. As a man of business he formed his own conclusions on any question brought before him, firmly believed in them, and expressed them with a plain directness such as persons unaccustomed to his habits may sometimes have misunderstood.

But he was not a man of business in the hard, unsympathetic sense of the term. Few in his position ever allowed sentiment to influence them in an equal degree, or were so capable of making sacrifices for an idea. For proof I need only refer to the kindness he showed to young composers, in several cases going so far as to bear the expense of their education at home and abroad. Throughout all his manifold dealings he was never consciously unjust, and certainly on more than one occasion, perhaps on many, he has been known to set a higher value upon manuscripts than the author himself, and to pay up to his own estimate. A now prominent cathedral organist tells how, when comparatively an obscure man, he showed the Berners Street chief a work and named a certain price, only to have it doubled on the spot by the other party to the contract. Then there is the case of a cathedral organist, now dead, who, at the close of an important transaction with Mr. Littleton, found himself in a position so much better than was expected that he remarked, "When I get home, they will think I have robbed some one." Instances of this kind evince not only a sense of justice, but also a feeling of generosity, the buyer giving the advantage of his own knowledge of the market to the seller, and operating against himself. The man who can act thus may not truthfully be called "hard." Indeed, the typical commercial mind would, with the utmost promptitude and most perfect conviction, set him down as "soft." Henry Littleton was neither the one nor the other, but simply carried into the larger transactions of his later years the absolute uprightness which made him invaluable to his employer when he exercised a delegated authority. Our dead friend had, in deed and in truth, a generous nature. It was not in him to forget the less fortunate companions of his early days when they needed help. Those who served him in a liberal spirit were liberally treated in return. His purse was always open to a genuine appeal in the name of charity, and in his princely house at Sydenham he exercised princely hospitality, never being more happy than when his friends came to partake of it. The reader will hardly require to be told that success did not spoil such a nature. He was the same in affluence as in the time of comparative poverty—kept the same by the inflexible firmness which made him in every sense a strong man. If I may, without abuse of the privilege of entering his domestic circle, speak of him there, simple truth calls for the highest tribute of admiration. He was of the Englishmen who make home truly homely by devoting to it their love and care. I shall not soon forget the last occasion on which an opportunity of conversing with him at length came to me—an occasion when our talk ran upon his lost daughter and her children. All the tenderness of the man's nature revealed itself in that moment, and it was beautiful to look upon his beaming eyes and radiant countenance as he dwelt upon the pretty ways of a favourite grandson. Our friend's removal from the home and family he loved so well was to it and them a calamity unmeasurable, while it made all of us poorer by the loss of one who, in his unostentatious way, set a bright example of many virtues.

The remains of Mr. Littleton were committed to earth in Lee Cemetery on the 16th ult., with every mark of wide-spread and affectionate regard. A crowd of mourning friends filled the church of St. Bartholomew, Sydenham, where the first part of the service was performed by Canon Yeatman, the vicar, and the Rev. Henry White, assisted by a choir made up of gentlemen from St. Paul's, Westminster Abbey, and the Chapels Royal, who had volunteered their help, with the boys of the Abbey, under the direction of Dr. Bridge. Dr. Martin and Dr. Westbrook shared the organist's duties, the music performed including the opening Sentences of Purcell and Croft, Goss's Anthem "If we believe that Jesus died," and a tune, composed for the hymn "Jesus lives," by Mr. Alfred H. Littleton. The long procession of carriages to the cemetery through a downpour of rain, the wailing music of the choir, Dr. Troutbeck's impressive reading of the committal service, and the gathering around the grave of men representing every interest with which Mr. Littleton was connected, were features of the melancholy occasion not soon to be forgotten. When all was over the crowd turned away and left Henry Littleton to his repose in the pretty rural cemetery, believing that death to him was

——— a passage overhung with clouds
But at its entrance; a few leagues beyond
Opening to kinder skies and milder suns,
And seas pacific as the soul that seeks them.

Joseph Bennett.

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By JOSEPH BENNETT.

(No. XXV.—SCHUMANN (SUPPLEMENTAL).

SINCE the biographical notice of Robert Schumann appeared in this journal additional material for a proper estimate of that very interesting character has come to hand in the shape of a collection of his early letters*, edited by Madame Schumann. It is impossible to resist the inducement thus offered to a supplemental paper, the more because of the very terms in which the editress invites attention to the book. She says: "My object in publishing the following letters was that those who love and honour Schumann as an artist might also learn to know him as a man. Unfortunately, the world knows more of his peculiarities than of his character, since he was intimate with but very few, though to those dearest to him he opened his heart without reserve. These letters, therefore, form a beautiful memorial, revealing all the treasures of an ideal youthful nature, strong and energetic, and filled with the highest aims and aspirations." Although students of Schumann have long enjoyed the advantage presented by the letters which are so valuable a part of Wasielewski's biography, it would manifestly be gross neglect not to give Madame Schumann's book the closest attention after reading her emphatic fore-word, especially as she declares that "all who have learned to love Schumann's works will be delighted to find the close correspondence between artist and man, and the wonderful way in which his compositions reflect his thoughtful mind and high intellect." We need only add, by way of further introduction, that the period covered by these interesting revelations of character begins when Schumann was eighteen years old and ends when he was thirty. They show the master to us, therefore, when his nature was in its virginal freshness and before large experience of life, with its warping and distorting influences, had materially affected him.

The series opens with a few letters written at Robert's native place, *Z*wickau, in 1827, one year after the death of Schumann *père*, and addressed to a former schoolfellow named Flechsig, who had gone up to the University of Leipzig. Looking at the first of these epistles we see the not infrequent spectacle of youth agitated by tumultuous feelings; inflated joys and exaggerated despairs expressing themselves in a torrent of "fine" language. Most of us have recollection of such a period. Young Schumann is in love at eighteen, of course, but we may pass over what he says about his Liddy and his Nanni—like Captain Macheath, he appears to have had two charmers. The course of the tender passion not being smooth, Robert breaks out into lamentations. "My whole life revels now in the sweet garden of Memory (the garden of Memory at eighteen, poor lad!) where I pluck many a lovely *immortelle*, which, though faded, I press for ever to my sorrowing heart, and kiss the withered blossoms of a happy life." In another place he exclaims: "Friend, I have no friend; I have no sweetheart; I have nothing now!" We know not what was the matter between him and his Liddy or his Nanni, but here is a nature capable of feeling, aye, and of making a struggle against feeling. Many a young man has abjured women in the intervals of worshipping them, and Robert, for his part, is going to steer for the North under the guidance of Reason, there to cool himself. That being the case, it follows, as a matter of course, that the next letter is full of Liddy and Nanni. He had in the interim gone to Dresden. "My first walk was to the street where N. is supposed to be living. . . . Oh! if you knew how I longed for her, how, under every veil that I saw fluttering, I fancied I should see her features, how I went over and over again all the hours which I dreamed away so joyfully, so happily, in her embraces!" &c. Liddy he did see at Teplitz and "went up a steep mountain *alone* with her." They reached the top and he looked abroad on the glorious landscape. A black cloud came from the east, and Schumann, pointing to it, said "Such is life," whereupon Liddy looked at him sadly with a tear in her eye. Robert thought she was touched by his very original remark, and plucking a rose, was about to present her with the flower when a flash of lightning darted out of the cloud. The young man pulled the rose to pieces, and wanted to say "Such is life" again, but remarked "Good-bye" instead. "She pressed my hand passionately and the dream was over." Poor Liddy! if she could only have looked upon the comic side of all this, she would have cried with laughter. In another place Schumann describes her as a "narrow-minded soul, a simple maiden from innocent Utopia; she cannot grasp a great idea"—this because Liddy talked about Jean Paul like a true woman.

In March, 1828, Robert left the Grammar School at *Z*wickau, preparatory to going up to the Leipzig University. In this situation he wrote to Flechsig a long letter containing some admirable sentiments in flowery language. He now says "Every man who lives only in reminiscences is unhappy," and he looks to the future: "Now my better self must take the lead, and show what it is made of. . . Introduce me, my friend, into active life, and pick me up when I make a mad tumble. That Greek levity, which always regarded life from a happy medium between joy and sorrow, was all very well, and is quite consistent with a period of mulishness; but it must not degenerate and turn into a lawless impetuosity, which only laughs and passes everything merrily by. All things good and beautiful are glowing in my young heart at this moment, and all high ideals and all the Greek gods stand radiant in this Olympus of youth." Schumann quickly followed this letter to Leipzig, travelling by way of Bayreuth, Nuremberg, Augsburgh. From Monheim, near Nuremberg, Schumann addressed a letter to his mother, in which he again enunciates pattern sentiments from a filial standpoint: "Dear mother, I have often offended you, I have often misunderstood you when you acted for the best; forgive the faults of an impetuous, passionate youth; he will make amends for them by good and noble deeds and a virtuous life. Parents can claim the whole life of their children! My father has gone to his rest—all the more do I owe to you, dearest mother. To you alone must I repay the debt I owe you for making my life happy, and preparing a bright cloudless future for me. May your son prove himself worthy of this debt, and show that he will return a good mother's affection by always leading a virtuous life." Again writing to his mother, this time from Leipzig, Schumann allows us to see, in an elementary stage, the sensitive, retiring disposition which afterwards, in a certain measure, separated him from the world. Instead of sending home glowing reports from the midst of a new and exciting life, Robert writes: "I just long with my whole heart to be back again in the quiet home where I was born, and passed such happy days with nature. It is hard to find nature here. Everything is ornamented by art. There is no valley, no mountain, no forest, where I can thoroughly lose myself in my

* "Early Letters of Robert Schumann, originally published by his Wife." Translated by May Herbert. London: George Bell and Sons.

own thoughts; no spot where I can be alone, unless it is locked up in my room, with an everlasting noise and uproar going on below." These words are strange from the pen of a lad of nineteen just arrived in a university town, but that they were perfectly genuine all knowledge of the writer in after years goes to show. Schumann's mother appears to have been struck by, and to have commented upon them in her answering epistle, for, in another letter, we clearly find him replying to questions about his "mental state," which he declares to be "neither better nor worse than before." He further sketches himself as a shy, reserved, and distant youth: "Up till now I have had no familiar intercourse with any one student. I fence in the fencing school, am friendly to every one, and hold my own as far as appearances go, but I am extremely cautious not to form an intimate acquaintance. One can hold up one's head with such people without being rude, and it makes them stand off and not treat one as a *Fuchs*."

Schumann's condition of unrest is constantly apparent in the home letters from Leipzig. Two causes were no doubt at work producing this—his aversion to the legal calling which had been marked out for him, and his longing for the congenial quietness and peace of nature: "Ah, mother! it is in nature that the soul learns best to pray, and to sanctify all those gifts with which we are endowed from above. Nature is like the immense, illimitable veil of the Most High, embroidered with His eternal Name, with which man can wipe away all his tears of sorrow, and which converts every tear into a speechless ecstasy, and disposes the heart to fervent though quiet and inexpressible devotion. Why am I denied every feeling of this kind, here in this disgusting Leipzig? Why can memory alone give me a moment that is sublimer and happier than those I usually enjoy?" The feelings thus expressed grow upon the young man, whom we will not call a misanthrope, because it was not that he disliked his fellow-creatures so much as that he longed to be free from an intolerable situation, part of which everybody around him seemed to be. Writing to his mother after three months' residence in the Saxon city, Schumann said: "I have never felt quite happy or at home in Leipzig, and am often completely worn out by this petty life and all its pitiful people." Then comes a querulous note which jars on the ear: "If I only had some one who really and thoroughly understood me and would do everything to please me for my own sake! With Flechsig I agree very well, but he never cheers me up; if I am sometimes depressed, he ought not to be so too, and might be humane enough to brighten me up." He goes on to depict himself as a kind of hermit Bursch, who walks alone, rarely goes to the tavern, associates with only two fellow-students, and visits only one family, the Caruses.* "Besides them, I do not visit any families. I have got rather a horror of it, and always feel miserable amongst people who do not understand me, and whom I cannot care for." Later on our discontented young man uses stronger language—he must have been a cheerful companion for Flechsig! "On the whole, my life is still . . . monotonous and *joyless*. It is a blessing for me that I do not live alone or I should easily get misanthropical. It affords me no pleasure to go to public places, and it often perfectly sickens me to see idiotic people." Here the writer gives a pretty broad hint as to the cure for his *malaise:* "But yet in my own heart I am not quite so joyless, and what my fellow-creatures cannot give me is given me by music. My piano tells me all the deep sentiments which I cannot express."

Schumann spent some part of the autumn of 1828 with his family, returning to "disgusting Leipzig" in October, whence he addressed his mother with a heavy heart, dwelling upon the joys just past: "Oh, for those quiet autumn evenings at home which filled our souls with delight! Oh, for those gilded heights and blooming valleys! Not Leipzig, with all its theatres and concerts, can make up in the slightest degree for such peaceful life in nature among kind friends." The old longing remained, nevertheless Schumann seems to have been braced up by association with those he loved. Describing his journey on foot from Zwickau, he speaks of eating his breakfast by the wayside with a joyful heart, and finding the homely viands better than all the luxuries of the Leipzig hotels. He even says that his soul was full of peace. Leipzig, when he got to it, had improved. The young man felt thoroughly at home there for the first time, and then he made a good resolution: "I will hope, and try to make myself comfortable, for even the love of one's home and the scenes of one's childhood may become a weakness if they prevent one from being contented with the present, and only make one moan over the past. And I cannot and will not be weak-minded." "Brave words, Robert!" the mother might have said, reading the letter in the old arm-chair by the bow window; but we wonder how she received, from the son who had so much bemoaned his lot, the following piece of advice: "Be more cheerful, and do not throw away the pleasures of life bestowed upon you from above without enjoying and appreciating them." Surely the "dear little mother" laughed out the pithy injunction, "Physician, heal thyself!"

The change from Leipzig to Heidelberg in May, 1829, had an excellent effect on Schumann's spirits. We see that clearly enough in his first letter home, which not only contains an assurance that he is "anything but sad," but is brightened by flashes of a humour that has not hitherto appeared. The brief sketches of his travelling companions are delightful. There is the Prussian, "who launched forth *ex abrupto* upon the numerous perfections of his wife at Berlin, and assured me that his whole happiness was bound up in hers. He recited poetry quite unasked, and produced miniatures of his wife." Schumann naïvely adds, "I confess I never came across any one of the kind before, but I liked him." Then there were "a Jew leather-seller from Frankfort, who was of the shop, shoppy; a nice old lady who had seen a number of plays at the Gotha Theatre (we know what she talked about), and two French Jews, who had drunk rather more wine than was good for them, and talked all night about nothing." This letter was followed by one much longer, giving a vivacious description of the writer's journey from Leipzig to Heidelberg, passing through Frankfort, Coblentz, and Mayence. Reading it we rub our eyes. Can this be the depressed and depressing young gentleman whom we knew just now, or is it some rattle-brain, overflowing with animal spirits and playing off upon us a practical joke by assuming Robert Schumann's name? The question is really excusable, but just as really is Robert the writer. Natures like his are subject to these fluctuations. One day they cry to us *de profundis*, the next they are heard singing in the heavens like larks. Nature's grand scheme of compensation associates capacity for deepest suffering with the power of experiencing highest joy. Schumann was in such good spirits at Frankfort that he actually ventured upon a practical joke: "The very first thing in the morning I had an intense desire to play the piano. So I calmly walked into the first music

* Dr. Carus was Professor of Medicine in the University. He had a musical wife, whom Schumann had met at Zwickau.

shop I came to, and told them I was tutor to a young English lord who wanted to buy a piano. I played for three hours, much stared at and applauded, and then told them I would let them know in a day or two whether my lord would buy the instrument or not; but by that time I was in Rudesheim drinking Rudesheimer." Describing his journey to Wiesbaden he touches off his travelling companions, one of whom was "a desperate merchant-speculator with rolling eyes." Probably the good man would have rolled his eyes to some purpose had he seen Robert Schumann on the box handling the "ribbons." "By Jove," writes our hero, "how those horses did go." No, most perspicacious reader, we are not quoting from "Tom Brown at Oxford."

A second letter to the mother from Heidelberg has several points of interest. In the first place, Robert finds himself able to say, "I am very jolly, and at times quite happy." But now, having left Leipzig, he can see some good in it. Life was more varied there than at Heidelberg, and "had its good as well as its bad points to a young man." The next passage is shrewd, and noticeable also for, as far as we can discover, Schumann's first use of the word "Philistine," as applied to persons destitute of what other persons consider to be "sweetness and light." "The student is quite the most important individual in and about Heidelberg, which simply could not exist without him. Of course, the townspeople and the Philistines are cringingly polite. It does not seem to me a good thing for a young man to come into a town where the student reigns supreme. The character of a young fellow is only strongly and properly developed by difficulties, and that perpetual dawdling about with students, and students only, has a most injurious effect on the breadth of his opinions, and consequently on the whole practical side of his life." So our young Solomon makes up his mind that when he has a son, the lad shall go for three years to Leipzig, and only for one to Heidelberg. At Heidelberg they waste time over a *table d'hôte*. "I consider it perfectly awful to have to sit at table for an hour every day; and, good Lord! what a terrible waste of time it is. Give me a plate of soup and a slice off the joint, which I can devour in six minutes and have done with it." We wonder if the anxious mother took alarm for her son's digestion. A word on the delicate subject of music follows. There was not a really good pianist in the town, and Schumann, known as a fine player, anticipated being somewhat in request. He expresses himself as actually willing to go more into society, and "there are plenty of girls who like being courted and admired." Alas, poor Liddy and Nanni! so soon forgotten; but then, as Schumann would have remarked, in his startlingly original way, "Such is life."

After having conquered some opposition from home, Schumann started on a tour to Switzerland and Italy. At Berne he wrote a pleasant chatty letter to his mother, telling, amongst much else, how he had exchanged glances with a mourning young widow from Havre, and also with "a lovely English girl." (Again two strings to his bow!) He has a word about our country-folk. "Englishmen are swarming up the mountains like a lot of crazy ants. They are quiet, gentle people enough, and goodness only knows why they are treated with such rudeness in Germany, where they have to pay so dearly for their travels." If there were many of these holiday letters, they probably ran much in the same groove, as Madame Schumann has not printed them; the next in the book being dated October 5, at Milan, where our young traveller writes to his sister-in-law, Rosalie, telling a tale of woe—a simple story of wanting cash and having to borrow it from an hotel keeper. On November 6 he is back again at Heidelberg, addressing a letter to his old pianoforte teacher, and future father-in-law, Friedrich Wieck. Here he speaks freely of music, and does so in a most interesting way. One passage is a confession of irregular activity: "I detest theory pure and simple, as you know, as I have been living very quietly, improvising a good deal, but not playing much from notes. I have begun many a Symphony, but finished nothing, and every now and then have managed to edge in a Schubert waltz between Roman law and the Pandects," &c. Speaking of his Italian experiences, he declares that he has learned to love the "Genius of Sound" which in Germany awed him. "For one single evening in my life did I feel as though I were in the presence of the Deity, and allowed for a few moments to gaze reverently upon the unveiled face of the God, and that was at Milan, where I heard Pasta—and Rossini. Do not smile, master, it is the truth." From the same letter we learn that Schumann was early a devotee of Schubert, for whom he did so much in after years. He calls him "my only Schubert," and goes on: "Altogether, I think nobody's compositions are such a psychological puzzle in the course and connection of their ideas as Schubert's, with their *apparently* logical progressions. Very few composers have succeeded in stamping their individuality upon a mass of tone pictures in the way he has done, and still fewer have written so much for themselves and their own hearts. What a diary is to all those who jot down their passing emotions, his music-paper was to Schubert. To it he confided all his moods, and his intensely musical soul finds expression in notes when ordinary mortals use words—at least, that is my humble opinion." Then he turns to himself once more and exposes the unceasing musical activity of his mind. His symphonies, Schumann declares, would have reached Op. 100 had he written them all down, while "sometimes I am so full of music and so overflowing with melody, that I find it simply impossible to write down anything." All these glimpses of the young man's state are extremely valuable, and enable us to account for much that is peculiar and characteristic in his early works. Four or five days after writing the last-quoted passage, Schumann replied to a question from home regarding his music, and said: "Alas! mother, it is almost quite at an end; I play but rarely now, and very badly. The grand Genius of Sound is gently extinguishing his torch, and all that I have ever done in music seems like a beautiful dream which I can hardly believe has ever *existed*. And yet, believe me, *if ever I could have done any good in the world it would have been in music*, and I feel sure that I have got *creative* power. But earning one's bread is another thing. Studying law has frozen and dried me up to such an extent that no flower of my imagination would ever bloom." About his pianoforte playing he had just previously stated to Wieck that he had neither gone forward nor backward very much, while the general discrepancy between the two letters is very striking. We can only explain it on the assumption that Schumann misrepresented himself to his mother for the sake of her peace of mind, the old lady's greatest wish being to see her son in a lawyer's gown. It is easy to admire the motive; but the young man himself seems to have been uneasy after perpetrating the deed. In the next letter he tries to laugh it away as a joke: "As a birthday gift you shall have my piano-playing, as all that I told you about in my last letter was nothing more nor less than a story—a joke of mine, because I could not think of anything to give you. You are not angry, are you? Smile again on your romancing son." The explanation is

particularly lame, and as for the joke, nothing can possibly be less like one.

Just at this time, thanks for the most part to his pianoforte-playing, Schumann figured in Heidelberg as a social hero. He speaks of the fact very complacently; calls himself "universally popular," "much respected and liked," "the Heidelberg favourite," "out somewhere almost every evening," on Thursdays in the midst of a "select set of angelic Englishwomen," and so on. We hardly recognise the grumbling recluse of Leipzig in this drawing and concert-room pet, who found life in the town on the Neckar to be "pleasant, refined, bright, and varied," and wrote home to his mother asking permission to stay six months longer. He asked for something else also. Social prominence is expensive, and our hero got into debt.

The letters written towards the close of Schumann's residence in Heidelberg, discuss with seriousness the writer's future. He presses the subject upon his mother. "A forced, mechanical lawyer, without love for his work, can never become great." "My whole life has been a twenty years' struggle between poetry and prose; or, if you like to call it so, Music and Law." "What sort of prospect would there be in Saxony for such a fellow as myself, who is not of noble birth, has neither money nor interest, and has no affection for legal squabbles and pettiness." "My genius points towards Art, which is, I am inclined to think, the right path." So he goes on, to the great distress of the "little mother," as we know from Wasielewski's book, which contains her letter asking for Wieck's advice. We know, too, that the matter was settled as Schumann would have it. In October, 1830, the young man, free from the terrors of a legal life, went back to Leipzig as Wieck's pupil, and fairly entered upon his musical career. Yet his letters show that he was not happy. Perhaps he thought with remorse of the pain he had caused to parent and guardian by a change of life-purpose, and was himself, it may be, a little frightened. At any rate, he talks of dejection, restlessness, wretchedness, begging his mother not to desert him because he required "great tenderness and forbearance." Again he said: "Altogether I am very stale, dry, and unpleasant, and given to laughing to myself. Of my old fire and enthusiasm barely the ashes remain. . . . You say that, after reading my letter, in which I told you of my old resolve, you found it impossible to pray. Can this possibly be true? I shall cause you but little joy during your life, in any case; but, by Jove, if I were to stick to law, and become a clerk, I should shoot myself for weariness."

(To be continued.)

MATERIAL OF MUSIC.

(Continued from page 274.)

VI.

The metal wind instruments, such as horns, trumpets, trombones, &c., are all made upon the principle of the open tube. They are bent into different shapes for the convenience of carrying them. The notes of each are the series of harmonics arising out of the fundamental tone of the tube. By means of valves conveniently placed so that they may be pressed with the fingers, or by slides, the tubes can be shortened or lengthened, and the primary harmonics are supplemented by the addition of new series obtained from the notes made by the shorter or longer tube.

Most of the instruments of brass employed in the military band are provided with valves, and therefore are capable of producing every semitone in their range. These instruments, which formerly were very imperfect and harsh in tone, are now so greatly improved that most of the objections urged against them no longer exist, and composers write for them instead of for the old horns and trumpets in the mixed orchestra of wood and brass wind and stringed instruments. Many of the improvements were introduced by Adolph Sax, and all instruments constructed upon the principles he suggested are still called after his name, though they do not proceed from his factory.

The pulsatile instruments form the next class. They are the triangle, the cymbals, and the drums. The triangle is a rod of polished iron bent into a three-sided shape, and so takes its name from its form; the cymbals are plates of metal which give out a clashing sound rather than a definite tone. They are employed, like the triangle, to mark the rhythm of a piece of music. There are three sorts of drums in common use—namely, the snare or side-drum, the kettle-drum, and the long or big drum. The snare or side-drum is so called because there are strings or snares of catgut stretched across the lower skin. These interfere with the vibrations of the skin, and cause the rattling sound which is the peculiarity of the instrument. It is called side-drum because it is held at the side of the player.

The kettle-drums are so called because the head or skin is stretched over a hemispherical shell of metal like a kettle. The kettle-drums are employed in pairs, tuned a fourth or a fifth apart. Each drum is capable of producing tones up to a fifth; the two together can compass an octave, overlapping each other in the middle of their scale. Some composers—Weber, for example—employ three drums, Meyerbeer writes for four in his "Roberto il Diavolo," Berlioz has designed effects for several drums, and there is a Concerto by Tausch for six drums, all of different notes.

The long drum or big drum is only used for enforcing the rhythm of certain pieces, and is commonly associated with the cymbals, triangles, and other "kitchen" furniture, as these metal instruments of percussion have been irreverently called.

Bells are sometimes employed for special effects in the orchestra, large ones for solemnity, small ones for lively and sprightly situations, three or four together for chime effects. The "Miserere" scene in Verdi's "Il Trovatore" offers a familiar example of the first; Mozart's "O cara armonia" in the "Magic Flute," and Meyerbeer's "Dinorah" are illustrations of the second kind; and Sullivan's "Golden Legend" of the third. A series of small bells, played by a keyboard which sets a series of hammers in motion to strike the bells, called in German "Glockenspiel," is the instrument employed by Mozart. The tone is pretty, but not always in tune. The partial tones or harmonics so often predominate that the generating tone is lost, and the sounds become what musicians call "fifthy," an effect sometimes heard in Bourdon organ pipes. A complete band is called an orchestra. The place upon or in which they exercise their duties and functions is also called an orchestra. The word is Greek (ὀρχήστρα), and was originally applied to the dancing place immediately below the lowest seats of the semi-circular part, or κοῖλον, where the chorus was situated. The actions of the band on the modern orchestra is controlled by a conductor. This office, in the form with which we are now acquainted, was unknown a century ago. The musician who presided at the harpsichord, and every band had an instrument of this sort, was called the conductor. His duty was to set the pace and to accompany the

recitatives. The name of conductor, applied to one who accompanies pieces on the pianoforte at a concert where there is no band, is a survival of the old custom.

The instruments of the band are sometimes supplemented by an organ. Modern organs are sometimes used as substitutes for an orchestra, and the number and variety of the stops is increased with this end in view. In the hands of a skilful player, the organ justly deserves the name of the King of instruments. When it is set in motion by an inexperienced or an unskilful player, it is a nuisance, increased in magnitude in proportion to its size and construction.

As a musical instrument, it has arrogated to itself a title which might with equal propriety be applied to every other machine for making music. Properly speaking, the fiddle is an organ, and so is the drum. The term means an implement, an instrument, a piece of mechanism for any purpose. In this sense a spade, a legal document, a pocket knife, or a newspaper may each be called an organ without any violation of the propriety of the term. In music, however, the organ is that aggregate of mechanism which, when controlled by the hand of skill, is capable of the most exalted and elevating effects.

Like other modern instruments it has only been brought to perfection through a long course of years and the accumulation of experience. The "ugab" of the Hebrews, which is translated by the word "organ," was identical with the syrinx of the Greeks, the Pan's-pipes of modern days. The air reservoir of the bagpipes is the parent of the wind-chest of the organ. The mouth-holes of the pipes were inserted in a box and stopped by slides which prevented the air from the wind-chest passing through those tubes whose sound was not required. These slides are made to move at will by pressure upon a keyboard, and this simple mechanism is the whole principle upon which the organ is constructed. The variety of tones obtained in modern organs is gained by means of pipes of different lengths, material, shapes, and sizes; the drawing out of the stops brings into action the several qualities of ranks of pipes required.

The organ as an instrument was introduced into the church in the fourth century. Julian the Apostate, who died in 363, speaks of an organ in a Greek epigram. Aldhelm, in the eighth century, mentions an organ which had gilt pipes. There was an organ with leaden pipes in the church of St. Corneille, in Compeigne, erected in the same century. At the close of the tenth century an organ was placed in Winchester Cathedral which is said to have had four hundred pipes and thirteen pairs of bellows. The number of the keys in these old organs was limited, thirteen at the outside. Some of them were from five to six inches wide, in others nine keys occupied the space of three-quarters of a yard. The player armed his hands with gloves for protection, and to deaden the sound made by the clatter of his contact while he literally fought the keys. For this reason he was called *pulsator organorum*. The instrument was called "a payre of organes," that is to say, "a set," as to this day we speak of a pair of steps, a pair of stairs, and so forth. The peculiarity of the mechanism and of the method of playing only permitted of the production of melody. The organs were to a certain extent portable, and were taken from place to place. Portable organs were called "regals," and the name of "portative," sometimes applied to the choir or small organ attached to a great organ, shows the survival of the ancient name.

The invention of pedals or foot-keys is attributed to Bernard, a monk, about the year 1490. It is not unlikely, however, that the ancient manuals were played sometimes by the feet—they were wide enough to allow this to be done. When it was found possible to set the machinery of the organ at work by the pressure of keys of less width than formerly, the old manuals may have been utilised as pedals. The keys of the organs in the Monastery of Banberg, in the church of the Barefooted friars at Nuremberg, in the Cathedral at Erfurt, and in that of St. Blasius in Braunschweig, were only so much wider than those of the present day that an octave occupied the room now taken up by nine notes. All these organs were built or improved in the fifteenth century at the time when the invention of pedals is claimed for the monk Bernard. Much more might be advanced on the subject of the organ, in particular of the contrivances by which the pressure of wind was regulated to accommodate the large or small pipes, of the couplers, of the swell, and of many other matters of more or less interest, but the theme is too extensive to be dealt with now, more especially as there is much to be said concerning other instruments of music, each and all of which might be called organs on account of their construction as machines for making music.

The American organs, harmoniums, seraphines, and other like contrivances are of comparatively modern date, though the principles upon which they are constructed are old in use.

Their prototype is the "Cheng" or Chinese organ, which consists of a series of tubes having free reeds. This is held in the hand and blown by the mouth. The idea of applying the principle to organ pipes was first attempted by Kratserstein, a Russian organ builder. The construction of an independent free reed instrument, acted upon by a keyboard, as a portable substitute for the organ, was tried at first without success. The earliest "seraphines," as they were called, had cane or wooden reeds. When the metal vibrating tongue was substituted, the progress of the invention became rapid, and it was applied in various ways to a number of music-making machines, from the musical pear to the American organ. The concertina, the accordion, the melodion, the lantum, and a number of other contrivances more or less useful, are all made upon the plan of the improved American organ, or Vocalion, which are the highest forms of development to which the use of the free reed has attained. The harmonium, as it is the general custom to call the machine, has superseded the old bands of performers in village churches in England, and its cheapness and portability has recommended it as a substitute for the organ. There are many worthy folks who imagine that the tone is similar to that of the organ, but they are the easily pleased.

Those who, whatever its tone, find it a help in leading the Psalmody, and desire to introduce it into their places of worship, but who have conscientious scruples about the use of anything in the shape or form of a "kist o' whustles" may freely take to the harmonium, inasmuch as the sounds are not produced from "whustles" at all. There are many who have so ardent a hatred of the sound that they would willingly form an inquisition, whose object should be to give to the fire these things in all their varieties, chiefly on the moral ground of retaliation, because they are instruments of torture.

The most perfect and pleasing of all the musical instruments at the disposal of those who would make household melody is the pianoforte. It is true that even this may be made the means of trying the nerves and sensibilities of the hearer, especially if he is a teacher or an examiner in music. But a good pianoforte is a good friend, and a sweet and loving

companion. You may at times be offended with it, you may be rude and promptly shut it up; but it is never offended, and will pour forth its sweetest enchantments at your bidding, will help you to beguile the tedious hour, and will send you away reluctant, but calmed, soothed, refreshed, and made better.

In the existing types of the various forms through which the instrument has passed in its progress towards perfection, there is an element of fascination in the tone which is scarcely possessed in so strong a degree by any other instrument.

Those who have heard the dulcimer, the spinet, and the harpsichord will be able to endorse this statement.

The dulcimer, the earliest form of the modern pianoforte, was known in Nineveh, in Egypt, and among the ancient Hebrews. The art of eliciting musical sounds by percussion is as widely known as the art of eating and drinking. Some of the most savage nations who do not know how to make wires of metal, or even strings of gut or fibrous plants, know how to form graduated pieces of sonorous wood or stone so as to reproduce the tones of the musical scales in which they take great delight.

The Chinese have their dulcimers called *King*, the Japanese the *Taki-goto*, the Persians their *Santir*, the Turks their *Canun*, and other nations have examples of like instruments. In England it was once so common that every farmhouse of pretension possessed one. Sometimes, as in Devonshire, the dulcimer was made upon the inside of a door which served as a large resonance box and kept the instrument from harm when not in use. These were called *Humbles*, as much from their droning sound produced by the unchecked vibrations as from the primitive nature of its construction.

Many of the old English dulcimers were made with bridges in the centre, which exactly divides the string. The performer strikes on each side of the bridge and so augments the resonance. The old name for the dulcimer was psaltery or sawtry, it was also called citole, cistole, or cistella. The Italians had two sorts, the salterio and the timpanon. The former was played with plectra attached to the fingers, the latter was struck with hammers.

It is remarkable that in the application of a keyboard to the dulcimer, as in the invention of the virginals, preference should have been given to the effect of the plectra instead of the hammer, and that all the ingenuity of the ancient mechanicians should have been spent in contriving a substitute for the nails of the player upon the harp, or the horn plectra with which the player armed his fingers. These multiplied plectra, as in the first keyed instruments, were mounted on small pieces of wood called "jacks," these were set in motion by rods of wood called *virgæ*, and from these the name of the instrument was obtained. The "spinet" gained its title from the quills or thorns with which the *jacks* were armed. It was also called the *couched* harp. The harpsichord was also named from its resemblance to the harp; the spinet was smaller than the harpsichord. The latter instrument was furnished sometimes with two rows of keys, and some were provided with a Venetian shutter to open and close at the will of the player, and so to give the effect of an increase of tone.

Attempts to effect improvements in the instrument, which resulted in the production of the pianoforte, seem to have been made in many countries simultaneously, and Italy, France, and Germany claim the honour of having been the first in the field. The Italians have definitely settled the matter in their own minds, and held a festival in Florence in 1876 in honour of Bartolomeo Cristofale, or Cristofero, a native of Padua, who is said to have invented the pianoforte in 1718. The Germans say that it was invented by Schroeter in 1717, and the French declare that the credit belongs to Marius, who produced his "Clavecins à Maillets" in 1716. These claims, though earlier in date, were made long after the invention had become known, and its simplicity of action so much admired. The best authority on the subject is Mr. Hipkins, and his writings may be consulted with advantage.

Silbermann erected the first pianoforte manufactory. Zumpe, one of Silbermann's workmen, established himself in England in 1760, and made square pianos. The pianoforte was regarded as a novelty for many years, for in 1767 it was announced at the Haymarket Theatre that Miss Brickler would sing a favourite air from "Judith" (an oratorio by Dr. Arne), accompanied by Mr. Dibdin "on a new instrument called the pianoforte."

The musicians of the time did not take kindly to the "new instrument"; they still preferred the older harpsichord. Some not only ignored it, but condemned it. The French organist, Ballastre, when he heard the new pianoforte just purchased for the Tuileries, said: "You may do your best, but this new-fangled thing will never dethrone the majestic harpsichord." Where is the majesty of the harpsichord now?

Mozart seems to have taken kindly to the "new-fangled things," especially those made by Stern. Charles Philip Emanuel Bach, the son of the great Sebastian, did much to popularise the pianoforte. J. Christian Bach was the first who gave regular concerts with the instrument in London, and the pianoforte gradually superseded the harpsichord. The popularity of the instrument is due to the ingenious efforts of John Broadwood, a young Scotchman, who was in the employ of Burkhard Shudi, a harpsichord maker. He and his fellow workman, Stodard, another Scotchman, used the grand action invented by the latter, and brought the pianoforte to a degree of perfection which commended it greatly to the musical public.

Successive improvements have been effected by many makers. Clementi, Collard, Steinway, Bechstein, Erard, Kirkman, John Brinsmead, with others, have done much not only to popularise, but to bring as near perfection as possible then, one of the most noble of all the materials of music.

(*To be continued.*)

FANNY MENDELSSOHN.

The influence that women have exercised on the development of music in all ages is too well known to admit of discussion or dispute. But it has been primarily and mainly as executants that they have left their impress upon the art, and their claims to equality with the other sex on the score of creative power are nowhere so vulnerable as in the domain of music. The plea so often urged in their defence—that they have not yet had a fair chance—is less applicable here than in other spheres of intellectual activity. "Give us a couple of hundred years"—such is the gist of an article we lately read on the "Alleged inferiority of women"—"and if by that time the quality of the intellectual and artistic work produced by women suffers in comparison with that achieved by men, then we will admit there is presumptive evidence of our inferiority." To this we would reply that, confining our attention within the compass of one well defined department—that of music—women have enjoyed from the earliest times at least equal opportunities with men for attaining and displaying a mastery of their subject. The culti-

vation and practice of the musical faculty has at no time been deemed derogatory to women or necessarily calculated to impair their essentially feminine qualities. From the earliest ages and in all countries they have been inseparably associated with the artistic interpretation of music. The Syracusan women in Theocritus's famous idyl, who went to the Palace of Ptolemy Philadelphus to hear the Hymn to Adonis sung by a famous performer, are loud in their praises of this old-world *prima donna*. "Certainly women are wonderful things," says Gorgo, at the close of the hymn. "That lucky woman, to know all that! and luckier still to have such a splendid voice!" The divinity placed in closest relationship with music by the ancient Egyptians was a goddess, and the best authorities are agreed in crediting that race with a highly developed appreciation for harmony. Female performers took a prominent part in Egyptian music in the earliest ages. Under the later dynasties they seem to have usurped almost the entire exercise of the art. If we turn to the neighbouring nation of the Israelites, we find that amongst them also women were prominent as musicians. Indeed, it is worthy of remark that the first lyrical outburst after the Exodus was Miriam's song of triumph. The character of ancient Hebrew music is a matter of speculation, but we may rest assured that the noblest part of the Hebrew minstrelsy remains, or, to adopt the view of Mr. Rowbotham, that when music and poetry—and such poetry!—are blended so thoroughly as they were with the Hebrews, the music necessarily suffers from the union. If it were possible to penetrate to the heart of the buried past, the truth might disprove the contentions of those who are ungallant enough to believe in the inferiority of the female brain, and it might be found that women took as prominent a part in the composition of music as they undoubtedly did in its execution. Anyhow, we think we have made it tolerably clear that they had "a fair chance" from the days of Cheops down to those of Theocritus. But, after all, who cares for such archæological speculations? Whether music is the one art which owes nothing to antiquity, as the majority hold, or whether, as Mr. Rowbotham endeavours to prove, the *origines* of all the forms of modern music are to be found in those of the ancient Greeks, the fact remains that music, as we know and understand it, dates from about the year 1600 A.D. Dismissing, therefore, the Sirens and Muses, Isis-Hathor, and the Syracusan *prima donna*, Sappho with her six-stringed lyre, and Lamia with her flute, let us ask what chance women have had for distinguishing themselves as musicians in the last three centuries, and see how they have availed themselves of their opportunities. We think it will be admitted by all except extreme partisans that, setting aside such instruments as entail either greater physical exertion than can safely be undergone by women or are in the nature of things unfit for a sex which has in general a due regard for appearances, women have had free scope for the exercise of their talents. It is quite a mistake, for example, to suppose that the cultivation of the violin by our sisters is a modern growth. Tartini's well-known letter on the study of that instrument was addressed to a lady amateur. Lord Mount Edgcumbe, visiting Venice in 1784, enjoyed the, to him, "almost incredible sight of an entire orchestra of female performers." *Vixere fortes ante Agamemnona.* Before Madame Norman-Néruda there were the Milanollos, to go no farther back. And as for the Viennese Lady Orchestra, which we see had its prototype a hundred years ago, dwellers in the Levant, and even in the far East, have long been familiar with similar combinations hailing chiefly from Bohemia, where, as it has been said, everyone is born a fiddler. Under these circumstances the remarkable unanimity which women have exhibited in adhering to the *rôle* of interpreters, rather than creators, argues a lack of the special gifts which are summed up in the word genius. Otherwise, why should it have been that in the Mozart and Mendelssohn family the creative faculty should have in both cases manifested itself in the boy and not the girl? The training was practically the same in both sets of cases. Nannerl at twelve was esteemed "the first female performer in Europe," as her father writes, with pardonable pride. Mozart's precocious development was no doubt in part responsible for his premature decline, but his sister, who had shared his early triumphs, lived to the age of seventy-eight, and it is impossible to avoid the conclusion that the chief cause for this disparity was the possession in the one case and not the other of the divine fire, which in those souls where it burns the brightest, burns often with the most consuming flame. Let it not, however, be thought that because we deny women in the past the gift of musical genius, we would be so rash as to predict that there *never* will be a great female composer in the future, or that we are so ungenerous as to refuse to admit their capacity to produce first-rate artistic work in other departments. In at least one important branch of literature, that of fiction, women are to be ranked in the very van. In a class list of English novelists alone, it would be hard to find four better "firsts" than those won by Miss Austen, Charlotte Brontë, Mrs Gaskell, and George Eliot.

Our object in the present paper, however, is not so much to lay stress upon the conspicuous absence of women from the list of composers as to offer a few remarks suggested by the perusal of M. Sergy's recently-published volume* on "Fanny Mendelssohn." It is a disappointing book, in so far as it adds nothing to Sebastian Hensel's memoirs of the Mendelssohn family, on which it is admittedly founded. Still, it can be recommended as a conscientious compilation, giving, in condensed form, the story of Fanny Mendelssohn's life, as told by her letters and journals, linked together where necessary by editorial hooks and eyes. Its chief merit to a great many readers will be that it is in French, not German, and a good French paraphrase is infinitely pleasanter reading than the execrable English translations too often perpetrated of the best musical books.

Few families illustrate the law of heredity in regard to talent more remarkably than that of the Mendelssohns.

Of Moses Mendelssohn, the philosopher and friend of Lessing, we need not speak, except to point out as an illustration of the outrageous intolerance even now to be encountered in Germany, that the Anti-Semitic party, headed by the Court chaplain, Stöcker, have seriously proposed that Lessing's plays should be boycotted, on account of his having taken a Jew—Moses Mendelssohn—as the model of his "Nathan the Wise."

Abraham Mendelssohn—who used to protest humorously that whereas in youth he had been known as the son of the great Mendelssohn, in his old age he was similarly distinguished as the father of the great Mendelssohn—was, if not a genius, a singularly level-headed man, who, as his daughter remarked, had all his faculties in the most perfect equilibrium. As the son of his father he was of necessity schooled in tolerance, but he was none the less a bit of an autocrat in the domestic circle. His children were subjected to a patriarchal discipline and a rigorous training which left its mark upon them. Mendelssohn

* "Fanny Mendelssohn. D'après les mémoires de son fils." Par E. Sergy. Paris: Librairies Fischbacher.

it is well known, was heard to complain that he was over-educated as a child, and his sister, in her way, almost as accomplished and versatile as he was, kept pace with him in many of his studies. But while her father encouraged her to cultivate her musical talent in the most thorough-going fashion, it was always on the understanding that it was to be an accomplishment and a resource, never a means of livelihood. Apart from the fact that his circumstances were sufficiently easy to exempt her from this necessity, he had an old-fashioned prejudice against women appearing in public. The Roman matron's epitaph "Domi mansit, lanam fecit," represented more or less accurately his ideal of womanhood. He had no objection to his daughter being as accomplished as possible, but he counselled her never to forget that a woman's only true vocation was that of the *bonne ménagère*. At this point it is hard to resist instituting a comparison between the case of Fanny Mendelssohn and the sister of Mozart; the contrasts are as striking as the parallels. Both were older than their brothers, and by nearly the same interval. Both were exceptionally gifted performers and devoted to their brothers. But with these resemblances, wide dissimilarities are observable in their external circumstances and characters. No scruples or prejudices deterred Leopold Mozart from exploiting his daughter as a prodigy. He had no dread of the ill effects of publicity on the female mind. Aristocratic patrons were lavish of snuff-boxes, watches, *étuis*, swords, silver pens, and the like, but no benevolent humanitarian came forward in those days to redeem child *virtuosi* from the strain and risk of perpetual concert-giving. Nannerl played constantly in public from the time she was ten. Fanny Mendelssohn never played in public until she was turned thirty, and then only at a Charity Concert. After the epoch of their joint successes as children, Mozart's sister passed almost completely out of his life. There was no estrangement, but the intimate attachment ceased. The new cares and duties of his fevered existence crowded her out. With Mendelssohn, on the other hand, childish affection ripened into a devotion so deep and enduring that when the link was snapped by her death, his own hold upon life, already weakened by overwork, received a shock from which it never recovered. Lastly, the sister of Mozart, after surviving her brother for nearly forty years and spending her extreme old age in neglect and infirmity, was only rescued from want in her last days by subscriptions raised in England; while Fanny Hensel, who at no time in her life had known the pinch of poverty, was struck down in the prime of life and the full exercise of all her brilliant faculties, leaving hosts of friends to deplore her untimely removal.

Her predilection for the pianoforte was foreshadowed from the very hour of her birth. Writing to his mother-in-law to announce that event, Abraham Mendelssohn says that his wife declared that the child's fingers appeared to be expressly made to play Bach's fugues. Under her mother and Zelter's tuition she made rapid progress, though as to details the family journals and letters leave us rather in the dark. There is, however, a most touching anecdote illustrative of her innate goodness. Her maternal grandparents, rigidly orthodox Jews, had become estranged from their son, Bartholdy, after his change of faith. Fanny, who was a great favourite with these old people, had delighted them one day to such an extent by her playing that her grandmother declared she had only to express a wish for them to grant it. Whereupon the child begged that they would forgive Uncle Bartholdy, a request which, it is pleasant to record, actually led to a reconciliation. At the age of thirteen we have an opportunity of gauging her proficiency by the fact, as recorded in the family papers, that she played twenty-four of Bach's preludes by heart.

Nor was her education confined to the practical side of the art, lessons in harmony, counterpoint, and composition also forming part of her studies from an early age. It is evident that if Fanny Mendelssohn did not develop into a great composer, it was not for want of adequate training or executive facility. The episode of her courtship and marriage to Hensel, the painter, proves him to have been as devoted as she was constant; and no more eloquent testimony to her husband's worth can be imagined than that of her brother Felix, who, overwhelmed with grief at the tidings of her death, wrote to Hensel as follows:—"You made my sister as happy as she deserved to be. For that I thank you, and shall continue to thank you as long as I live." The long period of waiting that elapsed before their formal betrothal was not without its alleviations. Fanny visited Switzerland in 1822, and for the first time her keen sense of the beautiful was adequately gratified. The effect of such scenes as those of the St. Gothard Pass was well-nigh painful in its intensity. The loveliness of the Swiss lakes intoxicated her, and the thought of the proximity of Italy, her land of promise, filled her with unutterable emotions. Like the hero of Tolstoi's "Souvenirs," she was in that exalted state of expectation in which one feels on the eve of some strange and extraordinary event. Fanny Mendelssohn was not only a sympathetic, but a keen observer, and her letters abound in graphic touches and felicitous expressions. As an instance of all these qualities, we will take a remark from one of her Italian letters, in which she says, *àpropos* of the features of the Italian landscape: "The palm stands alone, and can afford to do so, each palm forming a group in itself, which has no need of any addition; it is the symbol of the silence and mystery of the marvellous East." The great writer who has lately gone from us would have appreciated a view so much in accord with that expressed in his own famous lines on the contrast between Rome and the "brooding East":—

> The East bowed low before the blast
> In patient deep disdain:
> She let the legions thunder past
> And plunged in thought again.

On every page of Fanny Mendelssohn's letters we meet with evidences of the width of her reading, not obtrusively paraded, but manifesting itself naturally and unconsciously. She had a keener sense of the ludicrous than ordinarily falls to the lot of womankind, and this sense was immensely tickled by some of the comments of the Berlinese at the time of the production of her brother's "Midsummer Night's Dream" music, of which, by the way, she most truly remarks that it is the incarnation of Felix. Magnus, a friend of the family, overheard several young swells at a café debating whether it was Tieck or Shakespeare who wrote the plays. This, be it observed, was in the Pre-Donnellian epoch. A Court official condoled with Felix for having wedded his admirable music to such rubbish, and the fashionable world in general professed themselves affronted by the buffoonery of the play.

With all her artistic instincts, Fanny Mendelssohn remained true to the standard of the *bonne ménagère* erected for her by her father, and her letters show how cheerfully in the illness or absence of her sister she would undertake commissions of all degrees of magnitude, even to those of choosing houses and removing furniture. Nothing pleased her so much as

the prospect of having a houseful of people, and her musical receptions were for many years a rendezvous for the cleverest and most attractive people in Berlin.

The most agreeable parts of this volume are those which contain Fanny Mendelssohn's letters from Italy. Her sensitive but genial nature seemed to expand in the warmth of the Southern sunshine: never had she met such sympathetic auditors, or found so much in nature and art to gratify that sense of the beautiful already mentioned; and of all the friendships acquired in her sojourn in Rome, none was closer or productive of happier results than that of Charles Gounod, then an ardent, expansive young man, of whom Fanny Mendelssohn says, "few people know how to enjoy themselves more completely and wildly than he does."

Before we take leave of M. Sergy's book, there is one point which deserves notice. Felix not only had the highest respect for the opinions and criticisms of his sister, but he also evidently highly appreciated many of her compositions. The line he took in dissuading her from publishing her works was the logical outcome of a sentiment which does him credit. In view of her position in society and her domestic duties, he held it unadvisable, as his father did before him, that she should quit the status of an amateur. But the publication of compositions was in his eyes a deliberate descent into the arena belonging by right to none but those who made music their profession and career.

INARTISTIC OPERA.

The appearance of a new operatic manager always and naturally excites some hope of improvement on the lyric stage, since matters cannot easily be worse. It is just "on the cards" that, coming fresh to the duties of an *impresario*, he may have some idea of what is right and proper, and proceed to work it out. Old operatic hands are simply useless for purposes of reform. Long accustomed to that which is ridiculous and inartistic, they take it as a matter of course. It would seem, however, that the chances of a freshman doing anything are not very great. Here is Mr. Augustus Harris, for example, permitting the old absurdities to air themselves as much as ever on the stage of Covent Garden, and bring opera into contempt with every amateur who looks upon it as a work of art rather than as a mere form of entertainment for people who have dined. Better things were expected of Mr. Harris. He has clear ideas of dramatic propriety and ample force of will, yet either he cannot perceive that opera is also drama or the influences on the side of bad traditions are too strong for him. Moreover, the public seem quite content with things as they are, and even give their active countenance to the absurdities we would here denounce. Hence there seems to be as much need as ever for preaching a "more excellent way," and for protest against customs which, as long as they endure, will keep opera in a degraded position.

Let us do justice to Mr. Harris for he has gone some distance in the right direction—that is to say, towards dramatic propriety. He mounts his operas with some regard for truth of representation, and has swept the stage of a good deal in the shape of anachronistic litter. We do not now see costumes belonging to various periods in the same scene, nor are works thrown back in point of time for the sake of more picturesque dresses than those of their own proper age. This season both "La Traviata" and "Lucia" have been, as to matters sartorial, brought into the way of truth. So far good, but this is not all. Mr. Harris has given a semblance of real life to his stage pictures, and even succeeded in changing the mechanism of the Italian opera chorus. The machinery in question is ordinarily, as we all know, of a very simple character and capable of few movements—say, three. It makes the chorus fall into line, gives to their arms a pump-handle action, and turns their faces towards each other (with no expression on them) in moments of tense feeling. These operations, with the necessary ones of entrance and exit, are about all. The Harris machinery is more complicated, and actually makes the spectator believe that the figures on the stage are not only alive, but taking a real human interest in what is going on. Perhaps the best proof of this yet given appeared during the recent performance of "Lucia," at that point in the story where the heroine exhibits her madness. Usually the chorus watch her with the fixed vacuity of marionettes, or assume a severely critical air, as might a posse of asylum attendants given to observation of the phenomena connected with lunacy. On the occasion in question their behaviour, for the first time in our experience, really suggested the existence among them of a notion that they were the horrified and pitying friends of the demented bride. This was a great triumph, and after it anything is possible.

Mr. Harris may demand, "What would you have?" and an answer is easy. We would have an opera regarded as a drama with music. Is it so or not? If not, why the dramatic apparatus? If it be a drama, why not represent it under dramatic conditions? What those conditions are the manager of Covent Garden knows better than most people. Would he not laugh consumedly were some one to suggest that in his next Drury Lane play the actors should be allowed to come down to the footlights and make a series of elaborate bows in acknowledgment of their reception, that they should be permitted more bows when the audience applaud well-delivered lines, and even a repetition of them in the case of very emphatic approval; that, having made an effective exit, they should have leave to return and smile and lay hand on heart by way of thanks for expressed pleasure; that bouquets and "floral tributes" of all kinds should be, without let or hindrance, handed to the performers even in the middle of a "situation," and that, as in the case of *Lucia* the other night, an actress representing madness should, if she thought proper, come alike out of her *dementia* and her character to make the regulation obeisances and curtseys, afterwards going mad again, and proceeding with the play? Such a suggestion would raise very reasonable doubts in Mr. Harris's mind of his interlocutor's sanity, and justify him in sending for two physicians at once. Yet all these practices may be seen in operation any night, under Mr. Harris's auspices, during the performance of the dramas we call "Don Giovanni," "Rigoletto," "La Traviata," and so on!

It will perhaps be said: "Oh! but an opera is, after all, a succession of musical pieces. Music is its distinguishing feature, and every other is but an accessory." The remark shows an utter misconception of the real nature of opera, in which the place of music is to aid dramatic expression—to heighten its comedy and deepen its tragedy. We will not, however, enter upon discussion of this point. It is enough to ask, assuming that music stands first and foremost among the associated arts of the lyric stage, what is gained by flagrantly violating the laws of drama? Truly, the reply must be "Nothing." Put the case how you will, you cannot get rid of the fact that in every opera there is a play; that on the lyric stage there are all the means and appliances of dramatic representation, and that these are sources

of interest and enjoyment. Then why, for the sake of expressing cordial relations between artists and audience, interfere with their proper working? We are not of those who would restrain an audience from applause as the performance goes on, and preserve a dead and chilling silence. That rule seems to us as artificial as the practice now under remark, but surely every demonstration and every custom which affects dramatic truth should be suppressed till the curtain is down. Then the artist can come forward in his own person; then "floral offerings" may be handed in with perfect propriety, and the public may make as much fuss over their favourites as they please without being inartistic.

We hope that the remonstrance we now make and the protest we offer may influence such of our readers as have not yet given the matter a thought. The public are more heedless in this matter than deliberately wrong. They follow a custom without reflection, and continue a bad practice without recognising the mischief that ensues. It is perhaps vain to reason with the artists, whose personal vanity is concerned. They, it is natural to assume, raise no objection against procedure which ministers to their personal gratification and sense of importance, though it do so at the cost of art. But managers belong to a different category. In a sense, servants of the public, managers must have regard to their masters. There is, however, no reason to believe that the public would resent the enforcement of a law prohibiting all and every notice of the audience by an artist while the curtain remains up. On the contrary, it may be taken for granted that the good result of such an edict would at once appear and recommend itself to common sense, as well as to a feeling of artistic propriety. We should then have no more inartistic opera.

"Here we hope his bones may rest for ever, unless St. Paul's Cathedral is required for City improvements." These were the concluding remarks made by Mr. W. A. Barrett on the occasion of the re-interment of the remains of Dr. Maurice Greene in St. Paul's Cathedral on the 18th ult. There was a memorable gathering of musical celebrities on that day in the Crypt of the Cathedral. All the present holders of the offices and appointments which were held by Dr. Greene were assembled together—Dr. Martin, as Organist of St. Paul's; Mr. C. S. Jekyll, as Organist of the Chapel Royal; Mr. W. G. Cusins, as "Master of the King's Band of Musick"; and Mr. W. H. Cummings, as representing the Royal Society of Musicians, of which Greene was a founder. There were also other members of the Cathedral body gathered round the grave—Dr. Simpson, the Sub-Dean; the Rev. W. Russell, the Succentor; the Rev. W. H. Milman, Senior Cardinal; Messrs. De Lacy, Black, Miles, Kempton, and King, members of the Choir; Dr. J. F. Bridge, the Organist of Westminster Abbey; Dr. Charles Steggall, for the Royal Academy; Sir George Grove, for the Royal College of Music; Mr. Henry Gadsby, for the Guildhall School of Music; Mr. E. H. Turpin, for the College of Organists; besides Messrs. Lewis Thomas, Theodore Distin, A. J. Caldicott, Arthur D. Coleridge, W. Duncan Davison, and a few more to bear witness to the interesting occasion. There was no ceremony, so-called, the introduction during the afternoon service of his world-famous Anthem "God is our hope and strength" being all that was needed to distinguish the day; but Mr. Barrett was asked, in the crypt, to give some account of the affair, and he stated "that as the Church of St. Olave, Jewry, was about to be removed, the bodies in the vaults, &c., were to be re-buried in a suburban cemetery, unless the friends claimed them. Acting upon this, Mr. Cummings suggested that, provided none of Dr. Greene's relatives claimed his remains, they might be deposited in St. Paul's Cathedral, where he was for so many years Organist. This was done, through the instrumentality of Dr. Stainer and himself." He further stated that "it was his happiness, assisted by Dr. Simpson, who searched the registers of the parish, to discover the place of burial of the illustrious musician, and also to correct the date of his death, erroneously given by all his previous biographers. Sir John Hawkins states that he died on September 1, 1755; the plate on the coffin, faithfully copied from the inscription on the leaden covering, says, 'Docter (*sic*) Maurice Greene, died December 1, 1755, in his 60th year.' The books of the Vicars-Choral more than once give December 3 as the date of his death, and as the register states that he was buried in the Ministers' vault in St. Olave's, Jewry, on December 10, aged sixty, this is most likely to be correct. It is not a little singular to note that although his father was rector of the parish, there are no other of his relatives of the same name interred within the vault. It is also remarkable that no known portrait of Greene is extant. Though deformed in body, he was said to be possessed of an amiable mind and courteous manners, and was beloved by all who knew him. He was brought up as a chorister under Jeremiah Clark and Charles King, the latter being only eight years his senior; and he wore a surplice for the first time in 1706, when Queen Anne visited the Cathedral. He was the first who held the appointment of Vicar-Choral in addition to that of Organist of St. Paul's. He was apprenticed for five years to Richard Brind, and became Organist of St. Dunstan's in the West in 1716, and was appointed, over the head of Daniel Purcell, the brother of Henry, Organist of St. Andrew's, Holborn. He relinquished both appointments when, on the death of Brind, he was made Organist of St. Paul's. He became Organist of the Chapel Royal on the death of Dr. Croft in 1727, and in 1730 he was instituted Professor of Music in the University of Cambridge, in succession to Dr. Tudway. He accumulated at this time the degrees of Bachelor and Doctor in Music. In 1735 he followed John Eccles as 'Master of the King's Musick.' He published his 'Forty Select Anthems' in 1743. These marked a new epoch in the history of Church music, as his organ playing gave rise to a new style of performance. Greene was one of the first who brought into prominence the solo stops on the organ, and he is therefore counted as a pioneer of the modern school of organ playing. His benevolent propensities prompted him to take an active part in the formation of the Society of Musicians, in conjunction with his friend Michael Christian Festing and C. F. Wiedemann. Greene had many children by his wife, Mary Dillingham, but only one daughter survived him. She was married to the Rev. Michael Festing of Wyke Regis, Dorsetshire, and their descendants are happily still existing." One other curious fact was mentioned by Mr. Barrett as having been discovered only on that very day. He had searched the books of the Grand Lodge, and found that Maurice Greene was registered as a member of a Masonic Lodge meeting at the "Ship Tavern, without Temple Bar," in the year 1725; Charles King, his quondam master, and then fellow worker at St. Paul's, being the Master of the Lodge, and two of the Minor Canons the Wardens. Dr. Greene's remains are laid beside those of Dr. Boyce, his pupil and literary executor. As there is room enough on the stone which marks the spot, it is intended to place upon it the following

inscription: "Here also rest the remains of Dr. Maurice Greene, born 1695, Organist of this Cathedral 1718—1755, removed from the Church of St. Olave, Jewry, on the demolition of that Church, on the 18th May, 1888."

FROM Philadelphia we learn that the Senate, by thirty-five votes to ten, has passed the International Copyright Bill, which now goes to the House for its concurrence. The Bill strikes from the existing Copyright Law the words "citizen of the United States, or resident therein," and also the words "and authors may reserve the right to dramatise or translate their own works," and inserts in lieu of the latter sentence the words "authors or their assigns shall have the exclusive right to dramatise and translate any of their works for which copyright shall have been obtained under the laws of the United States." It amends section 4,956 of the Revised Statutes so as to make it read: "No person shall be entitled to copyright unless he shall, before publication in this or any foreign country, deliver at the office of the Librarian of Congress, or deposit in a mail within the United States, addressed to the Librarian of Congress at Washington, in the district of Columbia, a printed copy of the title of the book, or other article, or description of the painting, drawing, chromo, statue, statuary, or model or design for a work of the fine arts for which he desires copyright; nor unless he shall also, not later than the day of publication thereof in this or any foreign country, deliver at the office of the Librarian of Congress at Washington, in the district of Columbia, or deposit in a mail within the United States, addressed to the Librarian of Congress at Washington, in the district of Columbia, two copies of such copyright book or dramatic composition, printed from type set within the limits of the United States; or, in the case of engraved works, photographs, or other similar articles, two copies; or, in the case of a painting, drawing, statue, statuary, model or design for works of the fine arts, a photograph of the same. During the existence of such copyright the importation into the United States of any book or other article so copyrighted shall be, and it hereby is, prohibited, except in the cases specified in Section 2,505 of the Revised Statutes of the United States, and except in the cases of persons purchasing for use, not for sale, who import not more than two copies at any one time, in each of which cases the written consent of the proprietor of the copyright, signed in the presence of two witnesses, shall be furnished with each importation. All officers of Customs and Postmasters are hereby requested to seize and destroy all such copies of such prohibited articles as shall be entered at the Custom-house, or otherwise brought into the United States or transmitted to the mails of the United States. In the case of books in foreign languages, of which only translations in English are copyrighted, the prohibition of importation shall apply only to the translation of the same, and the importation of the books in the original language shall be permitted. Each volume of books in two or more volumes, when such volumes are published separately, and the first one shall not have been issued before this Act shall take effect, and each number of a periodical is to be considered an independent publication, subject to the form of copyrighting as above; and alterations, revisions, and additions made to the books of foreign authors, heretofore published, of which new editions shall appear subsequently to the taking effect of this Act, are to be held and deemed capable of being copyrighted, unless they form part of a series in course of publication at the time when this Act shall take effect." July 1 is the date on which the Act is to take effect.

THE story of the origin of the Royal Society of Musicians has been told over and over again, and by this time must be familiar to the professors of the art throughout the world. The worthy labours of Dr. Greene, Michael Christian Festing, and C. F. Weidemann have borne great fruit, and the body is in a flourishing and prosperous condition. This is no place to discuss the matter, or the questions might be asked—Is the Society doing all the good of which it is capable? and, Has it so far advanced with the times as to make it equal to modern needs? That it commands the respect and support of many who are interested in music and musicians was to some extent shown by the success of the 150th anniversary, celebrated on the 10th ult. by a banquet at St. James's Hall, at which the Lord Mayor presided. In the course of his remarks, the chairman stated as a fact worthy of note that the Society disbursed upwards of £3,000 annually at a cost of only £300, or ten per cent. on the amount. There are reasons for the Society to be congratulated on this matter of course, but there are many musicians who would gladly welcome any plan which should be made to extend its operations and to make it worthy of its comprehensive title. The days have altered since the foundation of the Society, when the best of musicians gravitated to the metropolis as a centre. There are eminent professors of the art in many provincial towns. Does the Society make any exertion to attract them to itself? Does it encourage the formation of branch societies and so justify its title and its claims to consideration? It has many friends already, it could create more by exhibiting a continuous and widespread activity. The effort made on the occasion of the 150th anniversary was most successful. Donations were announced amounting to about £1,500. This sum included £1,000 given by Mr. Thomas Molineux, making £3,000 in all which that gentleman has now contributed to the funds of the Society. He has trebled the amounts contribued to the Society severally by Handel, Storace, and Begrez, who had previously been its greatest benefactors. Were the objects of the Society more extensively known it is not unlikely that it would arouse the generous impulses of many other "rich men furnished with ability." After the banquet there was a Concert, at which the following artists gave their services: Mdlle. Antoinette Trebelli, Miss Hilda Wilson, Mr. Charles Banks, the London Vocal Union (under the direction of Mr. Fred. Walker), Mr. W. Robinson, Mdlle. E. Dratz (clavi-harp), Mr. A. Godfrey, Mr. G. H. Betjemann, and Mr. F. Meen. The good-will of artists was shown by the voluntary contribution of their valuable help. Perhaps in time to come the good-will of the Society may be shown in formulating a scheme which should be in every respect worthy of the art and of the artists it is called upon to protect.

THE following letter is interesting not only as illustrating Paganini's habit of dealing in musical instruments, but much more so on account of the opinion pronounced in it upon Berlioz, as a man and as a musician. We here see clearly expressed by the great violinist—in a private and confidential letter, never intended for publication, but written to his friend, the advocate, Luigi Guglielmo Germi, of Genoa—the very high estimation in which he held Berlioz at the time at which he wrote—two years after the date of

his generous gift of 20,000 fr. to the composer of the "Symphonie Fantastique." The letter has never, we believe, been printed hitherto:—"Nice, March 2, 1840.—My friend,—I here let you see the answer which I have written to our friend *Brun*, who, after the advice you gave him, insinuates to me, in his letter of to-day, that we should exchange the violoncelli in order to obtain your Guarnerius."—'Monsieur,*—In reply to your charming letter of February 28, this is the reason for the exchange of violoncelli not having taken place. M. l'avocat, Germi, has written to me that he has shown my violoncello, by Amati or some other classical maker, to a certain M. Gibertini, who has valued it at 400 fr.; he has also valued his [M. Germi's] Guarnerius at 80 Louis [1,600 fr.] for any one who must absolutely sell it. He, therefore, offers his to me at 2,000 fr., though worth much more, and agrees to give for my Amati one-quarter more than the price at which it was valued—in other words, 500 fr. But he has been misled by the valuation of M. Gibertini; for his Guarnerius is worth not less than 3,000 francs, and my own (in my opinion) is worth as much, &c. —Your obedient,—* * * *' Berlioz tells me that the advocate at Paris, M. Chaix-d'Est-Ange, who conducted my action, asks for 500 fr., and I, therefore, take this same opportunity of begging you to pay the 500 fr. to M. Vuillaume, the Luthier, to be paid over to the above-named Berlioz for the advocate. You may freely enter into correspondence with this same friend Berlioz, whom you must not confound with the common scum of Chapelmasters; but you should look on him as a transcendent genius, such as rises but once in every third or fourth century; and he is a man of perfect probity and worthy of our confidence. M. Double, the advocate, will probably have enclosed an account with the papers, or maps, or cards, which you will have received. In that case, let me know, but it would be better that you should settle it with himself or with Berlioz. I long to hear that you are pleased with the papers [?], and to have some personal news of yourself—Your friend, Paganini." In the greater part of the letter, which is in Italian, except the portion (noted) in French, Paganini addresses his friend in the familiar second person singular.

It has often been said, and with much truth, that persons are very differently affected by listening to music; and in looking round a well-filled concert-room this fact may be strikingly proved by watching the countenances and general demeanour of the auditors during the most striking portions of a composition. The direction of the attention, however, to a calculation of the number of notes played by a pianist in a given time, with the physical movements and amount of transmissions of nerve force to and from the brain necessary to the utterance of these notes is so exceptionally rare that a record of such experience deserves to be preserved. It is true that the authority for these facts is a medical, and not a musical, one; but such statistics are at least interesting from so reliable a source. It appears that Sir James Paget, in his address to the students of the London Society for the Extension of University Teaching, told them that when he heard Mdlle. Janotha perform a Presto by Mendelssohn, he found that she played 5,595 notes in 4 minutes, 3 seconds; every note involved at least two movements of the finger, and many of them an additional movement laterally, as well as up and down. Movements of the wrists, elbows, and arms were also necessitated, and he thus calculates that there were at least three distinct movements for each note. As there were twenty-four notes per second, and each of these notes involved three movements, there must have been seventy-two movements in a second. Reckoning also the number of "conscious sensations" for every note, Sir James came to the conclusion that there were not less than 200 transmissions of nerve force to and from the brain, outwards and inwards, every second. Of course neither Mdlle. Janotha nor any other pianist will ever attempt to study such calculations as these, which, musically, can have no value. Indeed, the very knowledge of these undoubted facts fills us with surprise, and makes us at once sympathise with the lady who, on hearing a vocal professor whom she had engaged to give her daughter lessons, speak most learnedly upon her larynx, glottis, epiglottis, and thyroid cartilage, said, in real alarm, that she had "no idea Maria had so many things down her throat."

The performance of Wagner's "Lohengrin" at Trieste, with the insertion of a duet from Meyerbeer's "Huguenots," recalls many instances of similar vandalisms committed by operatic "arrangers" in this country several years ago. In partial justification, however, of such inartistic acts, it must be recollected that in England, save with the rich and aristocratic patrons of the Italian Opera, who considered that sitting throughout an entire lyrical work in the evening was one of the indispensable duties of fashionable life, vocal music was tolerated only provided it did not unduly interfere with the action of the drama. It was usual, therefore, to prepare the public for the introduction of "a little music" by including in the cast of a farce, or even of a comedy, one or two vocalists, the well-known line "Sir Harry, with a song," which appears in every announcement of the performance of "The School for Scandal," still reminding us of this custom. At the "English Opera House," in these days, melodramas and farces were constantly acted; but the patent theatres (then so termed) occasionally gave what were called "Operas," these hybrid pieces being mutilated versions of the *libretti* and music of the works of popular foreign composers, sometimes acted by inferior singers and sometimes by comedians who, as they could not utter a note themselves, brought a friendly vocalist with them to supply the deficiency, this slight recognition of the character of the work being considered quite sufficient, as it was thoroughly understood that on no account must an opera have "too much singing in it." In these absurd specimens of entertainment, presumed, rightly or wrongly, to be suited to the taste of the time, let us nevertheless remember that the interpolations were in all cases extracted from the music of an opera by the same composer. In Trieste, however, not only have they introduced into Wagner's opera the music of another composer, but that music by a member of the race which Wagner affected to believe had wrought no good to true art.

Those who keenly watch the progress of dramatic art in this country must be aware that we have for some time been drifting into the farcical school, in our passage, let us hope, from a too artificial form of dramatic work to one which shall faithfully and naturally reflect the time we live in. But it must be recollected that a "screaming farce"—as it has been termed in modern days—is no less a "screaming farce" because it is in three acts; and as it has been said, with regard to the reception of dull pieces, that people "cannot hiss whilst they yawn," so it may be

* This copy is in French and by another hand.

truly observed that they "cannot criticise whilst they laugh." As reviewers of a large portion of the compositions daily published for "drawing-room" use, we cannot but be conscious that the same principle of disarming too close an analysis of abstract merit is adopted by the writers of the majority of these pieces. So-termed "Fantastic," "Diabolical," "Spinning," or "Humming" compositions are crowding upon us, the object being to conceal by eccentricity the paucity of purely artistic inventive power. We have also "characteristic" dances of various countries, the "national" peculiarities of each being so prominent as not to be mistaken by even the most untravelled listener; "melancholy" waltzes, which thoroughly fulfil their title, and even Sonatas, protected, however, from the caustic observations of classical critics by the safe additional title "Quasi-Fantasia," or "di Bravura." Here then, as in dramatic works, there can be little doubt that, in order to escape what they call "antiquated form," composers write pieces which require no form at all, and thus dull the higher sense of the hearer by successfully administering to a lower one. This trick, however, once discovered and exposed, can scarcely be repeated much longer with any hope of profit; and it is the duty, therefore, of all who guide the public taste to gauge truthfully and unreservedly the artistic value of every piece submitted to their judgment.

An enterprising genius has just discovered a new aid to composition. It is the "orguinette," the tunes of which are cut in rolls of paper, and work their way through the machine when the handle is turned. Common and popular songs are the staple of this form of artistic creation. These "vex the poet's soul" by their often vulgar associations. Still, out of the bitter may be made the sweet, and out of the old, the new. By reversing these papers, and beginning with the wrong end, a combination of harmonies and melodies may be produced which will surpass every ugliness in music which has, as yet, been offered for public approval. Composers in search of ideas are earnestly requested to give it a trial.

ROYAL ALBERT HALL CHORAL SOCIETY.

Her Majesty the Queen honoured a performance of an English work with her presence. That the choice fell upon Sir Arthur Sullivan's Cantata "The Golden Legend" is not surprising on any ground, nor is there any reason to feel dissatisfaction with the selection. The knowledge that the receipt of unfavourable news respecting the Kaiser would prevent Her Majesty from attending the Albert Hall on the 8th ult. slightly affected the attendance, but the scene, nevertheless, was exceedingly brilliant when the large assemblage rose to greet the Sovereign. Regarding the performance there is very little to be said. Madame Albani, Madame Patey, and Mr. Henschel resumed parts in which they had previously won distinction, and Mr. Watkin Mills for this special occasion accepted the subordinate part of the *Forester*. Mr. Charles Banks did his best as *Prince Henry*. The aristocratic coldness of the audience did not hinder Mr. Barnby's choir from rendering justice to their duties.

ROYAL ITALIAN OPERA.

So far as Mr. Harris's season of Italian opera has yet gone it calls for few remarks. A succession of familiar works—"Lucrezia Borgia," "Rigoletto," "Faust," "Don Giovanni," "La Traviata," "Le Nozze di Figaro," "Carmen," &c.—has been given, and a number of artists have appeared, most of them making their bow in a familiar manner to an accustomed audience. It would, of course, be utterly superfluous to descant upon the operas named above. As subjects of comment they were worn out long ago, while with regard to the performers, no amateur needs to be told the merits or defects of Madame Fursch-Madi, Madame Nordica, Messrs. Ravelli, Del Puente, D'Andrade, Ciampi, and others equally well known. It is more important to notice the few who have made a first appearance since the season began last Monday fortnight. Miss MacIntyre, a young lady belonging to "society," essayed the part of *Micäela* in "Carmen," with some success. She has a pleasant, though not powerful voice, and possesses many of the qualities essential to a good singer. Fortunate in the sympathetic and quite suitable character of Bizet's music, she undeniably obtained a favourable verdict from the vocalist's point of view. As yet Miss MacIntyre cannot act, and it must be considered fortunate that her promised appearance in the dramatic part of *Donna Elvira* did not take place. That is not one for a novice whom, as yet, the glare of the footlights frightens. Miss MacIntyre's place in "Don Giovanni" was filled, at three hours' notice, by Madame Rolla, an American soprano formerly in the *troupe* of Mr. Mapleson. Madame Rolla is a serviceable artist, who knows her business, and whom an audience is always likely to accept, wherefore, Mr. Harris might do much worse than take her on the strength of the company. Another *débutante*—Madame Melba—comes to us direct from Brussels, but is Australian by birth and formerly sang in London under the name of Armstrong. She made her first appearance as *Lucia*, and achieved a considerable success, due partly to physical advantages as an actress, partly to vocal talent which has been highly cultivated. We cannot speak decidedly about Madame Melba's pretensions after seeing her only in such a part as that of Donizetti's very conventional heroine, but there can be no doubt that she possesses qualifications above the average. Her singing, though marred by a little hardness of voice, and a tendency to false intonation in moments of excitement, may, at any rate, be so described, and a considerable future for the artist is clearly "on the cards." Mr. Harris's only *débutant* up to the present has been Mr. de Reims, a tenor who appeared in "Carmen." We understand that much was expected from this gentleman, but he failed to make a mark and has done little since.

Turning to the *ensemble* at Covent Garden, we may say that it suffers from an orchestra which might be better on occasions when it is under Mr. Mancinelli's direction. Mr. Randegger gets more out of the band than his colleague, but even with him possibilities of improvement are obvious. Mr. Harris deserves to be congratulated upon a numerous and excellent chorus, to the aid of which, on special occasions, a supplemental body of voices numbering 150 is called in. We should also mention with entire approval certain changes in the *mise-en scène*—all in the direction of richer effect or of greater correctness.

PHILHARMONIC SOCIETY.

This Society gave the fourth Concert of the season on the 3rd ult., and devoted it almost entirely to Edvard Grieg, who was present in the threefold capacity of composer, conductor, and pianist. The Norwegian master had nothing to do with two very interesting features in the programme—namely, Bizet's Suite "Jeux d'Enfants"—an orchestral adaptation of certain pieces originally written for the pianoforte—and Mozart's Symphony in C, sometimes known as the "Linz" from a supposition, open to some doubt, that it is the work composed in the town of that name during Mozart's halt there in 1783, on his way from Salzburg to Vienna. "Linz" or not, it is a very charming example of the master when in mood to follow Haydn, and was heard on the occasion to which we now refer with great interest and enjoyment. The Bizet pieces also commanded applause. They are very simple; and almost as artless as the children who inspired them; but therein lies their fascination. These two works apart, Grieg dominated the evening. Unfortunately, as a composer, he had nothing new to show, and was satisfied to represent himself through the Pianoforte Concerto in A minor, the two Elegiac melodies for orchestra, introduced by Mr. Henschel at his

Symphony Concerts, and a couple of songs delightfully sung by Miss Carlotta Elliot. All these the Philharmonic audience must have known, in common with amateurs generally; and the chief interest of the Concert lay, therefore, in Grieg as a pianist and conductor. The Norwegian shone in both capacities. He cannot be called a pianoforte virtuoso, but in the execution of his Concerto he exhibited qualities far higher and more precious than those necessary for mechanical display. Nothing could be more neat, clear, and intelligent than his rendering of the solo. In it the artist predominated over the mere executant, and the audience were held closely observant by what seemed to be, in Grieg's hands, a new work. The success gained was immense, while its causes were the most legitimate conceivable. Grieg, as a conductor, gave equal satisfaction. The little pieces styled "Elegiac Melodies" acquired a significance under his direction such as had not been suspected previously, and the performance—a triumph of delicacy and refinement—left absolutely nothing to desire. Of the applause showered upon the Norwegian musician it would be vain to speak in attempt at description. Grieg, though personally a stranger, seemed intimately known to the audience, and appeared to have all their sympathy. This was no doubt due to the charm of the songs and pianoforte pieces which long since made his name a household word. It is now to be hoped that the greatest musical representative of "old Norway" will come amongst us every year.

The fifth Concert took place on the 17th ult., when the Society's Conductor, Mr. Cowen, took leave before departing for Australia to preside over the music at the Melbourne Exhibition. Mr. Cowen was cordially cheered by a crowded audience, whose best wishes for his success and safe return could not well be mistaken. The chief features in the programme were Beethoven's C minor Symphony, and a new orchestral work, entitled "Three Mythological Pieces," from the pen of Mr. Silas. The Pieces are respectively named after Venus, Vulcan, and Pan, and purport to be a musical expression of the ideas generally associated with those classical personages. We hear Vulcan at his forge, for example, making the arms of heroes and diverting his mind by thoughts of the goddess with whom he spent an indifferent matrimonial time. Without being specially remarkable, Mr. Silas's music is very pleasing and well written. The themes are genuine melodies, and their treatment is that of a composer never lacking in skill and resource. Madame Sophie Menter made her *rentrée* at this Concert and played Liszt's Pianoforte Concerto in A. She desired, we believe, to open with Beethoven's in E flat, but, as that had been appropriated by Mr. Hollins for the sixth Concert, Madame Menter substituted Liszt's work, not greatly to the satisfaction, perhaps, of many among the audience. Her performance exhibited all the features with which amateurs are familiar, and was a remarkable display of executive power. Madame Fursch-Madi supplied the vocal music and the Concert ended with the Overture to "Oberon."

THE BACH CHOIR.

It will be remembered that the Society bearing this name came into being twelve years ago for the production for the first time in England of J. S. Bach's great Mass in B minor, a work which for length, elaboration, and difficulty is only paralleled by Beethoven's Mass in D. Though, of course, the event created the highest amount of interest in strictly musical circles, the Mass proved as *caviare* to the general public. Still, the Bach Choir has not allowed it to drop, and it would seem that the time is coming when it will be more widely appreciated, for the audience at the ninth performance on the 12th ult. at St. James's Hall was much larger than on any former occasion. This was the first rendering under the *bâton* of Dr. Villiers Stanford, and as it was known that the constitution of the choir underwent a great change when Mr. Otto Goldschmidt resigned the conductorship, apprehensions might not unreasonably have been entertained that the new-comers would fail at once to gain the necessary familiarity with the very arduous choruses. As a matter of fact, some falling off in vigour and unanimity of attack was noticeable, but, on the whole, the performance left little to desire. Miss Anna Williams and Miss Damian rendered full justice to the soprano and contralto solos; Mr. Ben Davies acquitted himself better than could have been expected, considering that a course of comic opera is scarcely a good preparation for Bach's music; and Mr. Watkin Mills was truly admirable in the bass airs.

ROYAL ACADEMY OF MUSIC.

Dr. A. C. Mackenzie's address to the students, on the 5th ult., was a declaration of his interpretation of his views concerning the duties and responsibilities of the office. His discourse was well written and earnestly delivered, and will be remembered for a long time for the wise and thoughtful references to many matters concerning the work already done and yet to be accomplished at the Academy, and for the earnest and honest advice to those who come to labour and to learn. It was one of those addresses which impress with greater power, and produce more vivid effect upon the minds of the hearers because it was more or less unexpected. Dr. Mackenzie's friends knew of his ability as a thoughtful and conscientious man, all those who were present on this occasion share their opinions. He began by saying:—

"Pleasant memories come crowding upon me now that I am about to speak to you for the first time as Principal of this Institution, in which I received the chief part of my own training. It requires no great stretch of imagination to look back some twenty-five years and recall my days of student life here; and the picture is happily presented to my mind all the more easily by the fact that I now see, among the faces of my colleagues, many which make the recollections clear and vivid. I do not, therefore, come among you as a stranger; on the contrary, I but renew that intimate connection with the Academy which was during a short period interrupted, but never entirely severed. It is, comparatively speaking, an easy task which lies before me when I undertake the supervision of your studies, because a large, I may say the largest, portion of my life has been spent as a practical teacher; and the marked and onerous position in which I am placed is one with whose duties I am not altogether unfamiliar, and with which I am perfectly in sympathy and in harmony. In fact, you will, I earnestly hope, always consider that, as a former student, I am able and most willing to enter, cordially and sympathetically, into the spirit which should, and I am sure does, govern your student-life here; that I shall give you such advice as my experience enables me to suggest and take a personal interest in your work and yourselves. Of the advice thus offered, I would gladly see you avail yourselves in times of doubt and difficulty; for, apart from the sense of duty, of which I hope I have no small share, this will be to me the pleasantest of tasks, indeed, a labour of love."

He paid a feeling tribute to the memory of his predecessor, Sir George Macfarren, when he said:—

"In his memory he leaves us a valuable legacy, and even in death he reads us a lesson; I could not place before you a better and more striking example of that power of will before which difficulties disappear, nor can I find a better or a more forcible instance of that strength of character which is the foundation, the very basis of success in every art, or other calling, than we find in Sir George Macfarren. When we remember that an affliction, which might have paralysed the energies and discouraged the hopes of most men, came upon him stealthily and by slow degrees, and that consequently his method of work—I might say his whole course of life—had to be gradually shaped and adapted to its stern demands, we may well wonder at the strength of the iron will which enabled him to pursue his career successfully to the end, without hesitation, interruption, and—what is still more worthy of our admiration—without one audible murmur of complaint. . . . The composer of works for the stage in Macfarren's early days was, to a great extent, dependent upon the financial success of the theatre for which he wrote; consequently, much good work of that period never saw the light of the foot-lamps. I fancy that, in a great measure, the same may be said of the present hour; but at least three grand operas of Macfarren's have never yet been produced. His was one of those powerful intellects which take delight in dividing their attention

among art, literature, and science; and although music was the special study of his life, and occupied his thoughts incessantly, he still found time to keep pace with the progress of all subjects which engross the attention of the thinkers of our day. This is worthy your most attentive consideration. The musician who is only a musician, however excellent, will surely find that he has but little chance of attaining prominence in his profession if he neglects to take careful and intelligent note of all that is going on around him. If he be a creative musician it is an absolute necessity, but whether he be or not matters very little, because I take it that your generally dull and uninformed man must be contented to be classified among the good *workmen*—he need never expect to claim more than that title. We find here the cause of Macfarren's prominence among his brother musicians during his long and active career. The successes of his early days, so far from spoiling him, only served to increase his inborn desire for the accumulation of knowledge of every kind—a desire which seems to have grown more strong as he ripened into manhood. The end of the late Principal showed the greatness of his character; for he died as he had lived, in the midst of his work, full of honours, in the knowledge that he was leaving to his successors the best legacy in the record of his own life."

Here the memory of the personal friendship for a brother student and distinguished professor gone to his rest so far overcame the Principal, that he asked the assistance of Mr. Henry C. Lunn, who read the reference to Walter Bache. Among the remarks the following were most salient:—

"It is sad to be obliged to speak once more of the past when I fain would think of the future; but there is another still more recent gap in our ranks. We mourn the loss of one with whom I have stood in close friendship for twenty years, whose career began at the same time, and ran parallel with my own, and with whom I had many sympathies in common. There are some among you now who have special reason to grieve for the untimely death of our good friend Walter Bache. Those who knew him as their master will feel that I am justified in citing him as an example of the ideal teacher. With him the giving of a lesson was a serious matter: he looked upon it almost, if I may say so, as a sacred rite, a religious function. His unswerving devotion to the master to whom he owed so much became stronger year by year, and I can recall scenes between Liszt and him which could prove that the affection which they bore one another was almost unique. The recollections Walter Bache leaves in our minds are happy and genial. In him there was something more than a mere touch of the true knight, "without fear and without reproach"; and a fine and sensitive artist, as well as a most noble man, was lost to us when Walter Bache passed unexpectedly away from our midst. It is, however, our duty to pass beyond the present, and turn our thoughts to that one thing which concerns us all—masters and pupils alike—the future of this Academy."

Dr. Mackenzie resumed his paper, and said:—

"It was the habit of your late principal to address you from time to time on general and special subjects in connection with your musical training. I intend to follow his example, so far as my most modest abilities in this line will permit me to do. What are technically called 'second studies' are actually of very great importance. That musician is but poorly equipped who sets out on his career in the character of a 'one-sided specialist.' The vocalist's taste and feeling must be improved by intimate knowledge of the instrumental works of the great masters; and, again, your instrumentalist is but half prepared for his work if he have not a knowledge of the glorious catalogue of compositions of which the human voice is the chief interpreter. The most prominent musicians of our day are just those whose interest in music is universal, and extends to her every branch: those who sympathise with and appreciate all that is good in every class of musical literature. I would specially warn you against the cultivation of one particular school of composition, to the exclusion of others which undoubtedly have a just claim upon your attention. The days of the conductor who limits his influence to assisting the growth of one particular school of music are, I hope, numbered, and the musician whose narrow-mindedness causes him to persist in running in one groove must not hope to gain notice or win the esteem of his fellows. To the progress of the student such a narrowness of procedure is indeed highly detrimental. And now let me say a word or two with reference to your position as students in this Academy. The benefits you derive by virtue of your studying your future profession collectively cannot be over-estimated, and it is in your own power to make these advantages doubly valuable by cultivating that unanimity of aim, that love of *Alma Mater* for which this place has always been celebrated. You may form friendships, artistic and social, which shall last throughout your lifetime—you have the opportunity of forming an opinion of the talents and judging of the work done by your fellow students at the concerts and fortnightly meetings. Each of you separately may assist the progress of others by sharing your knowledge of musical and general subjects."

He further stated: "Some of you may be placed in positions as organists in churches, and many more may, at least, come into close connection with those who exercise an influence over church music. This particular style of composition is, perhaps, the only one which we can, with distinct right and pride, claim as our own, and as emanating directly from our English soil; and I think it our duty to help to provide for its perpetuation, or at least to give the future organist a full and proper knowledge of its great importance. For this purpose I propose systematically and regularly to turn the attention of our choir to the works of the English church writers. I think I may safely expect that we shall overcome the difficulties of one specimen every fortnight, selecting afterwards the most promising performance for our public Concert programmes. The organist in England has a great responsibility upon him. It is through him that in smaller towns and villages the taste for music is formed. As regards opera, we may be able to help the neglected cause of our English Opera by giving some further attention to the already organised operatic class. Whether that class will fulfil its obligations, and answer the purpose for which it was originally started, depends very much upon the vocalists here. There are, no doubt, many of you who would willingly study the more important parts in opera; but can I be quite so sure that as many will be content, at first, to join in the 'harmless, necessary' chorus? Those students who have seats in our orchestra have to consider their duties to themselves and us. To the future soloist an orchestral training is of the greatest value—it sharpens the ear, quickens the sense for rhythm, assists the agility of finger and eye. The musician who reads quickly at first sight has many advantages over your slower readers, and the orchestra affords the very best chance of acquiring this gift. While I am not likely to forget to take you through the orchestral works of the great masters in music, I mean to put before you some examples of modern work with which I wish you to become familiar, choosing such pieces as I may consider suited to your comprehensions in your stage of musical advancement, and within your capabilities as executants. There are some works by Raff, Brahms, and Dvorák, which will answer my purpose at present; and future choice will be governed entirely by the growth of your ability to master the practical difficulties as well as to understand the intellectual qualities of those compositions with which you, sooner or later, must form an intimate acquaintance. I wish to give all students here an ample opportunity of studying the scores of the masters, ancient and modern. For this purpose a further extension of the R.A.M. library will have to be seriously considered. A library is a thing of never-ending growth, and its formation is a matter of time. I do not wish to limit the munificence of intending donors to musical works alone. Biography, historical works, treatises on special branches are at all times necessary to the student of our art."

Among other words of advice and encouragement to the students he said—

"He hoped by unceasing application to your general studies, and the development of your particular gifts, some of you will enable me to single you out as exceptional specimens of that musical talent, the possession of which some nations are disposed to deny to us at the present day. In spite of the many disquieting and irritating statements to that effect, I should be sorry indeed to think that we are

in the future to take any but a high position among the so-called musical nations. Our early musical history speaks strongly and loudly in our favour, and you must one and all remember that some day it may be within your power to add a resonant note to the full score which is to represent the music of our country. To this end you are here, for this purpose we work together."

He then referred to the testimony of Charles Darwin in favour of the study of music as a consolation and compensation to other studies, and in conclusion he said:—

"I would earnestly ask you, one and all, to carry away with you the following precepts, designated as his golden rules, by one who certainly had the best right to be heard on such a subject—one to whose life-work every one of us has been at some time or other indebted alike for instruction and enjoyment—Charles Dickens. He says: 'I never could have done what I have done without the habits of punctuality, order, and diligence, without the determination to concentrate myself on one object at a time which I then formed. Heaven knows I write this in no spirit of self-laudation. . . . My meaning simply is that whatever I have tried to do in life, I have tried to do well; that whatever I have devoted myself to, I have devoted myself to completely, and that in great aims and in small I have always been thoroughly in earnest. I have never believed it possible that any natural or improved ability can claim immunity from the companionship of the steady, plain, hardworking qualities, and hope to gain its end. There is no such thing as such fulfilment on this earth. Some happy talent, some fortunate opportunity may form the two sides of the ladder on which some men mount, but the rounds of that ladder must be made of stuff to stand wear and tear; and there is no substitute for thorough-going, ardent, and sincere earnestness.' Can there be any stronger incentive to exertion? Here we have the earnest, practical man of science acknowledging the usefulness and even the necessity of the solace that music can give to the spirit; and, on the other hand, the great master of imagination energetically declaring the necessity of bringing to the endeavour for success, in an imaginative art, the practical, persevering qualities of this working-day world!"

MR. THEODORE WERNER'S ORCHESTRAL CONCERTS.

No one will be disposed to deny Mr. Theodore Werner the credit due to pluck and self-confidence, as allied with an extensive supply of ambitious spirit. This young Dutch violinist is not now paying his first visit to London, but hitherto his claims had not been brought prominently before the public, and doubtless Mr. Werner felt as much when he went to the extent of engaging Mr. Manns and most of the Crystal Palace Saturday orchestra for a series of three Concerts at St. James's Hall. The proceeding was a trifle unusual, not to say venturesome; but if it did not compel the world to listen, it would at any rate elicit the opinions of the critics, and thereby, perhaps, pave the way for greater results. Determined, consequently, to make the most of his opportunity, Mr. Werner announced altogether no fewer than six violin Concertos, by leading composers for his instrument, and played one in its entirety and portions of two of the others at his first Concert, which took place at St. James's Hall on Monday evening, April 30. Unfortunately we cannot record on Mr. Werner's behalf anything beyond the level of a *succès d'éstime*. The manner in which he rendered the Beethoven Concerto showed that he had profited assiduously by his studies under Dr. Joachim, but only so far as concerned technique. The spirit of the great work, the warmth and fire, the dignity and tenderness which it demands from the executant were not present in Mr. Werner's reading. His tone, too, was thin, and the general performance left behind a very unsatisfactory impression, despite Mr. Manns's zealous endeavours to throw life into it. In the *Adagio* and *Finale* from the Concerto by Vieuxtemps the Concert-giver did somewhat better, here fairly deserving the applause bestowed upon him by his numerous auditors. On the other hand, his final effort, the first movement from Paganini's Concerto, No. 1, was again an uninteresting display of mechanical facility and nothing more. The whole of the accompaniments were admirably executed by Mr. Manns's orchestra, which was also heard in Cherubini's "Anacréon" Overture, the Entr'acte and Ballet Air in G, from Schubert's "Rosamunde" music, and the Introduction to Act III. of "Lohengrin." At his second Concert, on the 15th ult., Mr. Werner played Spohr's Concerto in D minor (Op. 55, No. 2) and Wieniawski's Concerto in the same key (Op. 22, No. 2) displaying therein the same qualities as before, with very similar effect. His third solo, Ernst's Fantasia on Hungarian Airs, showed off his talents to far greater advantage.

MR. CHARLES HALLÉ'S CONCERTS.

Another series of these admirable entertainments, aptly designated the "Pops" of the summer season, commenced on Friday afternoon, the 11th ult. As in former years Mr. Hallé is associated with three members of the Monday Popular Concerts' string quartet—namely, Madame Norman-Néruda, Herr L. Ries, and Herr Straus, Herr Franz Néruda retaining his place as the violoncellist. Special interest was given to the opening programme by the production of a new Quintet in A, for pianoforte and strings, by Dvorák (Op. 81). Whether this is really a recent composition or another of those early efforts penned by the composer in his days of poverty and neglect, we have no authority for saying, nor is there any internal evidence either one way or another. The work is full of Dvorák's most strongly marked characteristics, and though somewhat unequal is worthy of him in every respect. The least satisfactory movement, at any rate on a first hearing, is the "Dumka" or elegy, in which the ideas are treated at inconsiderate length. On the other hand, the *Scherzo* or "Furiant" is a capital example of genuine Bohemian music, and the first and last movements are very spirited and effective. The rest of the programme need not be referred to at length. It included Beethoven's Sonata in F sharp (Op. 78), Bach's Violin Sonata in E, and Brahms's Quintet in F minor, for pianoforte and strings (Op. 34).

Another important work of the Slavonic school was brought forward at the second Concert on the 18th ult. This was Tschaikowsky's Trio in A minor (Op. 50). A full description of this work was published in the *Musical Review* in 1883. It is dedicated "à la memoire d'un grand artiste," and the first movement is marked *Pezzo elegiano*. This determines its character, which is sad and regretful, with a strong infusion of national wildness and ruggedness of character. This movement occupies eighteen minutes in performance, and the next, a theme with variations, is almost as long. But so cleverly has the Russian composer treated his material that scarcely any sense of weariness is felt. The *Finale* is remarkably spirited and energetic, though scarcely cheerful, and the return of the principal subject of the first movement just before the close confirms the elegiac character of the work. We regard this Trio as one of the most effective produced for a long time, and concert-givers have been very unwise to neglect it. The impression it produced on the audience was unmistakable, the applause being more than usually enthusiastic. Continuing his task of playing Beethoven's last eight sonatas during the present series of Concerts, Mr. Hallé interpreted the one in E flat, Op. 81, "Les Adieux," &c., on this occasion. The remaining works in the programme were Brahms's Sonata in G (Op. 78) and Schumann's "Phantasiestücke" (Op. 88), for pianoforte, violin, and violoncello.

The third Concert, on the 25th ult., only needs brief reference, as the programme did not contain any novelties. The Beethoven Sonata was the one in E minor (Op. 90), in the last movement of which Mr. Hallé is always at his best. Dvorák's Trio in F minor (Op. 65) is one of his ripest works, and needs close acquaintance in order to appreciate its manifold beauties. Brahms's Trio in C minor (Op. 101) is, on the other hand, singularly terse and clear in outline, and can be followed with ease. Schubert's Fantasia in C (Op. 159), for pianoforte and violin, and a fine Sonata in D minor, for violoncello, by Marcello, completed the selection.

The Sun has arisen.

A FOUR-PART SONG.

From the story of "Harold Erle," by W. Alfred Gibbs. Composed by Wilfred Bendall.

London: NOVELLO, EWER AND CO., 1 Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Molto vivace.

Soprano. *f* The sun has a - ris - en! the earth is a - wake, Light

Alto. *f* The sun has a - ris - en! the earth is a - wake, Light

Tenor. *f* The sun has a - ris - en! the earth is . . a - wake, Light

Bass. *f* The sun has a - ris - en! the earth is . . a - wake, Light

Molto vivace.

Piano. ♩ = 136. *f*

leaps o'er the moun- tain to plunge in the lake; *p* The flow'rs . . are

leaps o'er the moun- tain to plunge in the lake; *p* The flow'rs are

leaps o'er the moun- tain to plunge in the lake; *p* The flow'rs are

leaps o'er the moun- tain to plunge in the lake; *p* The flow'rs are

cres. laugh - ing, with tears in their eyes; *f* A - wake, then, my fair - est; a -

cres. laugh - ing, with tears in their eyes; *f* A - wake, then, my fair - est; a -

cres. laugh - ing, with tears in their eyes; *f* A - wake, then, my fair - est; a -

cres. laugh - ing, with tears in their eyes; *f* Then, a - wake, then, my fair - est; a -

cres. *f*

p cres.

- rise, sweet, a - rise! a - wake, then, my fair - est; a - rise, sweet, a -

p cres.

- rise, sweet, a - rise! a - wake, then, my fair - est; a - rise, sweet, a -

p cres.

- rise, sweet, a - rise! a - wake, then, my fair - est; a - rise, sweet, a -

p cres.

- rise, sweet, a - rise! then, a - wake, then, my fair - est; then, a -

p cres.

f rit.

- rise! a - wake, then, my fair - est; a - rise, sweet, a - rise!

f rit.

- rise! a - wake, then, my fair - est; a - rise, sweet, a - rise!

f rit.

- rise! a - wake, then, my fair - est; a - rise, sweet, a - rise!

f rit.

- wake, then, my fair - est; a - rise! a - rise! sweet, a - rise!

f

p a tempo.

Fresh, fresh is the morn, in its first sum - mer hours, And bril - liant the

p

Fresh, fresh is the morn, in its first sum - mer hours, And bril - liant the

p

Fresh, fresh is the morn, in its first sum - mer hours, And bril - liant the

p

Fresh, fresh is the morn, in its first sum - mer hours, And bril - liant the

p a tempo.

cres.

dew-drops that bend down the flowers; But fresh-er thy lips, love, and bright-er thine

cres.

dew-drops that bend down the flowers; But fresh - er thy lips, love, and bright - er thine

cres.

dew-drops that bend down the flowers; But fresh - er thy lips, love, and bright - er thine

cres.

dew - drops that bend down the flowers; But fresh - er thy lips, love, and bright - er thine

f *p*

eyes, Then a - wake thee, my fair - est; a - rise, sweet, a - rise! Then a -

f *p*

eyes, Then a - wake thee, my fair - est; a - rise, sweet, a - rise! A -

f *p*

eyes, Then a - wake thee, my fair - est; a - rise, sweet, a - rise! A -

f *p*

eyes. A - wake thee, my fair - est; a - rise, sweet, a - rise! Then a -

f *p*

cres. *f*

- wake thee, my fair - est; a - rise, sweet, a - rise! a - wake thee, my fair - est; a -

cres. *f*

- wake! a - wake! a - wake thee, my fair - est, a - wake thee, my fair - est; a -

cres. *f*

- wake! . . . a - rise, sweet, a - rise! a - wake thee, my fair - est; a -

cres. *f*

- wake! a - wake! a - rise, sweet, a - rise! a - wake thee, my fair - est; a -

cres. *f*

mf

- rise, sweet, a - rise! a - rise!

mf

- rise, sweet, a - rise! a - rise!

- rise, sweet, a - rise! a - rise!

- rise! a - rise!

f

The but - ter - fly flut - ters its wings in the light, The lark soars up

f

The but - ter - fly flut - ters its wings in the light, The lark soars up

f

The but - ter - fly flut - ters its wings in . . the light, The lark soars up

f

The but - ter - fly flut - ters its wings in the light, The lark soars up

f

p *cres.*

wild - ly with hea - ven - ward flight, But thou . . art my sun - shine, thy

p *cres.*

wild - ly with hea - ven - ward flight, But thou art my sun - shine, thy

p *cres.*

wild - ly with hea - ven - ward flight, But thou art my sun - shine, thy

p *cres.*

wild - ly with hea - ven - ward flight, But thou art my sun - shine, thy

p *cres.*

f

smiles are my skies; 'Tis not morn - ing with - out thee; a - rise, sweet, a -

f

smiles are my skies; 'Tis not morn - ing with - out thee; a - rise, sweet, a -

f

smiles are my skies; 'Tis not morn - ing with - out thee; a - rise, sweet, a -

f

smiles are my skies; 'Tis not morn - ing with - out thee; a - rise, sweet, a -

f

p *cres.*

- rise! 'Tis not morn - ing with - out thee; a - rise, sweet, a -

p *cres.*

- rise! 'Tis not morn - ing with - out thee; a - rise, sweet, a -

p *cres.*

- rise! 'Tis not morn - ing with - out thee; a - rise, sweet, a -

p *cres.*

- rise! 'Tis not morn - ing with - out thee; Then a -

p *cres.*

f *rit. molto.*

- rise! 'Tis not morn - ing with - out thee; a - rise, sweet, a - rise!

f *rit. molto.*

- rise! 'Tis not morn - ing with - out thee; a - rise, sweet, a - rise!

f *rit. molto.*

- rise! 'Tis not morn - ing with - out thee; a - rise, sweet, a - rise!

f *rit. molto.*

- wake, then, my fair - est, a - rise, a - rise, sweet, a - rise!

f *rit. molto.*

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VOLKSLIEDER ALBUM (Forty Songs). English and German	2 6	4 6

LONDON & NEW YORK: NOVELLO, EWER, AND CO.

SEÑOR SARASATE'S CONCERTS.

Two years having elapsed since Señor Sarasate was last with us, it was not surprising to find a strong desire on the part of the public to renew his acquaintance, the attendance at the first of his Orchestral Concerts, on Saturday, the 5th ult., being larger than on any similar occasion in previous years. There is no occasion whatever to regret the extreme popularity of the Spanish violinist. As an executant he is, in his own special line, absolutely without a rival; and though some of the music he plays has no merit beyond the means it affords for the display of manipulative skill, on the other hand, Señor Sarasate has unquestionably strong artistic instincts, as evinced by his performance of the best works written for his instrument. This season he made his *rentrée* in Beethoven's Concerto, by common consent the greatest test of a violinist's capacity. In Raff's effective Suite he was unexceptionable, the pretty Minuet and the impetuous *Finale* exhibiting the exquisite quality of his tone and the ease with which he can vanquish executive difficulties. Musicians can regard these Concerts with approval, as, although the audiences may not come for the sake of symphonic works, they are compelled to listen to them, and may by this means acquire a taste for music of the highest class. On the present occasion Mr. Cusins's competent orchestra rendered Mendelssohn's "Italian" Symphony and the Overture to "Oberon" in a fairly satisfactory manner.

The fact of its being Whitsun Eve only diminished the audience to a slight extent at the second Concert, on the 19th ult. Señor Sarasate's first solo was Dr. Mackenzie's Violin Concerto which, it may be remembered, was composed expressly for him, and first performed at the Birmingham Festival three years ago. Since then he has performed the work in various portions of Europe and everywhere with success. The composer did not forget that he was writing for a Spanish violinist, and the national colouring, very faint in the opening movement and the beautiful *Largo* in A, becomes prominent in the spirited *Finale*. The Concerto was performed in a way it would be difficult to surpass, and its reception was exceedingly cordial, the composer being called to the platform and heartily cheered. Lalo's Symphonie Espagnole, which came next, is a somewhat *bizarre* work, but it contains a good deal of clever and effective writing and it suits Señor Sarasate to a nicety. In place of a regular Symphony, Liszt's beautiful Poème Symphonique "Les Préludes" occupied the foremost position in the programme.

The crowd at the third Concert, on the 26th ult., was greater than ever, probably from the fact that Mendelssohn's Violin Concerto was in the programme. This work is a special *cheval de bataille* of the Spanish violinist. The sweetness and tenderness he infuses into the *Andante* could not be surpassed, and his brilliant execution in the *Finale* is very exciting, though Mendelssohn never intended the movement to be taken at such a furious pace. A Concerto in B minor, No. 3, by M. Saint-Saëns, also created a great effect. It is an attractive and melodious work, the middle movement, a Barcarole, being extremely charming. At the close of this a passage, written for the highest harmonics, enabled the player to exhibit virtuosity of a wonderful order. His extraordinary Fantaisie on Airs from "Carmen" completed the list of violin solos. A somewhat tame and perfunctory rendering of Beethoven's C minor Symphony commenced the Concert, and an Overture entitled "Beatrice," by Emilie Bernard, closed it. Of the last-named work we must defer an opinion until it is allotted a more favourable position in the programme.

THE RICHTER CONCERTS.

THE interest which has always surrounded the Richter Concerts in past seasons has not slackened, but, on the contrary, has, in a large measure, augmented, and the patronage given to the present series is even more encouraging than might have been expected. It was thought by some that the attraction of the music of Wagner, which formed, as it were, the chief basis of the programmes, had lost some of its force, notwithstanding the unapproachable readings which are always secured under Herr Richter's *bâton*. A large and enthusiastic audience assembled on the 7th ult. in St. James's Hall, when the first of the current series of Concerts was given. The great Viennese conductor was most heartily welcomed on his appearance, and under his direction superb renderings of Beethoven's Symphony in C minor; Liszt's Hungarian Rhapsody, No. 4, in D minor; Berlioz's Overture "Le Carnaval Romain," and the "Kaiser-Marsch" were given; while *Pogner's* Address from the "Meistersinger" and *Hagen's* Monologue from the "Götterdämmerung" were both sung by Mr. Henschel with much effect. At the second Concert, on the 14th ult., the Closing Scene from the "Götterdämmerung" was presented with the assistance of Miss Pauline Cramer, who sang the most exacting vocal part with all due power. A repetition performance of Stanford's "Irish" Symphony was also a feature at this Concert, the programme of which included Beethoven's "Egmont" Overture, the Introduction and the Closing Scene from "Tristan und Isolde," and the "Walkyries Ride." The third Concert, on the 28th ult., took place too late for notice in our present issue.

PIANOFORTE RECITALS.

ENTERTAINMENTS of this kind have been numerous during the past month, though we have not as yet to chronicle any performances of a very sensational character. These will come later on with the advent of Mdlle. Sophie Menter and Dr. Hans von Bülow. To be in order, chronologically speaking, we must speak briefly of the Recital given by Madame Frickenhaus at the Princes' Hall, on April 28. The qualities which distinguish the playing of our talented countrywoman are happily too familar to need detailed reference. Suffice it to say that as regards sound technique, conscientious endeavour to merge her own individuality in that of the composer she is interpreting, and perfect refinement of style, Madame Frickenhaus presents a model for students. Her programme on this occasion was very diversified, comprising items by no fewer than thirteen composers, while the only important work was Beethoven's Sonata Appassionata. Among the less familiar pieces were a Bourrée by Edwin Shute, a "Zadumka" by Noskowski, an Etude by Nicodé, and a Barcarole by Oliver King.

Preliminary announcements concerning Mdlle. Juliette Folville led us to anticipate another juvenile phenomenon. The young lady is a Belgian by birth, and was said to possess remarkable ability as a pianist, a violinist, and a composer. On her first appearance on the platform of the Princes' Hall, on the 3rd ult., however, it was seen that although she is not of mature years, she is no longer a child. The first part of her programme, consisting of pianoforte music, was rather peculiar, fragments of Sonatas by Beethoven and Chopin being mingled with trifles by Godard, M. Lack, and Mdlle. Folville herself. Obviously there was no real test of artistic excellence in such a *mélange*, and as a matter of fact the young pianist only proved that she has well-trained fingers. Her compositions are feeble student's efforts demanding no serious criticism. In the second part Miss Folville appeared as a violinist, and materially advanced herself in the estimation of the audience. Her rendering of Mendelssohn's Concerto, with an excellent pianoforte accompaniment by Mr. Ganz, was not only neat and exact, but noteworthy for good tone and style. On the whole, the young performer justified her appearance, though she has yet a good deal to learn.

The annual Recital given by Mr. Oscar Beringer is always an interesting event, and that of the 13th ult. at St. James's Hall was so in a special sense to musicians. In the supplementary volume of Beethoven's works recently published by Messrs. Breitkopf and Härtel, is a Trio in G, for pianoforte, flute, and bassoon, supposed to have been written in 1786, when the composer was sixteen years old. As every note penned by Beethoven should be performed, at any rate, experimentally, Mr. Beringer must be thanked for bringing forward this juvenile effort of the greatest of all composers. Unfortunately we must couple commendation with condemnation, for without any assigned reason he allotted the wind instrument parts to violin and violoncello, and besides introduced a number of modifications in

the final movement, an air with variations. If the work was worth doing at all it was worth doing as Beethoven left it. The loss of effect was considerable and produced a feeling of irritation among those who knew the facts, who however were very few, because there was no intimation in the programme of the changes made. The music is simple and tuneful, and shows that the youthful composer must have been familiar with Haydn. Mr. Beringer's solos included Schumann's Sonata in G minor (Op. 22), and pieces by Chopin, Mackenzie, Rubinstein, and Liszt, the last-named composer's "Rhapsodie Elegiaque" being given in memory of Walter Bache. There is no occasion to say that Mr. Beringer rendered justice to his selections, his qualities as an executant being well known to musicians.

Miss Florence Menk-Meyer, a young pianist and composer hailing from Melbourne, made her *début* in this country at Princes' Hall, on the 7th ult. We fear, however, that she cannot have been greatly encouraged by the reception then accorded her. To state the fact plainly, Miss Menk-Meyer was not adequately equipped to measure her strength with the army of talented Recital-givers who at this period of the year make London a "happy hunting-ground." She is gifted by nature with a charming presence and doubtless considerable musical ability; she has attained some facility in her command over the keyboard, and has written several pretty little drawing-room *morçeaux*. As yet, however, her powers lack discipline. She stands manifestly in need of further study under the guidance of some experienced teacher. Sound, clear enlightenment upon the works of the classical masters will be essential before Miss Menk-Meyer can again venture on a public rendering of the "Waldstein" Sonata or the Polonaises of Chopin. The meaning of such things is at present beyond her ken. Meanwhile, the young pianist will be well advised to devote less attention to the transcriptions and arrangements of Liszt and more to the preludes and fugues of Bach.

Mr. Aguilar's Recital, on the 14th ult., at St. James's Hall, consisted entirely, as on former occasions, of his own compositions. Whether by these means he will ever succeed in rendering them popular remains to be proved. The examples presented at this Recital included two Sonatas, in A minor and E, and a number of *genre* pieces of the class formerly known as *salon* music. Of the Sonatas that in E is by far the most meritorious, and we should think is a later work than the other. Some of the smaller compositions are extremely pleasing, notably two named "Cheristana" and "Soon told." Mr. Aguilar has the gift of refined melody and writes with elegance, though his style is not that of the most advanced school. As a player his technique is admirable.

It may be safely said that no Pianoforte Recital occurring last month afforded purer edification or keener enjoyment than that given at St. James's Hall, on the 16th, by Miss Clothilde Kleeberg. The merits of this artist are so well known that, the Recital in question being the only one given by her this season, the room should have been crowded to the last seat, instead of which the numbers present were comparatively meagre. The young artist has never been in better form nor has more amply justified the high position she has attained among contemporary pianists of her sex. Her principal effort was a rendering of Beethoven's Sonatas in E minor (Op. 90) and in A major (Op. 101), bracketed together in the midst of a long and diversified selection of short works by dead and living masters. Miss Kleeberg played the Sonatas with the classical purity of style and dignity of feeling which she has accustomed us to expect, eliciting therein the demonstrative approval of her auditors. Her crisp, elastic touch and irreproachable technique were advantageously displayed in Handel's Chaconne and Variations and Mendelssohn's Caprice in A minor; while the same qualities, allied with a deeper touch of sentiment, gave delightful effect to Schubert's *Moment Musical* in A flat, and Schumann's Romance in F sharp. We have not space to detail the remaining items of the programme, but may mention as among the less familiar a Ménuet by Paderewski, a "Sérénade d'Arlequin" by Francis Thomé, a Valse by Tschaikowsky, and last, but not least, a graceful *morçeau* by Sir George Macfarren, entitled "Welcome."

CHAMBER CONCERTS.

Mr. Ernest Kiver's annual Concert at the Princes' Hall, on the 4th ult., was chiefly interesting on account of the items by Grieg, who is at present one of the "lions" of the musical season. These comprised a new Sonata in C minor, for pianoforte and violin (Op. 45), and a Ballade, in the form of variations upon a Norwegian melody, for pianoforte (Op. 24). The latter work is somewhat laboured, though clever, and cannot be numbered among the Scandinavian composer's best utterances. The Sonata, on the other hand, is a very piquant and characteristic work, the *Finale* being especially charming. The Concert-giver is an exceedingly promising young pianist, several pieces by Schumann, Chopin, Liszt, and other composers being rendered with spirit and good taste. He was assisted by Mr. A. Burnett, Mr. Prosper Burnett, and Madame Wilson-Osman.

During a lengthened stay in our midst Miss Ida Henry has contrived to win for herself the reputation of an able pianist and excellent teacher. Her work lies among a fashionable *clientèle*, and her annual Concert never fails to be attended by a crowded assemblage—such, for instance, as was present in Princes' Hall on the evening of the 9th ult. Miss Henry was heard alone in a number of well-known compositions, including Mendelssohn's Fantasia (Op. 28), the first part of Schumann's "Humoreske," Liszt's "Chant Polonais," No. 1, and a Chopin selection. To these she did admirable justice, earning in each the warmest signs of appreciation. A more noteworthy item, however, was Bach's Clavier Concerto in D major, with quartet accompaniment, said to be now given for the first time in London. Whether this was actually the fact or not, credit is due to Miss Ida Henry for bringing forward the unfamiliar work. It is interesting throughout, and bears a strongly-marked impress of the great Sebastian's individuality. The Concert-giver was at the solo instrument, and the accompanying quartet comprised Messrs. Straus, Henkel, Channell, and Hambleton. The first and last-named executants were severally heard in violin and violoncello solos; while Gade's Sonata for pianoforte and violin (Op. 21), brilliantly performed by Miss Henry and Mr. Straus, wound up a capital Concert. Miss Carlotta Elliot sang songs by Massenet, Lassen, Fischoff, and Ch. Lidgey, accompanied by Mr. Ernest Ford.

A series of Concerts of this class was commenced by Messrs. J. Ludwig and W. E. Whitehouse, at the Princes' Hall, on the 22nd ult., the Concert-givers being assisted by Messrs. Collins and Gibson to complete the String Quartet. The examples of this form of composition were Schubert's in G (Op. 161) and Schumann's in A (Op. 41, No. 3). A very satisfactory *ensemble* was secured, and Schubert's superb work, which is not heard so frequently as its merits deserve, was especially appreciated. Grieg's beautiful Sonata in A minor, for pianoforte and violoncello, was another enjoyable item. Madame Haas was the pianist and Miss Bertha Moore the vocalist, her tasteful rendering of songs by Mendelssohn, Rubinstein, and Grieg eliciting well deserved applause.

OTTO HEGNER.

This gifted child has lately been exhibiting his marvellous talent to country audiences, and has only appeared twice in London since our last notice. The first of these occasions, however, at St. James's Hall, on April 30, had special interest, as he had the co-operation of an orchestra for the performance of a Concerto. The work chosen was Beethoven's (No. 1, in C), with which Josef Hofmann astonished a Philharmonic audience last summer. Comparisons were therefore instituted between the "readings" of the two precocious children, and we do not think Hegner suffered by them. While his mastery of the executive difficulties of the work was as remarkable as that of Hofmann, his playing had more dash and *aplomb*. He attacked every passage as if he knew that his fingers were certain to do what was required of them, and his confidence was justifiable, for not once, so far as the ear could detect, did he miss a note. Specially noteworthy was his brilliant rendering of Beethoven's own cadenzas, and also the expression and feeling he threw into the

beautiful slow movement. Later in the programme he performed Mendelssohn's Capriccio in B minor (Op. 22) and pieces by Chopin, but these were literally mere child's play compared with the Concerto. An excellent orchestra, under Mr. F. H. Cowen, gave a commendable rendering of Schubert's "Unfinished" Symphony.

In the programme of Hegner's Recital, on the 17th ult., the first and most important item was Weber's Concertstück. This is a work which imperatively demands an adult for its proper execution. To substitute single notes for the rapid octave passages in the *Finale* is to destroy the effects intended by the composer, but this is what the boy pianist had to do, and other episodes had been carefully "edited" in order to bring them within his executive means. Add to this that the orchestral accompaniments were played on a second piano by Herr Willibald Richter, and it will be seen that the performance was one with which art had very little to do. Nevertheless it was an astonishing display of prematurely developed powers—perhaps more astonishing than anything previously accomplished by the lad. The rest of the programme was made up of compositions given at previous Recitals.

MR. ZAVERTAL'S CONCERT.

Those who have recently heard the wind and string band of the Royal Artillery will have recognised the high pitch of excellence to which it has been raised under its present Conductor, Mr. L. Zavertal. With laudable ambition Mr. Zavertal composed a Symphony for his instrumental force, and it was performed at Woolwich early in April last. Here it was so warmly received and generally commended that arrangements were made for an instrumental Concert at the Princes' Hall, of which the Symphony should be the principal feature. The event took place on April 30, when a large and appreciative audience assembled. The Symphony is unquestionably a clever and effective work. Though in the minor key of D, it is almost Haydnesque in its brightness and vivacity, while as regards its orchestration it is essentially modern. The opening movement, replete with dignity, starts with a theme which at once arrests the attention, and the ingenuity which is exercised throughout keeps the interest fully alive without in any way lessening or breaking the tension from the first to the last. The *Andante* is a gem of melody, beautifully scored; the *Scherzo* is bright and joyous, and the final movement is admirably designed, and forms a fit conclusion to an attractive composition. The large force of wind instruments at Mr. Zavertal's command has enabled him to introduce a number of picturesque effects peculiarly suited to a military band. We hope his Symphony will have several successors. There was nothing else in the Concert to call for notice.

HIGHBURY PHILHARMONIC SOCIETY.

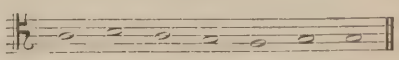
The above Society provided an exceptionally interesting programme for the last Concert of the season on the 7th ult. It comprised Schumann's Cantata "Paradise and the Peri," and a selection of vocal pieces from Bizet's "Carmen," which combination worthily sufficed to draw an overflowing audience. We congratulate the Highbury amateurs on having taken a leaf out of their Hackney friends' book, and given their attention to Schumann's beautiful work, which was heard earlier in the season at Shoreditch Town Hall, under the direction of Mr. Ebenezer Prout. We congratulate them, moreover, on a performance not unworthy to rank with that of the older body. Mr. G. H. Betjemann, the able Conductor of the Society, and his intelligent choristers had evidently devoted unremitting pains to the study and preparation of the Cantata, while the band, if at times too loud, was thoroughly up to its work. Mdlle. Trebelli sang the music of the *Peri* with characteristic charm and sentiment; that of the *Angel* had an artistic exponent in Miss Eleanor Rees; Mr. Henry Piercy delivered the tenor solos with his accustomed beauty of voice and refinement of style; while in the remaining solo and concerted numbers excellent assistance was rendered by Miss Jessie Hotine, Miss Thornthwaite, Miss Monk, Miss Barnard, Mrs. Bradshawe McKay, Messrs. Puttick, Smithett, and Robert Grice. The audience was plainly delighted with the Cantata and its rendering, but bestowed the loudest applause of the evening upon the "Carmen" selection. The Boys' chorus was encored, and Mdlle. Trebelli and Mr. Piercy elicited quite an ovation by their admirable interpretation of the duet for *Micaela* and *José*. Mr. Betjemann conducted throughout with noteworthy skill and success. The works in contemplation for this Society's next season are Rossini's "Mosé in Egitto," Berlioz's "Faust," and Beethoven's "Choral" Symphony.

MUSICAL ASSOCIATION.

On the 7th ult. the Rev. J. H. Mee, M.A., B.Mus., read a paper on "Points of interest in connection with the English School of the sixteenth century." He said that the English school had never yet received the attention to which it was entitled, for most people, he thought, in speaking of it refer to the brilliant galaxy of madrigalian writers of the closing years of Queen Elizabeth's reign, and conclude, naturally perhaps, but erroneously, that it sprung all at once full grown into existence, like Minerva from the head of Jove. Some colour is given to this opinion by the fact that the compositions of the earlier writers have for the most part been lost; but enough remains to prove that the English school had a long and honourable career before the reign of "good Queen Bess," and that the great composers of her reign mark the culminating point of a protracted development carried on through a long series of composers and theorists. He had rendered into modern notation what he believed to be the earliest specimen of English harmony in existence—viz., a musical setting in two parts of the last two lines of a hymn to St. Augustine. This was written, according to the judgment of experts, in a Benedictine monastery in Cornwall during the eleventh century. It was now in the Bodleian Library. Rude and awkward as its harmony seemed to us, it represented, he thought, a distinctly higher stage of development than contemporary harmony on the Continent, as the parts moved with considerable independence, and often in contrary motion. Mr. Mee also presented a three-part Sequence of the fourteenth century, exhibiting a specimen of faux-bourdon, and said it showed that we were on a level at least with our continental neighbours in this respect, and were subject to influences of the same kind and in the same direction. The researches of his friend, Mr. Birkbeck, of Magdalen College, Oxford, had shown that modifications of the ancient melodies for the sake of writing parts against them so as more easily to avoid the tritone, were never authorised in this country, though common enough abroad. In France they sharpened the F; in Italy they flattened the B; while in Northern Germany they introduced additional notes to soften the effect. But in England no such changes seem to have been allowed, and the ancient melodies appear unchanged from the eleventh to the sixteenth century. A good example of this appears in the melody of "Lauda Sion," which was altered as follows:—

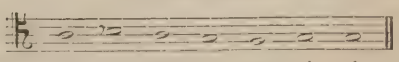
PART OF THE MELODY OF "LAUDA SION."

(A.) Original Form, preserved in the last printed English Gradual (1532).



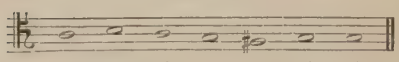
In hym - nis et can - ti - cis.

(B.) Italian Version.



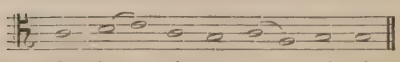
In hym - nis et can - ti - cis.

(C.) French Version.



In hym - nis et can - ti - cis.

(D.) Flemish and North German Version.



In hym - nis et can - ti - cis.

After quoting "Sumer is i-cumen in" and various other compositions of the early part of the thirteenth century in confirmation of his views, he summarised the conclusions at which he had arrived. They were five in number:—

1. That what may be called contrapuntal diaphony was practised in England at a very early date.

2. That the harmonisation of church melodies by means of faux-bourdon was used in England much in the same way as on the Continent.

3. That the preservation of the ancient plain-song in an unaltered form suggested the predominance of a strict school of theorists in this country.

4. That the earliest specimen of an elaborate composition extant is English.

5. That the practice of writing parts in score was in vogue here before it was employed elsewhere.

The early part of the sixteenth century presented to our view a curious phenomenon in the number of learned musicians in full activity, notwithstanding the civil turmoil of the Wars of the Roses during the preceding century. But a striking parallel was to be found in Germany after the Thirty Years' War, at the close of which the country was full of learned musicians and able organists. But while the names of these musicians survived their music was lost, and we were compelled to look to the growth of the faculty of music at the Universities, and the organisation of our collegiate choirs to throw some light on the musical activity of the time. It was a striking proof of the prominence of an English school of composition that the faculty of music came into existence during the latter half of the fifteenth century, while the organisation of our choirs seemed to prove that the art of singing had been regularly practised, and had attained to a great condition of efficiency. In this way opportunities of the best sort were provided in every part of the country for the making of experiments in composition, and for that constant correction of the eye by the ear which is an essential condition of musical progress. Mr. Mee observed that he believed that the composition of madrigals in this country might be traced back much earlier than was usually supposed, and that it was possible to place its rise before the publication of Nicholas Yonge's "Musica Transalpina" in 1588. That this collection gave a powerful stimulus to this kind of composition was certain, but that was by no means tantamount to saying that the English writers learned the madrigalian style from Italy. In conclusion, Mr. Mee referred to Helmholtz's demonstration of the fact that the same chord varies greatly in smoothness according to the position of its notes. That great scientist showed that that expression which modern music endeavours to attain by various discords was obtained in the school of Palestrina by the much more delicate shading of various transpositions of consonant chords. He analysed Palestrina's "Stabat Mater," and after showing that it conformed to the principles he had laid down, remarked, "We can only conclude that his fine ear led him to this practice."

"Here," said Mr. Mee, "it seems to me, we can obtain a scientific test, which will determine whether the compositions of our old English musicians are so crude and harsh as they have been declared to be. I accordingly selected two of the best-known of their works, Richard Edwards's madrigal, 'In going to my naked bedde,' and John Redford's Anthem, 'Rejoice in the Lord,' and analysed their harmonies by the aid of Helmholtz's tables of consonant chords. The results showed that they stood the test as triumphantly as the compositions of Palestrina himself. In Edwards's tranquil madrigal seventy per cent. of the chords are in the 'more perfect' position, and the 'less perfect' or more dissonant positions occur where the author wishes to express the crying of the restless child and the weary 'rocking and reeling' of the mother. In Redford's Anthem, the opening passage gains much of its force and vigour from the use of chords in the 'less perfect' positions. Of the tetrachords used in this portion of the composition between forty and forty-five per cent. are in the more dissonant positions, they are used, in fact, much as a modern writer might use dominant discords. But when we come to the passage set to the words 'And the peace of God which passeth all understanding,' we find *only one* four-part chord in an unfavourable position during the first introduction of the words. Such correspondence of practice cannot, I think, be mere undesigned coincidence; but if it be not, we are brought to the conclusion that not only was the English school of composers fully conversant with the best methods of effect in vocal harmony, but also that these methods were part of their ordinary praxis at a time when Palestrina's music could hardly have been known in England, and, indeed, in the case of Redford, before Palestrina had published a single note."

Mr. T. L. Southgate joined in the discussion which followed Mr. Mee's paper, and made some valuable and interesting remarks.

OBITUARY.

Much regret will be occasioned by the announcement of the death at Glasgow, on the 12th ult., of Mr. Robert Donaldson, musicseller. Mr. Donaldson suffered a severe blow in the death of his wife, which took place about four weeks ago, but he was in his usual health up till the previous night, when he suddenly became unwell, and, gradually sinking, died about daybreak. He was fifty-four years of age. For a considerable period he acted as honorary organist and choirmaster in Queen's Park Established Church, and while in that position he produced many important musical compositions for the first time in Scotland. Among these were "The Seven Last Words of the Saviour on the Cross," by Haydn; "The Stabat Mater," by Baron Astorga; and "The Prodigal Son," by Sir Arthur Sullivan. Mr. Donaldson was a man of wide reading, and he had a keen appreciation of the best books, whether in poetry, art, or general literature. He was a genial humorist and a delightful companion. In musical, artistic, and literary circles, where he was largely and deservedly popular, his death will occasion a blank which will not be easily filled.

Mr. L. M. Thornton, author of "The Postman's Knock" and other songs, died in Bath workhouse on the 8th ult.

Mr. Oluf Svendsen, the distinguished flute player, and for a number of years one of the leading representatives of his art, died, on the 16th ult., in London. He was born in Christiania on April 9, 1832, and received his first lessons in music from his father. At the early age of fourteen he was engaged as first flautist of the Christiania Theatre. In 1853 he entered the Conservatoire of Brussels, and came to London two years later at the invitation of the famous conductor, Jullien. He became a member of the orchestras of the Crystal Palace, Her Majesty's Theatre, the Philharmonic and Richter Concerts, and in 1861 was appointed first flute in the Queen's private band. He was also one of the professors at the Royal Academy of Music, and was a solo player of great merit. His funeral took place at Highgate Cemetery (new ground) on Saturday, the 19th ult. The musical profession was represented by the following gentlemen:—Dr. A. C. Mackenzie (Principal of the Royal Academy of Music), and the following well known flautists: Messrs. A. P. Vivian, R. Samson, A. Jensen, H. W. Hollis, C. Buziau, W. B. Boddington, H. Chapman, Jun., and H. G. Lebon, with several professors of other instruments.

On the 8th ult., at the ripe age of seventy-three years and eleven months, after a service of sixty-three years as a chorister, was laid to rest, under the shadow of the Cathedral he loved so well, and where he had sung for so many years, all that was mortal of the late George Gray, Vicar-Choral of St. Patrick's Cathedral. He was born at Eton, in June, 1815, and in due time became a chorister of Eton College Chapel. After losing his childish treble he was appointed a singing man at Ely Cathedral, and in 1840 came over to Ireland to Armagh Cathedral. Six years later he returned to England, and was appointed to the choir of Westminster Abbey, and to the Chapel Royal, St. James's. Returning again to Ireland in June, 1861, he was made a member of the Corporation of Vicars-Choral of St. Patrick's Cathedral, and afterwards a member of the Choir of Trinity College Chapel. Mr. Gray's name will be long remembered as the founder of the Choir Benevolent Fund in London in 1851. Afterwards he undertook the management as honorary secretary, and successfully conducted many choral festivals in connection with the fund, notably in Westminster Abbey. His extreme kindliness of

disposition and endless fund of anecdote endeared him to a large circle of friends, especially in the north of Ireland. The Choir Benevolent Fund, London, contributed a beautiful "In Memoriam" floral emblem at the funeral.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

Most of the blanks in the Festival scheme have been filled up in the course of the past month, and though one more disappointment has yet to be recorded, in the withdrawal of Mr. Goring Thomas's promised work, owing to the composer's inability to complete it in time, the programme as a whole has been considerably strengthened, alike as regards works and executants. In addition to the three Symphonies previously announced—Mozart's "Jupiter," Beethoven's C minor, and Haydn's No. 6 of the Salomon set—we are to have a Pianoforte Concerto of Schumann, for which the services of Miss Fanny Davies have been enlisted, Brahms's "Academische" Overture, written in 1880, Weber's Hymn "In seiner Ordnung," a Suite and Concert Overture ("In Autumn") by Grieg, a Psalm by Robert Franz, Liszt's third Rhapsodie, and the "Meistersinger" Vorspiel of Wagner. The choral rehearsals of Dr. Bridge's "Callirhoë," as well as of Handel's "Saul" and Dvorák's "Stabat Mater" are now completed, and the choir is engaged upon Berlioz's "Messe des Morts." Herr Richter has paid several visits to Birmingham and is well pleased with the progress made.

One of the events of the musical season, which occurred too late for notice last month, was the Pianoforte Recital of Miss Fanny Davies, which attracted a large and enthusiastic audience to the Masonic Hall on April 27. Since her previous appearance in her native town, Miss Davies had been reaping fresh laurels and extending her experience on the Continent and elsewhere, and her playing exhibited an ease as well as finish and maturity of style sometimes wanting in her earlier displays. Her selection comprised, among other noteworthy items, Beethoven's Sonata in D major (Op. 10, No. 3), Mendelssohn's Prelude and Fugue in E minor (Op. 35, No. 1), Schumann's Carnaval, a Romance in E flat minor of Madame Schumann, Brahms's Rhapsodie in G minor (Op. 79, No. 2), and Chopin's Valse in A flat (Op. 34, No. 1).

The Edgbaston Amateur Musical Union wound up their season with an Orchestral Concert at the Edgbaston Assembly Rooms on the 14th ult., when the principal items of the programme were Gade's Third Symphony in A minor, Mozart's Pianoforte Concerto in C minor, Onslow's Overture to "Le Colporteur," Reinecke's Entr'acte from "King Manfred," and Mendelssohn's "Cornelius" March. The band, under Mr. F. W. Cooke's direction, shows steady progress, though it is scarcely strong enough yet to do justice to a symphony or concerto without professional assistance. It was heard to most advantage in the Onslow Overture and the Mendelssohn March. Mrs. Richardson gave an admirable rendering of the pianoforte part in Mozart's Concerto, and Miss Florence Donaldson, a young local violinist, fairly roused the enthusiasm of the audience by the grace and finish of her performance in Vieuxtemps's "Rêverie" and De Bériot's "Scène de ballet." Mr. Percy Taunton, the solo vocalist of the evening, was most successful in Tito Mattei's "La Patria."

The Birmingham Amateur Operatic Society, whose services are in frequent request for charitable purposes, gave two performances of Gilbert and Sullivan's "Iolanthe" at the Edgbaston Assembly Rooms, on the 16th and 17th ult., in aid of the Queen's Hospital Improvement Fund. The operetta was capitally rendered and mounted, the honours of the performance falling to the *Iolanthe* of Mrs. F. Pearson, the *Phyllis* of Mrs. Cortes Perera, and the *Fairy Queen* of Miss Stavart, who undertook the part at very short notice, owing to the indisposition of the lady originally cast for the part. Mr. Percy Taunton was fairly effective as *Strephon;* Mr. S. Royle Shore, jun., made a diverting *Lord Chancellor*, and the *Mount Ararat* of Mr. G. A. Brewerton left little to be desired. The chorus was hardly so efficient as on some previous occasions, but the band was in some respects better. This opera was repeated on the 31st ult. in aid of another charity.

The Edgbaston Amateur Musical Union and the Moseley Choral Society united their efforts to good purpose on April 26, at a Concert given in the Midland Institute on behalf of the local Deaf and Dumb Institution. The programme comprised Rossini's "Stabat Mater," De Bériot's seventh Violin Concerto, in which Miss Donaldson was the soloist; Mozart's "Zauberflöte" Overture, Wagner's "Tannhäuser" March and Chorus, and a miscellaneous vocal selection.

At the fourth ordinary meeting of the Musical Guild, on the 7th ult., Mr. John Heywood in the chair, the customary Concert, in which Mr. and Madame Oscar Pollack among other artists took part, was preceded by a thoughtful and interesting paper by Mr. Charles Lunn, containing "Some suggestions for the basis of a Mental Text-book: Expression for teachers, singers, and players displayed in the form of Question and Answer," which gave rise to an animated discussion.

Mr. Gaul's "Holy City" was performed under the direction of Mr. T. G. Locker in the Lecture Hall, Graham Street, on the 3rd ult., the band and chorus numbering over 100 performers. The choral singing generally was very praiseworthy, but the band accompaniments were somewhat halting. In the vocal department the honours fell to Miss Middleton.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

On April 28, too late for insertion in last month's report, Señor Sarasate, with Herr Schönberger as pianist, gave an afternoon Recital in the Music Hall to a large and appreciative audience. Raff's Suite with the "Moto perpetuo," a Violin Concerto (Wieniawski, Op. 22), Rondo Capriccioso (Saint-Saëns), "Faust" Fantasia (Sarasate), and a set of Variations on a Spanish theme "La Moulinière" (Sarasate) were given with great artistic skill. In these Señor Sarasate was accompanied by Herr Schönberger, excepting the two last-named, which were accompanied by Herr Goldschmidt. Herr Schönberger's solos were an Etude of his own, Chopin's Valse in A flat (Op. 42), Godowski's "Moto perpetuo," and, as an encore, two numbers of a set of German Dances (unpublished, the MS. in the possession of Professor Seiss, of Frankfort). These dances were written by Beethoven for a small orchestra, and Herr Schönberger has arranged them for pianoforte. Some amusing guesses were made by the audience as to the name of the composer of the German dances.

A large and representative company of the professional and amateur musical talent of Edinburgh gathered, under the auspices of the Edinburgh Society of Musicians, in the Waterloo Hotel, on the evening of the 9th ult., in honour of Dr. A. C. Mackenzie, who, by invitation of this Society, paid a visit to his native city. Over a friendly supper he received the warmest congratulations on his appointment to the distinguished post of Principal of the Royal Academy of Music and the honour paid him by the city of Glasgow in connection with its Exhibition. The Society had, at the same time, the pleasure of entertaining Mr. Barrett, of London. His kindly, warm-hearted speeches, and those of Dr. Mackenzie for the further success of this Society will not easily be forgotten. Dr. Pryde, of this city, was also a guest of the Society on this occasion. Apologies were read for the absence of Mr. Seligmann, President of the Glasgow Society of Musicians, Sir George Grove, and Mr. Alfred Littleton. Mr. George Lichtenstein occupied the chair and discharged his duties in a most genial and able manner.

The fifth annual Concert was given in the Masonic Hall, on the evening of the 18th ult., by the pupils of Herr Otto Schweizer, assisted by a ladies' choir under the direction of Mr. Arthur Edmunds. The more important numbers of the programme were Beethoven's Sonata (F major, Op. 10, No. 2), Mendelssohn's Variations Sérieuses, Chopin's Fantaisie in F major (Op. 49), "Erl-King" (Schubert-Liszt), and "Barcarole" (Schweizer, Op. 22). These two last-named were played by Miss Charlotte Gibson, and Chopin's "Polonaise" (A flat, Op. 53) by Mr. Theodor Hoeck. These two pupils also played, as a pianoforte duet, Bülow's arrangement of the "Tannhäuser"

Overture. The vocal numbers were trios: Barnett's "The Bee," Schweizer's "Sympathy," and "'Mid the Lilies," and Mrs. Arthur Edmunds sang a Serenade by Blumenthal, and, as an encore, Balfe's "I dreamt that I dwelt in marble halls." Mr. Franklin Peterson accompanied.

The Edinburgh Harmonists (the oldest Glee Society of our city) held their closing meeting on the evening of the 19th ult. Glees and solos by Bishop, Cooke, Hatton, A. C. Mackenzie, Hutton, and Reeve were sung with great taste and admirable precision. Mr. R. S. Riddell is Conductor of this Society.

MUSIC IN GLASGOW AND THE WEST OF SCOTLAND.

(From our own Correspondent.)

The tenth annual Concert by the Glasgow Academy Choir—boys' voices—took place in the Queen's Rooms on the 4th ult., in presence of a large and fashionable audience. The programme comprised, chiefly, a Cantata for treble voices "The silver bells," the composition of Mr. Allan Macbeth, along with a number of anthems, part-songs, madrigals, glees, &c. Besides the youthful academicians there were also a number of former pupils of the school now grown to manhood, who took the tenor and bass parts. The Concert began with Barnby's Anthem "O Lord, how manifold are Thy works." After a choral trio by Mendelssohn, one of Pinsuti's four-part songs and a song or two were also given. Mr. Macbeth's Cantata pleased very much by reason of its tunefulness and elegance. Masters Miller, Irvine, and McNair distinguished themselves in the solos of the work. Henry Smart's beautiful trio "The bird at sea" and Macfarren's clever and humorous setting of the nursery rhyme "Sing a song of sixpence," were also sung with evident enjoyment by the young people. Altogether the performance was highly creditable to the Conductor, Mr. John Maclaren. The pianoforte accompaniments were played by Mrs. Maclaren, supplemented at the harmonium by Mr. C. H. Woolnoth, an old Academy boy. The proceeds of the Concert were given to the Royal Infirmary.

The Glasgow International Exhibition was opened on the 8th ult. by their Royal Highnesses the Prince and Princess of Wales. The Ode "The New Covenant," written by Mr. Robert Buchanan and set to music by Dr. A. C. Mackenzie, demands chief attention in connection with this event. If there are differences of opinion as to the merit of the poetry there is certainly but one opinion as to the musical setting of the Ode, and that is that it is masterly and appropriate. The skilful use made of the old Genevan melody "The Old Hundredth" in part, and latterly in whole, is particularly admired. The performance of the Ode, under the *bâton* of the composer, was in every way satisfactory. The choir had evidently taken great pains to show themselves at their best in a work which evidently satisfied their expectations and awakened their strongest sympathies. Every shade of expression was duly observed, and all felt the influence of the presence of the composer on this occasion. One interesting fact was noticed and treasured up as a favourable omen for the success of the undertaking for which the Ode was supplied. When it commenced the sky was overclouded, but when the words which relate to "this golden weather" were being sung, a burst of sunshine illumined the hall with an effect that was both startling and comforting. At the conclusion, when the melody of the Old Hundredth Psalm tune struck upon the ear and the chorus burst forth into a joyous song of thanksgiving, the whole audience, including the Prince and Princess, seemed to be moved by one impulse, and rose to their feet, and stood reverently until the final notes were sounded. This was the most convincing proof that the composer had so far designed his music in perfect accord with the sentiment which appealed most forcibly to the feelings of his countrymen, and all who took part in the inauguration of a great national event. The character of the words and of the music are well fitted for many solemn gatherings in which an ascription of praise would be welcome. It is not a mere *pièce de circonstance*, but is well calculated to supplement the repertories of choral societies when a short and effective work is required. It is scored for a military band and organ, and the combination of tone so produced is both novel and effective. It is said that the composer intends scoring it for the ordinary orchestra, so that it may be available for other occasions than that for which it was originally written.

The other choral selections given on the day were "Hail, bright abode," from "Tannhäuser," "Twine ye the garlands" from Beethoven's "Ruins of Athens," and the Hallelujah Chorus from "The Messiah."

The musical arrangements in connection with the Exhibition are of the usual character, military band music prevailing. Daily organ recitals and fortnightly choral concerts are part of the musical recreation provided. The Glasgow Choral Union give two concerts, at one of which Dr. Mackenzie's Ode, "The New Covenant," will be repeated. The Entertainments Committee, indeed, have here missed their opportunity of bringing together the best choral talent in the country to add to the attractions of the Exhibition, and, following a somewhat parsimonious policy, have accepted the services of choirs and societies reputable enough in their own position, but not at all equal to the needs of the undertaking.

On the night of the 7th ult. the Glasgow Society of Musicians entertained Dr. A. C. Mackenzie and Sir George Grove to supper. Mr. W. A. Barrett, Mus. Bac., Oxon., and Mr. Zavertal, Royal Artillery Band, were among the other guests. About one hundred and forty gentlemen were present. Both Dr. Mackenzie and Sir George Grove replied to the toasts proposed in their honour, and Mr. Barrett, who was specially requested to submit to the assembly the toast of "Prosperity to the Glasgow Society of Musicians," commended the work they had done in cementing the good feeling which should exist among all workers in the beloved art, and while expressing a regret that they had no kindred society in the metropolis, he also hoped that the Glasgow Society would gain in power and influence so that on all occasions of a great undertaking such as that of the opening and continuance of an Exhibition in which the arts had place, that the municipality might be roused to the advisability of consulting some of the many eminent professors of the art of music with regard to the musical arrangements.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

The visits of Señor Sarasate command attentive and appreciative audiences, and his latest appearance, on the 12th ult., in the small concert-room of St. George's Hall, was no exception. The great violinist was accompanied by Herr Schönberger, who distinctly justified the high anticipations which had been formed as to his ability. He gave three pianoforte selections, the most notable of which was Godowski's "Moto perpetuo," a composition demanding the utmost skill and delicacy of treatment.

Señor Sarasate played a difficult and yet exceedingly interesting Suite by Raff, a Concerto by Wieniawski, selections of Moszkowski and Saint-Saëns, and a dashing solo of his own, entitled "La Moulinière."

We have had another week of English Opera, a sort of addendum to the usual Christmas season, which was so successful. Mr. Carl Rosa has again reason to be grateful for the welcome accorded to this additional, if brief, visit. Meyerbeer's "Robert the Devil" has been well received, the excellence of the artists, and the superb manner in which the opera is mounted satisfying all requirements. "Carmen" and the "Marriage of Figaro" have also attracted large audiences, due in the main to Madame Marie Roze, who has made such a special study of the *rôles* of the wayward Gipsy and *Cherubino*. There was a tinge of sentiment, too, in these performances, as they were announced as the last appearances in Liverpool of Madame Roze in English Opera, but we look forward to welcoming this favourite artist on her return from her ensuing tour round the globe.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

Among the appendices to our regular musical season we have enjoyed two specially interesting Recitals that deserve record all the more because the enthusiasm testified by the

few real lovers of art who took the trouble to attend, and the apathy displayed by the thousands who pretend to be true "amateurs," give a clear view of the lack of a genuine interest in our progress among those who so often boast loudly of our advance. It might have been expected, after the excitement attending young Hofmann's visit to Manchester, that a large crowd would assemble to listen to Otto Hegner when he came among us. I do not pretend to see anything particularly hopeful in the repeated displays of precocious executive skill to which we are now so constantly invited; indeed, I think that wise guardians of juvenile talent should be careful to resist the temptation to prematurely exhibit it, and should very jealously consider the natural and only safe means of so developing it as ultimately to secure its riper fruit and usefulness.

But it is not possible, without serious reflection, to witness the influence which fashion exercises over all our doings; and how completely our concert-goers depend upon what they consider the orthodox introduction to their notice of aught assuming to deserve their lofty appreciation. A boy of ten comes here judiciously certified, and is received, not only with the kindly warmth which his real talent and natural sprightliness of demeanour deserve, but with an almost hysterical gush. A slightly older and far more promising lad closely follows, and, for want of the necessary flourish of trumpets, plays to a room not half full of people. Otto Hegner's chief charm is not that, with a little hand scarcely capable of spanning an octave, he grapples with passages that are really difficult for experienced pianists, but that he plays a Beethoven Sonata (like the Op. 22 in B flat) with evident entering into its varied meaning, and a Bach Fugue with clear perception of the true devotion of its contrapuntal intricacies to a high artistic purpose. Messrs. Forsyth, undeterred by the loss attending their first attempt, announce the re-appearance here of young Hegner early in this month.

On Thursday, the 7th ult., two young pianists, Miss Fanny Davies and Miss Mathilde Wurm, and a still younger violinist, Miss Geraldine Morgan, invited music loving folk to assemble at the Concert Hall, so suitable for recitals of classical works such as they delight in. Of the talent of the young trio I need not write. Miss Fanny Davies is already well known in London and in many other places as a young English player of highest promise and of very high present attainment. Her ability was variously and triumphantly displayed in Brahms's C minor Trio (Op. 101) and in various solos, as well as when modestly subordinated to the support of Miss Liza Lehmann in her finished rendering of songs by Schubert, Schumann, and Brahms. Miss Wurm exhibited a remarkable lightness and clearness of touch in Mendelssohn's Variations in D, for violoncello and pianoforte, and in Rubinstein's "Staccato Etude" (No. 2 of Op. 23) a truly extraordinary elasticity of wrist. Miss Geraldine Morgan's violin playing justifies the highest hopes for her future. She produces a resonant, full, rich tone; her bowing is graceful and exceedingly bold and free; and her intonation unerring, except, perhaps, in such octave passages as require a very extended grasp. The three concert-givers are admirably associated, and with the co-operation of Signor Piatti and Miss Lehmann they offered a very delightful programme that ought, in any city claiming musical intelligence, and especially in a room where such music should ever have been zealously and perseveringly cultivated, to have attracted a crowded audience.

On the 11th ult., at the Congregational Church, Chorlton Road, Spohr's "Last Judgment" was performed, under the direction of Mr. E. C. K. Walter; the Organist being Mr. J. Crompton. After which Dr. J. F. Bridge, of Westminster Abbey, gave an Organ Recital, including Handel's Concerto (No. 2 in B flat), with an original fugal cadenza, and pieces by Lulli, Lemaire, Delbrüch, Silas, Prout, Smart, and Gounod.

MUSIC IN THE WEST.

(From our own Correspondent.)

We are now at the close of the winter's campaign, and are only waiting for the grand services to be given in the Cathedral on the 8th and 9th inst., on the completion of the Western Towers, to say farewell to public musical gatherings for some months. On looking back we see ground for much encouragement and also for regret. Briefly, we feel that while Bristol advances in a most satisfactory way as regards vocal music, she goes back conspicuously in instrumental music—that is to say, as regards public performances—for we have reason to think that the private study of instrumental music is far more solid than formerly, and that this steadily improves. But in the entire collapse of the Monday Popular Concerts we have a most depressing evidence of the indifference to high-class orchestral music in this city. The Concerts have failed simply through want of support, and, therefore, being no longer able to boast an orchestra capable of adequately rendering all classes of works, both ancient and modern, Bristol has undoubtedly taken a most unhappy retrograde step, and has voluntarily quitted the honourable position in musical matters which she had reached. Whether this error will be retrieved next season remains to be proved.

In conclusion, we cannot pass over the immense impulse given to vocal music by the practices of Mr. Riseley's choir in preparation for the special Cathedral services. These have been held twice a week since Christmas, and the performances of "Israel in Egypt" and "Elijah" will doubtless far surpass anything yet heard in Bristol. The band and choir will number 700. The principals engaged include Miss Anna Williams, Miss Hilda Wilson, Messrs. Lloyd and Santley, and the Conductor will be Mr. Riseley.

We have no news to report from Plymouth or Salisbury, but the Exeter Orchestral Society's Concert was given at the Public Rooms, Exeter, on the 12th ult., and, taken as a whole, it was very successful. The band was fairly complete, horns only being lacking, and of the whole forty-two members all but two were residents of the city. The programme was well selected and mostly well played. Special mention may be made of Boccherini's Larghetto and Minuet from the Fifth String Quartet, the Adagio and Allegro from Mozart's Symphony in D, and two "Scènes Pittoresques" by Massenet. The wind, however, was at times somewhat obtrusive, and the *Andante* from Schubert's "Tragic" Symphony lacked delicacy and finish. Miss Mary McClean was the vocalist, and sang Gounod's "Worker" and Hatton's "Day and Night," the latter song being encored. The Conductor, Mr. R. B. Moore, may be congratulated on the good work the Society is doing; and the fact of there being regular weekly rehearsals of orchestral music cannot fail to act as an encouragement to the study of orchestral instruments among the amateurs of the district.

The Festival Society, Cheltenham, under the conductorship of Mr. J. A. Matthews, its founder, has closed the season most successfully with an extra Concert, given on the Queen's birthday, in aid of the Railway Servants' Orphanage, Derby. The programme consisted of Sir W. S. Bennett's "May Queen" and a miscellaneous selection, which included Mr. C. Harford Lloyd's pastoral, "The Rosy Dawn," which was composed for the Festival in October. Weber's Overture "Jubel" and Berlioz's "Danse of the Sylphs" ("Faust") was also played in excellent style by the band. The band and chorus formed a striking feature, and did well throughout the Concert. The soloists were Miss Julia Jones, Mr. James Gawthrop, Mr. R. Grice; Misses Laura Davis, Gertrude Bendall, Fanny Stephens, and Mr. W. J. Brown; the four latter are pupils of Mr. J. A. Matthews, and sang with good effect in their selections and received recalls. The Concert was well attended and closes a brilliant season which commenced with the Musical Festival in October last. Mr. Matthews and his Society may be congratulated on the energy displayed in cultivating music in the queen of watering places on such broad lines. In addition to the Concerts given, a series of lectures on musical subjects have been delivered. The last two, on "Music and Morals" and "Music, the art of the age," by the Rev. H. R. Haweis, M.A., of St. James's, Marylebone, were largely attended, and proved interesting and amusing.

MUSIC IN PARIS.

(From our own Correspondent.)

The only very important musical event of the past month has been the performance of Lalo's "Le Roi d'Ys,"

which was produced at the Opéra Comique, on the 7th ult., and the most sanguine expectations of its author, and of its author's friends and admirers, have been fully realised. The performance was a genuine success from beginning to end, a success confirmed by the full houses on the consecutive nights, and by the ever-increasing "booking ahead," so that it is now very difficult to secure a stall for five or six performances. "Le Roi d'Ys" is the first attempt of Lalo in the operatic field, and this work has been waiting for nearly thirty years its opportunity of being placed upon the stage; a fact which shows that even in France native talent is not so well supported as it is generally believed.

The poem, by M. Edouard Blau, is based upon a legend of Brittany. *King Karnac*, the redoubtable foe of the people of Ys, falls in love with *Margaret*, one of the two daughters of the King of Ys, and he promises to put an end for ever to the wars if the fair one consents to become his wife. On the day of the nuptials, *Margaret* being apprised of the return of *Mylio*, the only man she loved, and had long lamented for dead, refuses to plight her troth to *Karnac*, who, indignant, before the astonished and frightened people, throws the glove of defiance to the King of Ys. A great battle ensues, but *Karnac* and his troops are defeated and annihilated by *Mylio*, who loved by, but not loving, *Margaret*, is going to marry her sister *Rozenn*. *Margaret*, almost mad, wanders over the battle-field, and approaching the despondent *Karnac* asks his help to revenge at once his defeat and her slight. She knows how to open the dykes that protect Ys from being flooded by the ocean: *Karnac's* powerful arm must open them. The horrible deed is performed, the town is submerged. *Mylio* meeting *Karnac* fights with him and kills him; the King of Ys, *Mylio*, *Rozenn*, *Margaret*, and all the fugitives from the doomed city strive to reach the top of a hill, but the waters are incessantly rising. *Margaret* cries, "This water shall never stop until it has reached its prey," and before *Mylio* and *Rozenn* can take hold of her she jumps into the angry waves. At this moment *Saint Corentin*, the patron Saint of Bretagne, appears on the surface of the water, and with his extended arms keeps back the ocean for evermore. M. Blau, out of this legend, made a libretto in three acts, new, effective, and with several fragments of true poetry. M. Lalo (who has almost entirely re-written his opera for the present occasion) has treated it in a purely national style, which, we think, accounts much for the success it has scored in Paris. Nothing could be more French than the style chosen by the composer, and though not one conventional form is to be found all the score through, yet there is not the faintest leaning towards Wagnerism, a thing the more noteworthy in this case as Lalo knows all Wagner's works. While avoiding imitations and reminiscences of the great German reformer, reminiscences and imitations of the leading French operatic composers are equally resisted. There is nothing that can put us in mind of Berlioz, of Auber, Gounod, Saint-Saëns, or Godard. Massenet only might be said to appear here and there. In these days when nationality in music bids fair to become the basis of the new schools and the first requisite we look for in a modern composition, M. Lalo's "Roi d'Ys" cannot fail to be exceedingly interesting to every French or foreign public, because, though simpler in treatment and by far more unpretending, yet the motive of his work is the same as that of Dvorák, Grieg, and Brahms—that is, the study of the musical peculiarities and tendencies of a nation, and the using of them in the most appropriate form in the treatment of musical subjects. The performance has been commendable under every aspect, and the principal *rôles* were safe in the hands of Mesdames Deschamps and Simmonet, and Messrs. Talazac, Bouvet, and Cobalet. M. Danbé conducted with remarkable skill.

Though not yet heard in public we may mention two new sacred works by Charles Gounod, just published by the firm of Hartmann and Co. They are a Quatrième Messe Solennelle and a Te Deum, both written for and to be performed at the Cathedral of Rheims on the occasion of the Beatification of the "Bienheureux J. B. de la Salle, fondateur des Ecoles de la Doctrine Chretienne." Everything that comes from the pen of Gounod cannot be but a welcome addition to the repertory of good music, and these new works are no exception to the rule. The Mass is written à la Palestrina, in four-part harmony, with organ accompaniment, and is entirely built upon a theme of the seventh tone or intonation of the Catholic Liturgy. The Te Deum is also written in four-part harmony, but here the four voices alternate with a smaller choir, or solos *ad libitum*, and the accompanying organ is in two numbers relieved by the addition of six harps, an addition that comes in most happily in the fragment preceding the last fugue in the seventh tone.

At the end of April, too late for notice in the last number, there was an excellent and most successful performance of Gounod's "Mors et Vita." To this we must record a remarkable Concert, given by M. Delaborde on Pleyel's Piano-Pedalier; a Recital given by Brigga, the fashionable violoncellist; and the annual Concert of M. Breitner.

"Callirhoë," a legend of Calydon, which forms the subject of Dr. Bridge's Cantata for the Birmingham Festival, is one of the few dramatic stories of Greek mythology which has been overlooked by modern English libretto writers. It has not, however, escaped the notice of foreign authors, for it has been treated as a tragedy opera in five acts with a prologue, by Le Roy, furnished with music by Destouches, and produced at the Academy of Music, in Paris, December 27, 1712. When the work was revived in 1773, the music was touched up by Dauverne. Sacchini also composed music for an opera with this title, which was placed upon the stage at Stuttgard in 1770; another Italian composer, Felice Alessandri, employed the subject for an opera for Milan, in 1778. It is therefore over a century since the theme has received musical attention, and Dr. Bridge's work may be said to possess all the charm of novelty. The story is mainly taken from the descriptive account of Greece by Pausanias (born, *c.* 170 A.D.), and has been adapted for musical treatment by Mr. Barclay Squire. *Callirhoë*, the heroine, was a maiden with whom *Coresos*—the high priest of the Greek Temple of Dionysus at Calydon—had fallen in love, but who did not return his affection. To quote the words of the Greek writer, "the more his passion grew for her, the more her dislike increased of him." At last, when she had rejected with scorn his proffered gifts and vows of love, the enraged suitor invoked on her the vengeance of the god whose priest he was. His prayer before the image of the shrine was swiftly answered, and the people of Calydon were suddenly visited with a strange and awful plague of madness. In their despair they sought the oracle of Dodona, where the voice of the god issued forth from the dense oak forest, on the boughs of which were suspended the golden bowls presented by the worshippers. The reply of the oracle was that in order to stop the plague *Coresos* must sacrifice *Callirhoë* or some one who would consent to die in her place. On the day appointed for the sacrifice *Callirhoë* presented herself in the temple, a victim to appease the wrath of the god; but *Coresos*, unable to slay the woman he loved, plunged the knife into his own breast, and thus by dying for *Callirhoë* fulfilled the command of the oracle and stayed the plague. When *Callirhoë* saw her lover thus die for her, remorse, shame, and sorrow turned her hatred to love, and unable to live without him she turned the knife against herself and fell lifeless by his side. Appeased by the double sacrifice, the god caused to spring forth from beneath the altar a beautiful stream, on the waves of which *Coresos* and *Callirhoë* appear as river-gods surrounded by Nereids and Tritons, united in endless love. The work—important in its character—is divided into three parts, with solos for soprano (*Callirhoë*), tenor (*Coresos*), and contralto (*Priestess of Dordona*), and occupies a little over an hour in performance. The music is beautiful and full of dramatic vigour, and without anticipating any critical remarks which may be made hereafter, it will be enough to say that while it is modern in style, it is thoroughly English, and stands as Dr. Bridge's best work at present.

The programme for the "Selection day" at the Handel Festival (Wednesday, the 27th inst.) is most attractive. More than half the items it contains will be performed for the first time on such an occasion, the new

selections being chosen from "Esther," "Samson," "Belshazzar," "Almira," "Alexander Balus," "Ottone," "Deidamia," and "The Triumph of Time and Truth." The last-named work, based upon an Italian Oratorio "Il Trionfo del Tempo e della Verita," was composed in Rome in 1703, considerably transformed in 1738, finally converted into an English Oratorio in 1757, and is considered to be Handel's last effort in composition. Mr. Manns has arranged his items as far as possible in chronological order, and in looking for novelties has searched among Handel's less known works with much success. The Nightingale Chorus and the Violin Sonata in A (to be played by 216 performers), which made so great a hit last Festival, are to be re-introduced by special request. The following is the complete programme for the "Selection Day":—

"God save the Queen."
Coronation Anthem .. .. *Zadok the Priest.*
(In commemoration of the fiftieth anniversary of the Queen's Coronation.)

PART I.

Concerto for organ and orchestra, No. 7, in B flat.
Invocation "Jehovah crowned" ... ... *Esther.*
Chorus—"He comes" ... ... "
Overture ... ... *Samson.*
Air, "Total eclipse" ... ... "
Chorus—"Oh, first-created beam" ... ... "
Air—"Thy glorious deeds" ... ... "
Air—"Let the bright seraphim" ... ... "
Chorus—"Ye Tutelar gods" ... ... *Belshazzar.*
Air—"Call forth Thy pow'rs" ... ... *Judas.*
Air—"So shall the lute and harp" ... ... "
Trio and Chorus—"See the conquering hero comes" ... *Joshua.*

PART II.

Overture ... ... *Almira.*
Recitative—"Frondi tenere e belle" ... ... *Serse.*
Aria—"Ombra mai fù" ... ... "
Saraband ... ... *Almira.*
Recitative—"Armida, dispietata" ... ... *Rinaldo.*
Aria—"Lascia ch' io pianga" ... ... "
Chorus—"O Calumny" ... ... *Alexander Balus.*
Air—"Hush, ye pretty warbling choir" ... *Acis and Galatea.*
Air—"Love in her eyes" ... ... " "
Chorus—"Wretched lovers" ... ... " "
Aria—"Del minacciar del vento" ... ... *Ottone.*
Sonata in A, for violin.
Air—"When two fond hearts" ("Due bell' Alme") ... *Deidamia.*
The Nightingale Chorus—"May no rash intruder" ... ... *Solomon.*
Chorus—"Ere to dust is changed" *The Triumph of Time and Truth.*
Recitative—"She's gone, and truth descending from the sky" *The Triumph of Time and Truth.*
Air—"Guardian angels, oh! protect me" " " "
Chorus—"Allelujah!" ... ... " " "

The band will be augmented for the occasion, and the effect of the orchestral selections will be thereby greatly enhanced. Mr. Manns intends to reproduce some of Handel's scoring in "The Messiah" as shown in the autograph score.

THE Annual Distribution of Prizes and Certificates to the Students of the Hampstead Conservatoire of Music and School of Art, by Mr. E. Brodie-Hoare, M.P., took place at the Hampstead Vestry Hall, on Tuesday evening, the 8th ult. The musical performances by the students were of a high order. The pianoforte department was represented by Mr. Arthur Gibson, Miss Ada Scratchley, Miss Alice Carr, and Mr. R. Rowe. Miss Scratchley played Bach's Prelude and Fugue in C sharp minor with great neatness and accuracy, and Miss Alice Carr gave a selection from Schumann's "Carnaval" in a manner that called forth the warm approval of the audience, and reflected the utmost credit on their master, the Principal. The two gentlemen played the pianoforte part of Reissiger's Quintet (Op. 191, Andante and Tarantelle), and the *Adagio* and *Allegro moderato* from the same composer's Quintet in E flat respectively. The other parts were very ably sustained by Miss Alice Knapp and Miss May Knapp (violins), assisted by two of the Professors, Messrs. J. Earnshaw (viola) and J. Boatwright (violoncello). Miss Daisy Williams, Miss Mildred Harwood, and Miss Tombleson contributed songs, Miss Harwood being especially successful. This young lady sang "With verdure clad" and "Pack clouds away" (Macfarren) very artistically. She is a pupil of Mr. J. T. Hutchinson. Two of Mr. Charles Fry's elocution pupils gave recitations, Miss Mary Greig ("The Skylark") and Miss Alice Mayman ("The Story of the Faithful Soul"). The latter was recalled, and may fairly be congratulated upon a successful *début*. Mr. Brodie-Hoare, in presenting the prizes, expressed the pleasure he felt in being present, and Sir James D. Linton, P.R.I., Visiting Director of the School of Art, moved a vote of thanks to the hon. gentleman, which was carried by acclamation. The Principal (Mr. George F. Geaussent) said that they were looking forward to the new building now in course of erection, and were determined to do all in their power to provide a thoroughly sound musical education to those young people who were entrusted to their care.

THE Chester Triennial Musical Festival will take place on Wednesday, Thursday, and Friday, the 25th, 26th, and 27th of next month. In the Cathedral, on Wednesday morning, Mendelssohn's "Elijah" will open the Festival. On Thursday Mr. Oliver King's setting of the 137th Psalm and Symphonic Cantata, for soli, chorus, and orchestra, composed expressly for the Festival, will be heard for the first time in public, together with Beethoven's Symphony in C minor, and Verdi's Requiem. On Friday morning Schubert's Symphony in B minor, Beethoven's "Engedi," and Mendelssohn's "Lobgesang" are to be given; and, on Friday evening, Gounod's "The Redemption" will end the music in the Cathedral. In the Music Hall, on Wednesday evening, Sullivan's "The Golden Legend," and, on Thursday evening, a Miscellaneous Concert, form the attractions. Madame Nordica, Miss Anna Williams, Miss Damian, Madame Belle Cole, Mr. Edward Lloyd, Mr. Grice, Mr. W. Nicholl, Mr. W. H. Brereton, and Mr. Santley are the vocalists. The band and chorus of 300 performers has for leader Herr Straus; the organist is Mr. J. T. Hughes; and the Conductor, Dr. Joseph C. Bridge, M.A. The Rev. C. H. Hylton Stewart, M.A., Precentor of the Cathedral, is the Honorary Secretary. The Festival will be inaugurated by Special Services on Sunday, July 22. At Evensong the "Hymn of Praise" (Mendelssohn) will be sung, and the greater part of the Cathedral will be reserved for the working classes only, who will be admitted free.

WITH respect to the *début* of Madame Patti in Buenos Ayres, the *Standard* of Buenos Ayres of April 6 says:—"The greatest theatrical performance ever witnessed in the Plate came off on Wednesday night in the Politeama with the *début* of Madame Adelina Patti in Rossini's immortal "Barber of Seville." The rank, wealth, and fashion of this city, which has the reputation of having more millionaires than any other of the same size and population, were gathered to welcome the gifted and beautiful *diva*, and never have we seen a local theatre more crowded and more resplendent. Every box and seat in the vast theatre was occupied, and the audience must have out-numbered 2,500 persons. With regard to the rendering of the 'Barber,' everything and everybody were overlooked except *Rosina* and *Almaviva*." In a leading article in the same paper of April 7 it is said:—"The great event of the fortnight has been the arrival of Madame Adelina Patti and her *début* at the Politeama, the largest theatre in this city. Her enterprising *impresarios*, Messrs. Ciacchi and Grau, are reaping a golden harvest, and it is calculated that the talented *diva's* voice represents the capital of an average Argentine Railway Company. She is paid £1,000 a night and fifty per cent. of the profits above 10,000 dollars receipts. An idea of the returns of a Buenos Ayres theatre may be gathered from the fact that the night Patti's *début* took place the *impresarios* netted in entrance tickets alone twenty thousand dollars (£4,000), a figure that may interest theatrical managers in all parts of the world."

THE last Concert of the season was given by the professors and students of the Stamford Hill Academy of Music, on the 15th ult., in the Assembly Rooms, Stoke Newington, to a crowded audience. The ladies forming a choir, which completely filled the orchestra, were under the *bâton* of Dr. Pringuer, and the accompaniments were principally undertaken by Mr. Fountain Meen; whilst on the programme also appeared the names of the Principal of the Academy, Madame Ashton; Herr Adolphe Brousil, Miss Lily Adam, and Miss Alice Ashton, and of students, Madame Kate Coldrey, Miss Lottie Smallman, Miss Ida Durrant, Miss Louise Auther, and Miss Phillips. The first part of the programme was

almost entirely occupied by the late Henry Smart's Cantata, "King René's Daughter," the performance of which excited considerable interest. The other portion of the first part consisted of two very pleasing part-songs by Miss Nunn and Miss Wrightson (students), a pianoforte solo by Miss Lily Adam, a humorous hunting song by Mr. A. Lang Smith, a song by Miss Zita Jiminez, with violin *obbligato* by Miss Daisy Ashton, and a recitation by Mr. Dacres Smith. In the second part were performed two violin solos by Miss Philps, a pianoforte quartet by Mr. Fountain Meen and pupils, two violoncello solos by Herr Brousil, and "In the chimney corner," by Madame Ashton (encored). Carulli's part-song "Good Night" concluded the Concert.

A Concert was given at the Birkbeck Institution on Saturday evening, the 26th ult., in aid of the widow and children of the late Mr. William Fitzhenry. The vocalists were Misses Mary Beare, Ethel Winn; Mesdames Marian McKenzie, Florence Winn; Messrs. Edwin Bryant, Arthur Thompson, Sidney Barnby, H. L. Fulkerson, G. W. Forington, Stanley Smith, and Thurley Beale; a very good selection of songs, duets, and glees was rendered by the above-mentioned artists. The March from Gounod's "Reine de Saba" and Sullivan's Bourrée "Merchant of Venice" were well performed by an efficient orchestra under the direction of Mr. Berthold Tours. Kalliwoda's violin duet, Introduction and Rondo, was played by Messrs. Gatehouse and Greebe, who, in response to an encore, played Ersfeldt's "Schlummerlied." Mr. J. Kift gave Corney Grain's humorous song "Our Daughters," with much effect, and Mr. Stedman's choir of girls and boys, in costume, sang Crowe's vocal Waltz "The Gipsies." The programme was varied by two recitations, "The Coachman's Story," by Mr. Rendle, and "A tragedy in five acts," by Mr. Charles Fry. We must not omit to mention that Mr. J. E. West and Mr. Alfred Izard were at the pianoforte, the latter especially displaying exceptional taste in his accompaniments. It is gratifying to state that a substantial sum was realised by the Concert.

A Concert was given in the Vestry Hall, Hampstead, on Tuesday evening, the 1st ult., by the Primrose Hill Choral Society, under the direction of Mr. George Calkin, on behalf of the funds of the Boys' Home, Regent's Park Road. The first part of the programme was devoted to a performance of Gaul's "Holy City," the solo vocalists being Miss Mary Willis, Mrs. Lindley White, Miss Annie Calkin, Miss Thompson, and Messrs. Lance and Arthur Calkin, all of whom contributed to the success of the Cantata. The singing of the choir, under the *bâton* of their Conductor, Mr. George Calkin, was characterised by great precision and prompt attention to the marks of expression, Mr. George Gear, who presided at the pianoforte, deserving notice for his careful rendering of the accompaniments. The instrumentalists in the second part of the Concert, which was miscellaneous, were Mrs. Francis Ralph (pianoforte) and Mr. Edward Howell (violoncello), whose efforts were duly appreciated by an enthusiastic audience. The same vocalists as in the first part again delighted the audience by their respective solos, Miss Mary Willis obtaining an encore for her artistic singing of Pacini's Aria "Oh! con lui mi fa rapita" (Saffo). The Concert was brought to a close with the Madrigal "Sing a joyous roundelay" (J. Barnby).

An exhibition of Mr. Edison's new phonograph, especially in the reproduction of singing and the sounds of musical instruments, was given, on the 11th ult., at the inventor's laboratory. The *Daily News*' correspondent says that experiments were made with the pianoforte, violin, cornet, and clarinet, separately and together. For recording the music of the pianoforte, a funnel of cardboard 5-ft. long and 2-ft. in diameter at the bell was placed with the bell above the strings of the pianoforte, and the small end at the mouthpiece of the phonograph. The version of some chords and a polka was clear, distinct, and musical. Even the vibration of the strings when the chord was struck was perfectly audible, and the result loud enough and musical enough to give pleasure to a sensitive ear. With the funnel for magnifying the sound placed on the machine, the music sounded as the music of a pianoforte might coming through a thick partition. Every note could be heard, but much of the musical effect was lost. The phonograph's reproduction of music was invariably a trifle sharper in pitch than the original. Of the different instruments tried, the cornet gave back the loudest and clearest tones, easily distinguished twenty or thirty feet from the diaphragm.

On the 11th ult. a Concert was given at Princes' Hall in aid of the fund which is being established for the benefit of Mr. Constantine. This veteran and highly respected musician, who is over seventy years of age and stricken down with paralysis, was for more than forty years the untiring assistant of the late John Hullah as one of the pioneers of "Music for the Million." His long illness has exhausted his small savings. The list of artists who took part in the Concert included Mesdames Rose Hersee, Agnes Larkcom, Mackenzie, and Patey; Messrs. W. H. Cummings, Iver McKay, Pyatt, George Grossmith, and other vocalists; Mdlle. Eugénie Dratz (clavi-harp), Miss Chaplin (violin), Mr. Radcliff (flute), and other instrumentalists; also Mr. Beerbohm Tree, M. Marius, and Mr. Charles Fry as reciters, the last-named making a great success with "A tragedy in five acts," for which he accepted an encore. The proceeds of the Concert were not so large as it was hoped that they would be, but subscriptions, however small, may still be sent to the "Constantine Fund" at the London and County Bank, Covent Garden, or to the Hon. Sec., Mr. A. R. Rogers, Crichton Club, Adelphi Terrace, W.C.

Dr. Stainer played his last service as Organist of St. Paul's Cathedral on the morning of the 4th ult., and was the recipient of a testimonial presented by the Vicars and assistant Vicars-Choral of the Cathedral, consisting of a beautiful album containing the portraits of all the members of the choir, with their signatures, together with a pair of beautiful ormolu and enamel candlesticks, an inkstand, and a mirror with an elegant frame, all to match. The special Sunday evening choir had previously, on April 20, given him a brass clock, a pair of candelabra, and an inkstand, subscribed for by past and present members of the choir, and presented in their name by Mr. Henry Hamer, the Honorary Secretary. Dr. Martin, who has been appointed Organist of St. Paul's Cathedral in the place of Dr. Stainer, was born at Lambourne, in Berkshire, in 1844. He took the degree of Mus. Bac., Oxon., in 1868, and was created Mus. Doc. in 1884. He is a member of the College of Organists, and has for some years past been Sub-Organist and Choirmaster at St. Paul's. His compositions, apart from a few songs and part-songs, are almost exclusively set to sacred words.

Mr. Alfred Moul has been appointed the representative for the British Empire for all the important copyright interests vested in the French Society of Authors, Composers, and Music Publishers (Société des Auteurs, Compositeurs, et Editeurs de Musique) and the International Literary and Artistic Association (L'Association Litteraire et Artistique Internationale). This representation is the outcome for practical purposes of the International Copyright Convention recently entered into at Berne, which came into operation in December last. Under the auspices of the above-named French societies, reciprocal representations have been established at Berlin, and the other capitals of the several countries which have joined the Copyright Convention, inclusive of Great Britain, France, Germany, Italy, Belgium, Switzerland, and Spain. The prevention of unauthorised performances, the detection of literary and artistic piracies, and the defence generally of all forms of copyright to which the Convention extends new and very important protection, and the charge of any commercial interests in copyright which may be referred to them, will be comprised within the business of the Society.

The Blackheath Choral Society gave an excellent Concert on April 27, when Mendelssohn's "Athalie" formed the principal feature in the programme. The solo parts were sung by Miss Bertha Moore, Miss Marguerite Serruys, and Miss Clara Myers, the first-named lady singing the music with exceptional power and dramatic effect. The choruses were efficiently sung, and the orchestral accompaniments were most admirably played by the Royal Artillery Band, the whole being under the able and skilful

direction of Mr. Zavertal. Considerable effect was made by Mr. Charles Fry in reciting the illustrative verses, the reader being rewarded with hearty applause after the long accompanied recitation. The second part of the Concert was miscellaneous, and comprised songs by the artists named and two part-songs by the choir, the orchestra playing with effect Haydn's Farewell Symphony and Mendelssohn's Concerto in G minor, the pianoforte part being taken by Mr. H. R. A. Robinson.

On the 14th ult. the annual Conversazione of the members of the Committee, the advanced section of the London Sunday School Choir, and the orchestral band, was held at the Abbey Street Schools, Bethnal Green Road, which were tastefully decorated for the occasion. A valuable collection of MSS. scores, &c., kindly lent by Messrs. Novello were displayed to view, and excited much interest. Messrs. Ebenezer Prout, Thomas Wingham, Frederick Evans, Luther Hinton, and other friends also exhibiting autographs, pictures, curios, &c., and the Hackney Microscopical and Natural History Society kindly attended and exhibited their valuable instruments. In the adjoining rooms Recitals were given by Mr. H. Dacres Smith and Mr. W. G. Churcher, and Concerts by the Welsh Vocal Union and other professional friends, the large audience much appreciating their kind services. The arrangements, undertaken by Mr. David Davies, the Choir Organist, were excellent, and reflect great credit upon him.

On Coronation Day, the 28th inst., a special Festival Service will be held in Westminster Abbey in aid of the funds of the Westminster Hospital. The music for the Responses and Special Psalms is to be that which was arranged and composed by Dr. Bridge for the Jubilee Service last year, followed by Gibbons's "Hosanna," Berlioz's Te Deum, and Handel's Coronation Anthem, "Zadok the Priest." The Abbey Choir will be augmented for the occasion by members of the Bach Choir and Royal College of Music Choir, and a contingent from the Cambridge University Musical Society. The orchestra will be supplied chiefly from the Royal College of Music. The Te Deum will be conducted by Prof. Villiers Stanford, Dr. Bridge playing the important organ part in this work, and conducting the rest of the Service. A small portion of the collection will be set aside as a contribution towards the erection of the statue of Orlando Gibbons at Cambridge.

The London Church Choir Association held its fifteenth annual Festival in St. Paul's Cathedral, on Thursday, April 26. About 800 members attended, and the effect of this vast body of voices in the Processional Hymn, in Tallis's Responses, and in the Special Psalms (which were sung to fine chants by Dr. G. C. Martin) was extremely imposing. On former occasions special music has been composed for the festival, but there was no novelty in the present service. The Magnificat and Nunc dimittis were by Mr. Eaton Faning, the Anthem "Lord, thou art God," by Dr. Stainer, and at the close Beethoven's Hallelujah Chorus from "The Mount of Olives" was sung. In these there was occasional unsteadiness in spite of Dr. Martin's careful conducting, due no doubt to the impossibility of obtaining general rehearsals. The sermon was preached by the Bishop of Marlborough.

The Hampstead Choral Society gave a Concert at the Vestry Hall, Hampstead, on April 30, when Mendelssohn's "Athalie" and Hoffmann's "Melusina" were performed. The solo parts in the former work were effectively rendered by Mrs. George Gill, Miss Edith Mansbergh, and Miss Nettie Barker, and in the latter by Miss Rider, Miss Watts, Mr. T. J. Grylls, and Mr. George Gill. The choruses were sung with much spirit under the vigorous direction of Mr. W. Coenen, who also played a Rhapsodie by Liszt between the two works. The verses in "Athalie" were admirably recited by Miss E. M. Churchill, who displayed dramatic power and excellent enunciation. The pianoforte and harmonium accompaniments were played by Miss Alice Edmunds, Miss Amy Gill, and Mr. G. Boddington Smith; Mr. T. E. Mann and Mr. J. Smith giving efficient aid in the horn parts in "Melusina."

Mr. Harry E. Warner, Organist of the Parish Church, Kew, gave a most successful Pupils' Concert at the College Hall, Richmond, on the 16th ult. A good programme had been prepared, containing many items of interest, and great credit is due for the manner in which they were rendered. Mendelssohn's "Presto," from the G minor Concerto, was performed by Miss Thurston, accompanied on a second pianoforte by Miss Scott, and Mr. Warner on the organ. Beethoven's Sonata in F (Op. 10) was given with much spirit by Miss Guyon. Miss Wild gave a refined rendering of Schubert's "Impromptu" in A flat (Op. 90). Miss Cullum, Mrs. Walter Tudor, and Miss Wise were responsible for the vocal selections, while the Pupils' string band (led by Mr. Louis Robbins) gave a capital performance of several pieces of a light and pleasing nature.

Dr. Wm. Spark, the well-known Leeds Organist, is about to publish—with numerous portraits—his "Musical Memories, Past and Present," including notices of Costa, Meyerbeer, Mendelssohn, Spohr, Benedict, Sebastian Wesley, Bishop, Sterndale Bennett, Sir John Goss, Wallace, Balfe, Thalberg, George Linley, Grisi and Mario, Titiens and Giuglini, the Macfarrens, Smart, Patti, E.J. Hopkins, Hatton, &c., together with other articles on various musical subjects; a Musical Tour in North Germany, a Week's Music in London, Scraps, Anecdotes, &c. The greater number of the notes were written for, and published in, the *Yorkshire Weekly Post*. Dr. Spark has added much other matter to give the book additional interest to the reader, and there is no doubt that it will be both interesting and valuable.

At a meeting of the United Richard Wagner Society (London Branch) at Trinity College, on the 2nd ult., Mr. Louis N. Parker read an interesting paper on the popularisation of Wagner's method, especially in the provinces. Speaking of the musical barrenness in third-rate country towns, he advocated the formation of amateur operatic societies for the performance of the older operas of Gluck, Mozart, &c., and so on by slow degrees to the works of the Bayreuth Master. An animated discussion followed in which Mr. F. Praeger, Mr. Armbruster, Mr. H. F. Frost and others took part, and the general feeling seemed to be that the prejudice still existing against the theatre, especially in provincial centres, would prevent the realisation of Mr. Parker's ideas.

The sixth annual Concert of the orchestral band in connection with the South London Institute of Music, Camberwell New Road, was held on Wednesday evening, the 2nd ult. Miss Minnie Morley sang "Quando a te lieta" ("Faust") and the "Lost Chord" (with orchestral accompaniment); Mr. T. E. Gatehouse performed Andantino and Rondo from De Bériot's Second Concerto for violin and orchestra; Mr. Venables' Choir sang "Song of the Vikings," "Hark! 'tis the horn of the hunter," "Kate Dalrymple," "God and King," &c.; the orchestra performed Mendelssohn's "Scotch" Symphony in A, incidental music to the "Merchant of Venice," Ballet music from "La Reine de Saba" (Gounod), and Overture "Masaniello" (Auber). Mr. Leonard C. Venables conducted.

In connection with the Finsbury Choral Association it is proposed to establish an Institute of Music. To inaugurate the commencement of this undertaking a grand Bazaar will be held in Holloway Hall, on Tuesday, Wednesday, and Thursday, the 5th, 6th, and 7th inst. The first day the Bazaar will be opened by the Lord Chancellor, on the second by Dr. A. C. Mackenzie, and on the third by S. D. Waddy, Esq., M.P. The proceeds will be applied to aid the Finsbury Choral Association, which has the sanction and support of all the professional men of the district. A Concert will be given on each of the three evenings, which will be supported by many well known artists, both vocal and instrumental.

On Thursday, April 28, the members of the St. John's Choral Society, Lewisham, gave their third and last Subscription Concert in the Church Room, under the direction of Mr. F. A. Bridge. The work performed was Cowen's Dramatic Oratorio "Ruth," the soloists being Miss Simson, Miss F. Wilson, Miss L. Pyne, Mr. E. Harris, Mr. Duckworth, and Mr. Kenneth Britton, all members of the Society. The hall was, as usual, crowded, and the Concert most successful. Mr. Frederic Leeds was the accompanist. At the previous Concerts given by the

Society this season, the programmes consisted of Mendelssohn's "Elijah" and Barnett's "Ancient Mariner," and a miscellaneous selection.

The choir of Brockley Presbyterian Church gave a Concert of Sacred Music on the 1st ult. They were assisted on this occasion by some members of the St. John's, Forest Hill Presbyterian Church Choir, and others. The programme included excerpts from the works of Haydn, Mendelssohn, Schubert, Leslie, Cowen, Pinsuti, Stainer, Sterndale Bennett, &c., performed by Misses Hart and Woodward, Mrs. Cockell, Mrs. Daniell, Mrs. Pellatt; Mr. Cockell, Mr. W. A. Howard, and Mr. C. M. Ohren. The choruses were well sung, under the direction of Mr. W. Cowper Pellatt (the Precentor), and Miss Edith E. Edwards (Organist of the Church) gave a solo and played the accompaniments upon the organ.

The choir of the East Hill Baptist Chapel, Wandsworth, gave its annual Concert of sacred music on the 10th ult. to a large and appreciative audience. Selections from "Judas Maccabæus," "St. Paul," "Messiah," and "Elijah"; also anthems by Sydenham, Mee Pattison, Elvey, and Sullivan were sung in a highly creditable manner by the choir, which numbered sixty voices. The soloists were Miss Winifred Parker, Miss Maude Hayter, Miss Collin, Mr. W. Newton, Mr. C. Bond, and Mr. Edward Bowles. Mrs. Beattie West presided at the pianoforte, Mr. J. B. Howlett at the harmonium, and Mr. John Ullrich, Choirmaster of the chapel, conducted.

Mr. G. Shinn's Oratorio the "Captives of Babylon" was given by the choir on April 30, to a large and appreciative audience in the Brixton Methodist Free Church, Railton Road. The choir was conducted by Mr. W. Robinson. The soloists were Miss M. Snell, Mrs. Cable, and Messrs. Sice and Poole; and in addition to the organ, played by Mr. J. M. Cable, the accompaniments included a pianoforte and a band of nearly sixty performers. The same work was given on the 17th ult. at Sutherland Congregational Chapel, Walworth Road. The soloists were Miss Langridge, Mrs. Keesey, Mr. H. Hicks, Mr. C. Hardy. There was a large chorus, accompanied by St. Paul's (Walworth) orchestral band. Mr. W. J. Varney, Organist of St. Stephen's, Walworth, presided at the organ, and Mr. J. H. Ellson conducted.

On Tuesday, the 15th ult., a Concert of Sacred Music was given at Willoughby Road Wesleyan Chapel, Hornsey. The first part consisted of the Cantata "A Daughter of Moab" (Andrew), in which the principal vocalists were Madame Barter, Mrs. and Master Bradford, Mrs. Alleyn, Mrs. M. Cross, and Messrs. G. Jarrett, Alleyn, and Scutt. The second part consisted of various solos by Miss J. Young, Miss E. Wolfenden, Master H. Woodrow, Mr. H. Frome, and Mr. R. Wolfenden. Miss Kilner and Mr. W. R. Parker were the accompanists, and Mr. J. R. Kilner (the chapel Organist) conducted.

Mr. Ernest Birch gave an interesting Vocal Recital at Sir Morell Mackenzie's house in Harley Street on the 8th ult. He gained a great success in Purcell's "Mad Tom" and a fine operatic aria of Handel's. Madame Clara Samuell received an ovation for a new song by Ernest Birch, entitled "The Parting Hour." A new duet too, by the same composer, was well sung by Madame Clara Samuell and Miss Damian. Mr. James Fernandez recited, and Miss Geraldine Morgan (pupil of Joachim) played some solos on the violin with much charm. Miss Bessie Waugh and Mr. H. C. Deacon accompanied.

A Concert was given on the 1st ult., at St. Mark's Vestry Room, Battersea Rise, by the St. Mark's Choral Society, when Mendelssohn's "Hymn of Praise" was performed in a highly creditable manner, under the conductorship of Mr. H. Bray. The soloists were Madame Isabel George, Miss Emilie Whitehead, and Mr. Reginald Groome. In the second part of the programme some part-songs were sung by the choir; songs were given by the vocalists named, and violin solos by Signor Luigi Méo. Miss Grace Smith presided at the pianoforte, and Mr. E. P. Atkins was the Organist.

Mr. F. Louis Schneider's orchestral and vocal evening Concert, given at the Athenæum, Shepherd's Bush, on Saturday, April 28, was very successful. The vocalists were Miss Grace Henley, Miss Frances Hipwell, Mr. Conrad King, and Signor Villa. The Ealing Orchestral Society, under their Conductor, Mr. F. Louis Schneider, contributed several items of interest, and solos were played by Mr. G. Dinelli (violoncello), Mr. Lancaster (piccolo), and Mr. H. G. G. Wilkins (cornet). The accompanists were Messrs. G. Dinelli and F. Louis Schneider.

Mr. Reginald Groome gave his annual Grand Evening Concert at the Athenæum, Camden Road, N.W., on the 17th ult. He was assisted by the following well-known performers: Miss Clara Leighton, Miss Mary Owen, Miss Mary Morgan, Mr. Edward Branscombe, Mr. Arthur Thomas, Mr. Ernest Birch, Mr. Stanley Smith, and Mr. Franklin Clive. Solo violin, Miss Kate Chaplin; solo pianoforte, Mr. Edwin Samson; pianoforte, Miss Ada Raven, Mr. Sydney Cooke, and Mr. F. A. W. Docker. Mr. Groome made a decided success in two beautiful songs by Dvorák.

We are requested to state that Mr. Walter Bache's library of music has been arranged with a view to placing it at the disposal of the public, conductors, and others, who may wish to make use of it. It includes about forty scores of Liszt's original orchestral works, besides some of his orchestral arrangements, pianoforte music, and songs; the scores of Beethoven's, Mozart's, and Haydn's Symphonies; some scores of Wagner's, Berlioz's, &c. These works can be had at any time on application to Miss Constance Bache, or through Messrs. Stanley Lucas, Weber and Co., from whom a catalogue of the music can also be obtained.

The Sacred Cantata "The Woman of Samaria," by Sir Sterndale Bennett, was given in the place of the Anthem at Evensong on Sunday, April 29, at St. Mary's Church, the Boltons, South Kensington. Both Cantata and Evening Service were accompanied by full orchestra, and Mr. Abdy Williams, Organist and Choirmaster of the Church, conducted. The choir and the newly organised Boltons Musical Society sang the music; and we believe that this is the first occasion on which, on Sundays, this experiment has been tried in the West-end of London.

The Wycliffe Chapel Choir gave an excellent performance of Haydn's Oratorio the "Creation," in the Chapel, Philpot Street, E., on the 5th ult., under the direction of the Choirmaster, Mr. George Merritt, assisted by Miss Ethel Winn, Mr. J. H. Müllerhausen, and Mr. W. P. Richards, and an excellent orchestra, under the leadership of Mr. F. Wilson Parish. Solo flute, Mr. Frank Jolly; kettledrums, Mr. Cole; pianoforte, Miss Marian Bonallack; and organ, Mr. F. A. Jewson, F.C.O. The choir sang the choruses throughout effectively.

The North-East London Choral Society gave the second Concert of the present season at the Morley Hall on the 16th ult., when the programme consisted of an excellent rendering of Gade's "Crusaders" and a miscellaneous selection. Soloists: Miss Kate Fusselle, Miss Rose Dafforne, Mr. T. W. Hanson, and Mr. Herbert Budge; violin, Miss Rosabel G. Watson; pianoforte, Mr. Fountain Meen; harmonium, Mr. Louis B. Prout; Conductor, Mr. John E. West. There was a fairly large and appreciative audience, and the Concert was a musical success.

Dr. Joseph Parry, of Swansea, has been appointed to the Musical Lectureship in the University College of South Wales, vacant by the resignation of Mr. Clement Templeton. The concerts of chamber music, instituted by Mr. Templeton three years ago, were successfully continued last winter. Six concerts were given, in which Messrs. Gompertz, Ludwig, Peiniger, Ould, and other distinguished artists took part. It is the intention of the College authorities to give an equally interesting series of Concerts next session, beginning in October and ending in March.

The Regent's Park Choral Society gave its annual Concert on the 7th ult., under the conductorship of Mr. John C. Ward. The programme was miscellaneous, and included "The Revenge" (Dr. C. V. Stanford), Anthem "O where shall wisdom be found?" (Dr. Boyce), a selection from J. S. Bach's comic Cantatas, and part-songs by J. G. Callcott and F. W. Löhr, together with other *morçeaux*, vocal and instrumental, including duets

for violin and piano, played by Misses Collins and Addison, and a new song composed by Clementine Ward.

Mr. T. B. Dowling has entered upon his duties as Organist of St. George's Cathedral, Cape Town. He was formerly organist of St. Philip's, Regent Street, and brought credentials of the highest character both as to his professional ability and as to his personal qualities. He succeeds Mr. C. N. Thomas, who for many years enjoyed the highest opinions of the choir and congregation. No better wish can be framed for Mr. Dowling than that he may deserve and hold equal favour.

A Concert was given by the Merchant Taylors' School Choral Society on the 8th ult. The principal item in the programme was Edmund Rogers's humorous Cantata "John Gilpin; or, the Ride to Ware," which was very creditably rendered by the choir of the Society. A small string band added greatly to the success of the performance, with Mr. W. E. Stark at the pianoforte and Mr. G. Belcher at the harmonium. Mr. Edmund Rogers conducted.

The thirteenth annual Concert was given by the Choir of Holy Trinity Church, Islington, at Wellington Hall, on the 18th ult. Romberg's "Toy Symphony," well rendered by the choir boys, formed a prominent item in the programme. Mr. Arthur Parker's violin solo, Mr. Leefe's flute solo, and the singing of the choir gave great enjoyment to all assembled. Mr. Lawrence Major (Choirmaster) conducted, and Mr. Herbert Pearsall (Organist of Holy Trinity) presided at the pianoforte.

The Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "St. Paul," on the 9th ult., in St. John's Church, Walworth. Soloists: Miss Ellen Tuer, Mrs. Oram, Mr. John Probert, and Mr. Albert Oram; and on the 16th ult. a performance of "The Messiah" in St. Michael's, Bingfield Street, Caledonian Road. Soloists: Mrs. Stanesby, Mrs. Tooth, Mr. John Probert, and Mr. James Blackney. Mr. E. H. Turpin accompanied on the organ at both performances.

At Wood Green, on the 15th ult., a Concert was given in aid of the Morley Seaside Home, St. Margaret's, near Dover. Miss Adela Duckham gave Sarasate's "Ziguenerweisen" and Andante and Finale from Mendelssohn's Concerto; the audience demanded and obtained an encore after her first solo, and Miss Duckham gave Moszkowski's "Gipsy Dances." The pianoforte accompaniments to the violin solos were played by Miss Lilly von Kornatzki. Miss Clara Dowle was the vocalist.

On April 29 an Organ Recital was given by Mr. O. E. F. Cobb, Organist and Choirmaster of St. Stephen's, Canonbury, and at the People's Palace, when a selection from the works of the following composers was given: Bach, Handel, Dr. E. J. Hopkins, E. Silas, Dr. W. Spark, Dr. E. T. Chipp, George Hepworth, Sir F. A. Gore Ouseley, and J. E. West. The "Religioso," from Franceso Berger's Suite in G, was also included in the programme.

The Stock Exchange Amateur Orchestral Society gave its third and last Concert for the present season at St. James's Hall on the 9th ult. Exceedingly creditable performances were given of Mendelssohn's "Scotch" Symphony, the Ballet music from "La Gioconda," and the Overtures "Coriolan" and "Mireille." The Conductor, Mr. George Kitchen, deserves much credit for the present highly efficient condition to which he has brought his amateur instrumentalists.

On Wednesday, the 9th ult., at the Princes' Hall, Madame de Llana gave a Pianoforte Recital. This talented pianist was assisted by Mr. Ben Davies and Mr. Bernhardt, violinist. The programme was made up of selections from Beethoven, Mendelssohn, Grieg, Dvorák, Chopin, and Liszt. Greig's interesting Sonata in C minor, for pianoforte and violin (Op. 45), was rendered by Madame de Llana and Mr. Bernhardt. Mr. Ben Davies's songs were given in excellent style.

A successful Orchestral Concert was given at the Assembly Rooms, Putney, on Friday, the 4th ult., by the students of the School of Music, the band consisting of about thirty-five performers, ladies and gentlemen, led by Mr. H. Gibson, and conducted by Mr. Frank Barnard, principal of the school. A pianoforte solo was played by Miss S. Green — Presto movement from Sir Sterndale Bennett's Fourth Concerto, with orchestral accompaniment.

On Thursday, April 26, Mr. von Zastrow gave a Concert of Drawing Room Music at the Glendower Mansions, South Kensington. There was a very distinguished audience, including the Prince of Mantua. The performers were Miss Adela Duckham (solo violinist), Miss Lilly von Kornatzki (solo pianist); vocalists, Mesdames Foresta and Inglis, and Messrs. Templar Saxe and Claude Trevor.

The Members of the St. Augustine's (Honor Oak) Choral Society gave their concluding Concert for the season on the 1st. ult., when very satisfactory performances of Spohr's "God, Thou art great," Mendelssohn's 42nd Psalm, and Sterndale Bennett's "May Queen" were rendered, under the direction of the Society's Conductor, Mr. Seymour Smith.

On the 11th ult., after the usual weekly rehearsal of the choir, a testimonial, consisting of a purse containing fifteen guineas, was presented to Mr. R. Felix Blackbree, the Organist and Choirmaster of St. James's Church, Knatchbull Road, Camberwell, by the Rev. J. D. Dyke, Rural Dean and Vicar of the Parish, the churchwardens, and gentlemen of the choir.

Miss Rosina Isidor, an English singer, chiefly associated with the Italian operatic stage, gave an evening Concert at St. James's Hall on the 12th ult., and sang several pieces with good effect before a numerous audience. Among the other artists who assisted were Miss Damian, Mr. Harper Kearton, Mr. H. Plunket Greene, Mr. Carl Formes, and Mr. Theodore Werner.

The South Hackney Presbyterian Choral Society gave a performance of Mendelssohn's "Hymn of Praise," preceded by a miscellaneous selection, at St. Thomas's Hall, on the 2nd ult., the principals being Madame Clara West, Madame Moore, Mr. J. H. Müllerhausen, &c. Organist, Miss Annie E. Holdom, L.R.A.M.; pianist, Miss Racie Smee, R.A.M.; Conductor, Mr. Peter McAuslane.

A Recital was given on the fine organ at St. Michael's, Bowes Park, N., on Monday, the 14th ult., by Mr. H. W. Weston, F.C.O., of Balham Parish Church. An interesting programme was played, an Organ Sonata by Dr. Bridge, and movements by Handel and Rheinberger forming the principal items. The vocalists were Messrs. C. J. Barrett and H. J. Baker.

The Paddington Choral Union gave an excellent rendering of Handel's "Judas Maccabæus" on Tuesday, the 15th ult. The soloists were Madame Clara West, Miss Rose Dafforne, Mr. J. H. Müllerhausen, and Mr. Daniel Price. Organist, Mr. Horace G. Holmes. Conductor, Mr. J. H. Moon.

The Duc de Frias, Civil Governor of Madrid, died on the 20th ult. His first wife was Victoire Balfe, the daughter of the composer of the "Bohemian Girl," "The Talisman," and other operas. She died in 1871, leaving three children, the eldest of whom, Bernadino, Count de Haro, now Duc de Frias, was educated at Eton College.

Mr. H. W. Weston, F.C.O., gave a Recital at Balham Parish Church on Whit Sunday, after Evensong, to a large congregation, when the programme included works by Meyerbeer, Handel, Sterndale Bennett, Rheinberger, S. S. Wesley, and a new Meditation in E flat, for the organ, by the performer.

Madame Edith Daniel gave her annual Concert on Monday evening, the 7th ult., at Brixton Hall. Madame Daniel was supported by Miss Agnes Larkcom, Miss Helen D'Alton, Mr. Henry Guy, Mr. Frederick Bevan, Madame Dunbar Perkins (violin), and Mr. Turle Lee (pianoforte).

The Handel Society gave a performance of the Oratorio "Samson" at Portman Rooms, Baker Street, on Friday evening, April 27, to the residents of the Homes for Working Girls in London. Over eight hundred young women were present.

Mr. Ambrose Austin's Benefit Concert is to take place on the 13th inst., at St. James's Hall. The number and

qualifications of the artists, together with the undoubted claims of the *bénéficiaire*, will make the Concert memorable in the events of the season.

Mr. Edwin Barnes gave two Organ Recitals, interspersed with vocal music, on the large and improved organ at the School for the Blind, Swiss Cottage, on the evenings of the 12th and 19th ult.

An Organ Recital was given at Holy Trinity Parish Church, Rotherhithe, on Whit Sunday, by Mr. Ernest R. Foster. A selection from the works of Handel, Beethoven, Bennett, Bach, and the player formed the programme.

Mr. Norman Cummings, son of the well-known tenor, teacher, and conductor, Mr. W. H. Cummings, has made his *début* at Leipzig as a pianist with marked success.

Mr. G. J. Bennett has been appointed a Professor of Harmony at the Royal Academy of Music.

FOREIGN NOTES.

On the 7th ult. the Imperial Opera of Vienna celebrated the centenary of the first production there of Mozart's "Don Giovanni." The reception of the immortal masterpiece, one hundred years ago, was a very lukewarm one, the opera being repeated fourteen times during the same year (1788), and not resumed until ten years afterwards. The total number of performances of "Don Giovanni" at the Vienna Hof-Theater up to the present day is 474, the composer having received the paltry sum of 225 florins (about £19) for ceding the right of performance to the Imperial establishment in question.

The most copious and valuable collection of songs of the Minnesinger period, known as the Manesse Manuscript, has just been purchased by the German Government from the Paris National Library for the sum of 500,000 francs. The precious *codex* has been deposited in the Bibliotheca Palatina of Heidelberg, to which institution it originally belonged.

We hear from Munich that, owing to the state of his health, it is scarcely to be expected that Herr Levi will be able to conduct the forthcoming Bayreuth performances. In his stead Capellmeister Mottl will probably be the conductor of the "Parsifal" representations, and Dr. Hans Richter wield the *bâton* in those of "Die Meistersinger"—two worthy substitutes, at all events.

A highly successful performance of Goethe's "Faust" (first part), with incidental music by Herr Max Zeuger, has just been given at the Munich Hof-Theater. Goethe's world-drama, so recently illustrated, musically, by Heinrich Zöllner, would seem to afford an ever fruitful source of inspiration to composers, the number of settings, either in its entirety or melo-dramatically, of the work being already considerable.

Anton Rubinstein's Biblical drama "Sulamith" was produced in concert form on the 4th ult., at Berlin, under the direction of Herr Deppe, and met with a most favourable reception. This interesting, richly-coloured, and picturesque work was first produced five years ago at the Hamburg Stadt-Theater, the composer himself conducting, but has since been unaccountably neglected.

Wagner's early operatic work, "Die Feen," is in active course of preparation at the Royal Opera of Munich, where it will shortly be brought out for the first time on any stage. The score is about to be published by Herr Heckel, of Mannheim.

After many years of retirement from the lyrical stage, Madame Amalie Joachim made her appearance again in opera, on the 5th ult., at the Krollsche Theater of Berlin, in the title-*rôle* of Gluck's "Orpheus." The numerous audience which had assembled to witness the *rentrée* of the gifted artist were not sparing in their applause, and there seems to be every probability that the lady's services will be permanently secured by the operatic establishment referred to.

A Russian Opera Company inaugurated a series of performances, on the 6th ult., at the Berlin Victoria Theatre, with Glinka's "The Life for the Czar," which was very well received. This is the first time of a Russian operatic troupe having visited the German capital.

The well-known Hoch'sche Conservatorium, at Frankfurt, has just transferred its quarters to a fine new building situate in the vicinity of the Eschenheimer Thor in that town. The inauguration took place, amidst appropriate ceremonies, on April 29.

Herr Julius Stockhausen, the eminent German baritone and unrivalled interpreter of his country's most refined *lieder*, commemorated, on the 26th ult., the fortieth anniversary of his first public appearance in the part of *Elijah*, at a performance of Mendelssohn's Oratorio, at Basle. In the same month, twenty-five years ago, Stockhausen undertook, for the first time, the rendering, at a Concert given in Vienna, of the entire series of songs known as "Die schöne Müllerin" and "Die Winterreise," by Schubert, with which his name has since become associated, both in Germany and elsewhere. Numerous tokens of regard and admiration were forwarded from all parts of the Fatherland to this veritable "meistersinger," on the interesting anniversary in question.

A new "infant prodigy" has been discovered at Vienna in the person of Leopold Spielmann, aged five, who plays Mozart's and Beethoven's Sonatas from memory, and with a degree of expression, we are told, truly surprising in one so young.

Weber's "Die drei Pintos," as completed by Herr Mahler, has now been most successfully brought out at the Dresden Hof-Theater, the first and third acts more especially eliciting enthusiastic plaudits, while several numbers had to be repeated.

Goldmark's new opera, "Merlin," was very well received on its recent first production at the Royal Theatre of Hanover.

At one of the Concerts recently given at Aix-les-Bains the programme included a capital performance of Sir Herbert Oakeley's festival march "Edinburgh," which was very well received by the audience. A Gavotte and Musette and a Minuet and Trio, &c., by the same composer, have also been performed during the series.

Bach's "Passions Musik" according to St. Matthew, was performed last month at the Paris Conservatoire, by the Concordia Society and the Conservatoire Orchestra, and is said to have produced a profound impression. The sublime work had only been performed in the French capital once before, some fifteen years since, under the direction of the zealous M. Lamoureux.

The popularity with modern French audiences of Hector Berlioz, so greatly neglected by them as he was during his lifetime, remains still unabated. M. Colonne recently conducted the forty-sixth performance at his Concerts of "La Damnation de Faust," when the hall was crowded, and, many having to be refused admittance, the performance was repeated the following week.

Among the interesting exhibits relating to music at the Bologna Exhibition, is to be found a series of important autographs by Spontini, sent by the authorities of Berlin, in which capital the composer of "Cortez" occupied for a number of years the post of Director of the Royal Opera.

The Royal Academy of Florence has added the following gentlemen to its corresponding members—viz., Niels W. Gade, Peter Tschaïkowsky, Edvard Grieg, and Arthur Sullivan.

Signor Arrigo Boïto, the composer of "Mefistofele," has been decorated with the Order of Merit of Savoy, a distinction which carries along with it the substantial benefit of an annual pension of 1,200 lire.

A fusion having taken place of the great publishing houses of Ricordi and Lucca, at Milan, the two will henceforth form one concern.

Peter Tschaïkowsky is engaged upon the composition of a new opera entitled "The Captain's Daughter."

Astorga's famous "Stabat Mater" was recently performed at the Royal College of Music at Palermo, under the direction of Signor G. Micelli. Astorga was born at Palermo in 1681.

The Royal Academy of Music of Stockholm has ordered a medal to be struck in memory of the late Madame Jenny Lind-Goldschmidt.

Messrs. Rieter-Biedermann, of Leipzig, have just published two interesting and hitherto unknown compositions by Louis Spohr. They are both occasional works, one being a Cantata entitled "Der Frühling," for mixed choir, soli, and orchestra, written in commemoration of the golden wedding of the composer's parents; the other, a

Cavatina for soprano solo and a mixed choir, intended to celebrate the silver wedding of his daughter. They are said to be written in Spohr's best manner, and well adapted for performance by small choral societies.

A monument is to be raised to Beethoven at Philadelphia, in the shape of a statue of the composer, to be erected in Fairmont Park. Subscriptions have been opened for the purpose for some time past, and there is every probability of a speedy realisation of the scheme.

The town of Chicago is contributing to the cost of the Mozart monument in Vienna. The musicians of the Lake City have given two Concerts for this purpose, the amount obtained being 3,000 dollars.

A monument is being erected, at San Francisco, to Francis Scott Key, the author of the American National Hymn "The Star-spangled Banner."

Franz Goetze, a highly valued teacher of singing, and professor at the Leipzig Conservatoire, has just died at Dessau, at the age of seventy-four. The deceased artist was a pupil of Spohr on the violin, and became first violinist at the Weimar Theatre in 1833, when he found himself the possessor of a magnificent tenor voice, and eventually was able to exchange his place in the orchestra for that of a first tenor at the same theatre. Goetze retired from the stage in 1853, and has since then been engaged in teaching his art.

Ugo Errera, a distinguished amateur composer and pianist, and founder of the Liceo Benedetto Marcello of Venice, died in that town last month, aged forty-six.

The death is announced at Louvain, on April 28, of the Chevalier von Elewyck, *Maitre de chapelle* of the Church of Saint-Pierre, and a distinguished music-historian, aged sixty-three.

CORRESPONDENCE.

THE MINOR NOTATION OF THE TONIC SOL-FA SYSTEM.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Dr. Pole has earned the thanks of Tonic Sol-faists and movable doh-ists generally for his interesting account of the evolution of the practice of sol-faing the minor key from Lah. Dr. Pole offers no opinion upon the adaptation of the practice to modern music. I trust he will be induced to go further and investigate the natural causes why sol-faists cling so tenaciously to their Lah minor scale. Certainly it is not because of its venerable age (it is something to hear that Tonic Sol-faists are so conservative), but because it is convenient to-day that the Lah minor scale is adopted. The problem is psychological, not historical. Here is a method of impressing the mind's ear (not a mere nomenclature that conjures up no corresponding conceptions of effect) with musical relations by associating syllables with scale position. Each tone of a scale series has an effect derived *entirely* from its relations to other tones with which it is compared by an automatic effort of memory. Experience proves that each effect can be associated with a name. The names Doh, Ray, &c., answer this purpose. Thus the syllable "doh" marks the nuance of effect of a tone bounded above by a major third, a major fourth, and a major sixth, and below by a constant minor second, a minor third, &c. But Mr. Taylor would have Doh to stand as well for other different surroundings. The two uses of Doh thus advocated may be shown in the following manner:—

Lah, major sixth.	(♭) La, minor sixth.
Fah, major fourth.	Fah, major fourth.
Me, major third.	(♭) Ma, minor third.
DOH.	DOH.
Te, minor second.	Te, minor second.
Lah, minor third.	(♭) Ta, major second.
	(♭) La, major third.

and so on with every other syllable. Experience shows that you can stand such an upset of interval relations as is found in chromatic music, because it is only temporary; but if the upset is prolonged, as on Mr. Taylor's plan it must often necessarily be, the syllables lose their mnemonic power. Now, in teaching the major scale the numerous relations of Lah, te, doh, ray, me, fah become fixed, and the syllables are, of course, the expression of these relations. The greater part of the minor scale is then, as it were, ready for use. It is true that the function of the tones is altered when Doh ceases to be tonic. This fact, however, exercises singularly little influence over the mnemonic power of the syllables compared with the influence of altered interval surroundings. Really this experience goes to the root of the question. It is also true that the variability of the top tetrachord of the minor key leads to some disturbance of mnemonic effect. The minor key is a difficulty on any system, and must always be so, because of its inherent vagueness and comparative instability. If Mr. Sedley Taylor hopes to alter this by his plan of naming the minor key from Doh, the remedy will be worse than the disease. When all is said regarding the independent existence of the minor key, the fact remains that it is a poise of intervals different from that of the major key, and that this difference is, on the whole, most sympathetically expressed by the Lah notation.

Every experience of practice confirms the naturalness of the Tonic Sol-fa way of Sol-faing the minor key. By the Lah notation the common modulations from a major key to the supertonic and mediant minor are expressed perspicuously, and sung easily by elementary singers. The alternative Doh notation would present almost insuperable difficulty in this case, because it would have to overcome the knack the ear has of regarding the Ray and Me chords as potential Lah chords. Then as to doctrine. A Tonic Sol-faist can hold any doctrine he likes regarding the dual relation of a minor key to its relative and tonic major keys. If Mr. Taylor merely aspired to alter some of the doctrines as to key and mode that are taught in some Tonic Sol-fa theory books, I should be inclined to go with him. It seems to me, however, that his proposals would create, rather than dispel, confusion. Lastly, it may be worth while to mention, that were the Doh minor scale adopted the Tonic Sol-fa notation lends itself freely to this expression of the minor.—Yours, &c.,

W. G. MCNAUGHT.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

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COUNTERPOINT.—*Marpurg's Fugue in German may be procured through Messrs. Novello, Ewer and Co., complete with Examples, net 16s. There is no English edition.*

K. C. P.—*It is not necessary to obtain the consent of the poet before setting his words to music for those who enjoy litigation. It is, however, usually done, in the like manner that it is necessary to pay for an article before removing it from the shop unless credit is long, or that conscience is elastic.*

QUERIST.—*The degree is legitimate. We may take an early opportunity of speaking of its value in detail.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ASHFORD, KENT.—The Orchestral Society gave its thirteenth Popular Concert on the 9th ult., when the following programme was carried out most successfully: Haydn's Symphony in G, Overture *Le Chevalier Breton*, Stephanie Gavotte, Scotch Fantasia "Robert Bruce," Selection from *La Belle Hélène*, Rondo-Quintet by Beethoven (pianoforte and wind), "Meditation sur un Prélude de Bach" (Gounod), violin, harp, &c.; Andante and Allegro, Quartet in C (Prout), pianoforte and strings; and songs and glees by members of the church choir.

Boston Spa, Yorkshire.—A very successful Concert was given in the Trustees' Hall on the 18th ult., before a large and fashionable audience. Miss Selina Quick and Miss Frances Harrison both gave several solos and duets, affording the audience much pleasure by their tasteful rendering. Miss Greenwood, Mr. Maury (of Leeds), and Mr. W. P. Turner (of Harrogate) also delighted the audience with their contributions. Efficient help was rendered by the celebrated quartet party from the Leeds Parish Church, consisting of Messrs. A. Armstrong, G. Nunns, J. Thompson, and J. Allan. Mr. D. J. Jennings presided at the pianoforte and accompanied the various songs.

Brighton.—The Brighton Musical Fraternity gave a Smoking Concert (in aid of Mr. John Gledhill) at the Old Ship Hotel on the evening of the 1st ult. Mr. W. Kuhe was the chairman. After an opening speech by the chairman an interesting and attractive selection of pieces was performed by Dr. Sawyer, Messrs. A. King, B. Mus., Douglas Lott, H. Davey, R. Taylor, Norman Roe, J. Crapps, Frank Hedgcock, Leo Stern, C. T. West, Jacques Greebe, Frank d'Alquen, F. Corder, W. Kuhe, and a male voice choir. Grieg's "Land Ho," a chorus for men's voices with a baritone solo, was given for the first time in England; some Bagatelles for harmonium and strings, by Dvorák; and some violin solos by John Gledhill were also included in the programme. The Concert concluded with an Eccentric Finale, especially written for the occasion by Mr. F. Corder, which was performed by the full strength of the company.

Burnley.—On April 29 Dr. Naylor's Sacred Cantata *The Brazen Serpent* was repeated in Holy Trinity Church. The solos were delivered by Master Marriott, Messrs. Jas. Simpson, Arnold, &c. This service was the last of the winter series, under the direction of Mr. R. Watson.

Chicago.—A most interesting series of Services was celebrated in the Church of St. Clement during Easter week and the days immediately succeeding. Services of the like pattern of excellence are continued each Sunday throughout the year.

Clacton-on-Sea.—On Monday, the 21st ult., a Concert was given in the Assembly Room at the Royal Hotel, consisting of selections from Handel's *Messiah*. Mr. F. W. Lewellen was the Conductor, and the performance was a great success. The solos were sung by Miss Rose Moss, Miss Florence Kent, Mr. C. A. White, and Mr. W. G. Hazelgrove. The chorus consisted of thirty-five voices, and the Conductor must have taken much trouble to train them to such a state of efficiency. The whole performance was loudly applauded, and all engaged in it must have been gratified to find their services appreciated. Mrs. Just presided at the pianoforte and rendered her portion of the work with excellent taste and expression. Mr. R. Stokoe, Mus. Bac., Cantab., and F.C.O., and Mr. H. Lloyd rendered good service at the organ.

Clevedon.—The usual Spring Concert of the Choral Society was given on the 22nd ult., when Gaul's Cantata *Joan of Arc* and a miscellaneous selection was performed. Mr. Frank Gardner was the leader of the band, and Mr. W. Haydn Cox (of Bristol) conducted.

Condover, Salop.—On the 16th and 17th ult. this pretty old village held one of its half-yearly Concerts with the usual success. The large and well ventilated schoolroom was crowded, especially on the second day, when the "Blue Ribbonite" was sung by special request.

Dartford.—On the 16th ult. the Choral Association gave their last Concert for the season. The soloists were Miss Ada Beck, Miss Aiston, and Mr. Whatley. Mr. C. R. Green conducted.

Diss.—The Choral Society gave its last Concert of the season on April 26. The humorous Cantata *John Gilpin*, by Mr. Edmund Rogers, formed the first part of the programme. The work was a great success throughout, and evoked much applause. The principal vocalists were Mrs. Marriott, Mrs. Mackey, Mr. Jones (Ely Cathedral), and the Rev. E. J. Alvis (East Winch). The band and chorus did their work exceedingly well. The second part of the programme was of a miscellaneous character, opening with a selection from *I Puritani* (Bellini), brilliantly played by the band. Miss E. Marriott, Miss Pullen, Mrs. Marriott, Mrs. Mackey, Mr. Jones, Mr. Alvis, Mr. Root (who played a flute solo), and others, by their efforts evoked great applause. The Overture to *Guy Mannering* (Bishop) by the band, with the violin solo played by Mr. Cook of Ipswich, who led the band, was included in the programme. The National Anthem brought the Concert to a close. Mrs. Hemstock presided at the pianoforte, and Mr. Pullen conducted.

Dublin.—On April 25, the University Choral Society performed Dvorák's Dramatic Cantata *The Spectre's Bride* in the New Leinster Hall. As on the occasion of the production of Sullivan's *Golden Legend* by the same Society, the balcony and galleries of the hall were thrown open to the public, the ground area being reserved for the subscribers. The large and fashionable audience showed the interest taken in the first public performance in Dublin of the remarkable musical setting by the now celebrated Bohemian composer. It is true that the University Choral Society performed this work before, but it was practically *in camera*, as was for many years the wont of this fortunate Society, which is in the enviable condition of being independent of public support. The Cantata was preceded by Chopin's Funeral March, from his B flat minor Pianoforte Concerto, scored for the band by the Conductor of the Society, Sir Robert Stewart, who with his well-known good taste and musical judgment made of it a most effective orchestral work. Dvorák's fresh and powerful Cantata was received with enthusiasm. The band was increased by the engagement of some extra instrumentalists. The chorus, too, showed an improvement in numbers and tone, especially in the soprano and alto parts, and both chorus and band were most effective throughout the performance. The principal vocalists were Miss Adelaide Mullen, Mr. Henry Beaumont, and Mr. Edmund Oldham, who took respectively the parts of the Bride, the Spectre, and the Narrator. The work of the Narrator is not easy, and the constant interweaving of his part with the choruses demands an intimate understanding between band, chorus, and Narrator for its effective delivery. Mr. Oldham acquitted himself well of his difficult task, and sang throughout with good declamatory style. Miss Mullen is a most conscientious and capable artist, but she seldom rises to enthusiasm with her work, and consequently seldom inspires it in her audience. On the present occasion she was frequently applauded, and was obliged to repeat the invocation "O Virgin Mother," which is the penultimate number of the work. Mr. H. Beaumont sang the music allotted to the Spectre with good effect. It may not be uninteresting to record the fact that the representants of the Bride and the Spectre, Miss Mullen and Mr. Beaumont, were joined in wedlock on the following day.

Folkestone.—An Organ Recital was given in the Parish Church, by Alfred Oake, the Organist, on the 23rd ult. The programme included pieces by Dubois, A. Mailly, J. S. Bach, Batiste, Lemmens, Mendelssohn, and Alfred Oake. A duet, Handel's Largo in G, was played by Mr. Dancey and the Organist.

Frome.—An invitation Concert was given in the Mechanics' Hall on the 17th ult., as a prelude to a presentation of an ebony *bâton* (with silver mountings), a clock, and a tea and coffee service to Mr. Thomas Grant, in grateful recognition of his generous and valuable services in the cause and advancement of music in Frome and its neighbourhood.

Greenhithe, Kent.—A Concert was given in the Village Hall on the 16th ult., by the Swanscombe and Greenhithe Choral Society. Solos were contributed by Miss H. Austin, Miss E. Austin, Mr. T. W. Page, R.C.M., and Mr. John Buley. The choral portion of the programme consisted of "The Evening Hymn," from Sullivan's *Golden Legend*; Spohr's "As pants the hart," Rossini's "To Thee, great Lord," Macfarren's "The Hunt's up," Sullivan's "O Hush thee," and Pearson's "Hurrah for Merry England," &c. Mr. F. H. Squires, F.C.O., played some organ solos. The accompanists were Mr. John Hoyte and Mrs. Crowhurst. Mr. T. H. Jarvis conducted.

Hadleigh.—Two Special Services were held in the church of St. Mary's, on Wednesday, the 16th ult. In the afternoon selections of Sacred music, by Handel, Benedict, Gounod, Costa, &c., were given by Miss Vinnie Beaumont, Miss M. Dakin, Mr. S. Thornborough, Mr. Frank May, Mr. Ellis Roberts (1st violin), Mr. Halfpenny (2nd violin), Mr. W. Whitehouse (violoncello), Mr. G. Betjemann (viola), Mr. G. Platt (double-bass), and Mr. J. F. Lewis (organ). In the evening Rossini's *Stabat Mater* ("Tribulation"), and Mendelssohn's *Lobgesang* (*Hymn of Praise*) were performed by the Musical Society. Conductor, Mr. G. A. Hardacre, assisted by the above-named performers.

Hanley.—On Ascension Day, the 10th ult., at Evensong, in Shelton Parish Church, Gaul's Sacred Cantata *The Holy City* was performed. The ordinary choir of the church was strengthened for the occasion, a few voices from Mr. Garner's class rendering valuable help. Mrs. Brandon-Jones, Miss Garner, Mr. T. B. Nicolson, and Mr. S. Wilcot were the principal singers. The Cantata was preceded by a shortened service.

Herne Bay.—The Choral Society, under the direction of its Conductor, Mr. E. A. Cruttenden, gave a Concert in the Town Hall on the 15th ult., when Gaul's Cantata *Ruth*, and Lloyd's *Hero and Leander* were performed, with the assistance of the following soloists: Mrs. Mason, Madame Evans-Warwick, and Mr. Alfred Moore. The choruses were sung with extreme care and effect. The accompanists were Miss K. Bowes (pianoforte) and Miss Edith Fleet (American organ).

Horsington.—The new organ in the Parish Church was opened on the 3rd ult. by Mr. G. E. Lyle (Organist of Sherborne Abbey), who presided at the organ during the service and gave a Recital afterwards, the pieces played being—Organ Concerto No. 4, Allegro, Andante, Adagio, Allegro (Handel); Andante con variazioni (Pleyel); the "Angels'" Serenade (Braga); Prelude and Fugue in F (Bach). The organ was built by Mr. W. G. Vowles, of Bristol.

Kettering.—On the 7th ult. the Choral Society gave a successful performance of Dr. Mackenzie's *Rose of Sharon*. The principal soloists were Miss Jessie Griffin, Miss Dews, Mr. Holberry Hagyard, and Mr. Sutton Shepley. The orchestra, led by Mr. W. Richardson (of London), gave an excellent account of their share of the work. Mr. H. G. Gotch conducted.

Leeds.—Dr. Spark gave an interesting Recital on Whit Monday, at the Victoria Hall, of his own compositions, which had a large measure of success. The performance was greatly applauded and highly appreciated. The Recital opened with a Marche Triomphale in D, which was performed at the Crystal Palace three years ago; and was followed by the more popular piece "The Lake," a descriptive piece ably performed by the player. A Concert Fantasia, on well-known Scotch airs, met with a most cordial reception, and brought a very successful entertainment to a close.

Leeds, near Maidstone.—On the 17th ult. a grand evening Concert was given for the benefit of the Choir of St. Nicholas Church. Songs were given by Miss Ada Beck, Madame Isabel Wyatt, Mr. Oldroyd, and Mr. Holliday.

Leicester.—Mr. J. Addison Adcock gave his fourth Popular Concert (second series) in the Temperance Hall on Saturday, April 28. The instrumental selections by the orchestra (120 performers) included Overture "La Sirène" (Auber), Military Quick March "The Royal Guards" (La Thière), and a nautical selection "Life on the Ocean" (Bending). The programme was pleasantly varied by the singing of Miss Alice Massey, Dr. Barton, and the Leicester Vocal Octet.

Lewes.—The last Concert of the season of the Choral Society was given on the 2nd ult. at the St. Anne's Concert Hall. The work selected was Mendelssohn's *Elijah*. The soloists were Miss Kate Norman, Madame Osborne Williams, Mr. Harper Kearton, and Mr. Bantock Pierpoint. The last-named gentleman sang the part of the Prophet with great power and impressiveness. Mr. Harper Kearton's rendering of the air "Then shall the righteous," and Miss Kate Norman's "Hear ye, Israel," were much appreciated. The choruses were sung with precision, attack, and body of tone. The Conductor was Mr. Scammell. The accompaniments were played by Mr. P. J. Starnes and Mr. J. Crapps, who presided at the pianoforte and harmonium respectively.

LONDONDERRY.—An Organ Recital was given in the Cathedral on Monday, the 14th ult., by Mr. D. C. Jones, Mus. Bac., F.C.O. His programme was selected from the works of Bach, Batiste, Guilmant, Rheinberger, Spohr, and Beethoven. Mr. Hemingway, of the Cathedral, was the vocalist.

NEATH.—Mendelssohn's *Elijah* was performed by the Harmonic Society on the 3rd ult. in St. David's Church. The chorus numbered some hundred voices, well balanced and well trained, and they did their work in a most satisfactory manner. The Society has been in existence some fifteen years and has given a long list of oratorio and choral works. The present effort was probably the most exacting and most successful. The choir was supported by a small orchestra and the organ of the church. The solos were sung by Miss Jenny Eddison, Miss H. M. Jones, Mr. Hopkin Morgan, and Mr. B. H. Grove. The Conductor was Mr. J. L. Matthews, and Mrs. R. P. Morgan presided at the organ.

NEWCASTLE-ON-TYNE.—Miss Hildeyard Werner and her pupils' annual Concert took place on the 18th ult. The Northumberland Hall was filled to overflowing. The pianoforte pieces played by the pupils comprised Handel's Allegro in F (from the second Suite), Weber's "L'invitation à la Valse," Chopin's Valse in A flat (Op. 34), Liszt's "Am Meer," Moszkowski's Spanish Dances, Scharwenka's Polish Dances, &c. The young violinist, Miss Amy Anderson, played with notable success compositions by Leonard, Raff, and Papini. A special feature of the evening was the appearance of Miss Werner's String Band (the Mignon Orchestra), the only lady orchestra in Newcastle, now entering upon the second season since its formation. Miss Annie Mason, late student of the Leipzig Conservatoire, sang with refinement and expression "Robert, toi qui j'aime," from *Robert le Diable*, and Mackenzie's pretty song "Edenland." Miss Emily Johnstone gave a brilliant and dramatic rendering of the air "Mon cœur ne pas changer," from Gounod's Opera *La Mireille*, and the Flower Song from *Faust*. Miss Werner acted throughout as Conductor and accompanist. During the interval in the programme a great number of prizes were distributed by the Rev. Marsden Gibson to the pupils who had made the greatest progress. Among the most youthful prize-winners were, in the violin class, Miss Maggie Smith, aged eight, and Master Cyril Millican, aged five.

NEW YORK.—At the Lafayette Avenue Presbyterian Church a second Organ Recital was given on the 8th ult. by Mr. John Hyatt Brewer, assisted by Miss Marie Van and a body of twelve male voices, the Boylston Glee Club, of Brooklyn. The compositions of several American musicians were included in the programme.

NORWICH.—The second of the Classical Trio Concerts was given in Noverre's Rooms on the 2nd ult. The two trios chosen were Beethoven's Op. 1, No. 2, in G major, and Reissiger's in D minor (Op. 115), Reissiger's trios are less known to the general amateur than those by Haydn and Beethoven, and the performance will certainly help to bring them into notice. The executants were the same as at the former Concert: Pianoforte, Mr. A. Wiseman; violin, Mr. F. W. B. Noverre; violoncello, Mr. R. Price; and the performance, on the whole, was highly creditable. Mr. Noverre gave a violin solo—a "Rêverie" by Vieuxtemps—with great effect. Mr. Wiseman and Mr. Price played Mendelssohn's "Variations Concertantes" (Op. 17) for pianoforte and violoncello. Two delicious morçeaux by Henselt were given by Mr. Kingston Rudd, and, in response to an enthusiastic encore, the same author's "Cradle Song." Miss Lillian Mills was the vocalist.——The present season of the Norfolk and Norwich Musical Union was brought to a conclusion on the 3rd ult. in St. Andrew's Hall. The music of Weber's *Preciosa*, a work but seldom heard in its entirety, was announced for performance. The chorus sang well, and the band, under the leadership of Mr. F. W. B. Noverre, played the important orchestral parts in good style. The lovely song "Lonely am I no longer" was charmingly sung by Miss Phillips, and the delivery of the spoken Recitative was undertaken by Mr. B. W. Harcourt. The second part of the programme was made up of miscellaneous items. Dr. Bunnett conducted, and Mr. Lain did useful work at the organ.——Seldom has St. Andrew's Hall, during its long and eventful history, been utilised for a more useful purpose than on Wednesday evening, the 9th ult., when *The Messiah* was given to an audience which consisted almost exclusively of working men and women, admitted at the nominal charge of threepence each. It was a happy thought of the Mayor (Mr. F. W. Harmer), after the instruction he has endeavoured to convey to his poorer fellow-citizens by means of popular scientific lectures, to set apart an evening which should not only entertain, but elevate those who had the privilege of being present. In this worthy object the Mayor was ably seconded by the Sheriff, Mr. R. G. Bagshaw. The idea was taken up *con amore* by the members of the Festival Chorus and the Norwich Philharmonic Society, so that the performance had the advantage of a full band and chorus; the solo parts being ably filled by Miss Fusselle, Miss Acton, Mr. Jones, and Mr. Brockbank. With such a force at his command, and Dr. Bunnett seated at the organ, it is needless to say that Dr. Hill, as Conductor, was able to give a very good account of Handel's masterpiece. It is generally known that our worthy Mayor devotes much time during the winter months to training a choir in the village of Cringleford, but it was not so well known that he was competent to conduct a full orchestra. However, on Wednesday evening Dr. Hill resigned the *bâton* to his Worship's hands during the performance of the "Hallelujah" Chorus, much to the surprise of both orchestra and audience, but certainly not to the discomfort of either. Upwards of 1,400 persons were present, and had the hall been sufficiently large to contain double that number there would have been no difficulty in filling it. It is a new step on the part of a municipal leader; it is surely a better plan to entertain the poor than to feast the rich.

OLDHAM.—At St. Mary's Church, on Sunday afternoon, the 20th ult., a performance of Handel's Oratorio *Judas Maccabæus* was given by the St. Cecilia Musical Society, band and choir numbering about 150 performers. The principal vocalists were Mrs. Wood, Miss Chadderton, Mrs. Slater, Miss Ravell, Mr. Chadderton, Mr. Duxbury, and Mr. J. Whittaker. Mr. J. F. Slater, F.C.O., conducted.

OXFORD.—Farmer's Hymn Oratorio *Christ and His Soldiers* was sung in the church of St. Peter-le-Bailey on April 26 in aid of the Organ Fund. The choruses were rendered by the Parish Musical Society, numbering sixty-five voices, under the direction of the Organist, Mr. W. L. Biggs, who accompanied the work. The treble solos were sung by Master Percy James, and the tenor by Messrs. Keeler and Penn, all of St. Peter-le-Bailey choir. The contralto and bass solos were rendered by Miss Lavina Talbot and Mr. H. Thomas. A short address was given by the Rector, the Rev. F. J. Chavasse. It is noteworthy that this was the first occasion on which a musical service, or even an Anthem, had been sung in this church, which has been built about fourteen years, and is one of the leading Evangelical churches in the city.

READING.—The Twenty-fifth Anniversary Concert of the Philharmonic Society was given on the 1st ult., under the conductorship of Mr. W. H. Strickland, at the New Town Hall. Niels Gade's Cantata *The Crusaders* formed the first part of the programme; Part II. (miscellaneous) closing with Villiers Stanford's Choral Ballad *The Revenge*. Mr. Alfred Burnett was leader of the orchestra, and Mr. J. C. B. Tirbutt, of All Saints, was, as usual, a most efficient organist. The soloists were Miss Bertha Moore, Mr. Henry Piercy, and Mr. Musgrove Tufnail; and the band and chorus numbered about 150 performers.

RETFORD.—On Monday, the 14th ult., Mr. Hamilton White gave the second and concluding Concert for this season in connection with his vocal class. The soloists engaged were Miss Kate Fusselle, Mr. Holberry Hagyard, Miss Tallents, and Mr. T. E. Mackie. Miss Denman was at the pianoforte. There was a chorus and an orchestra led by Mr. W. Cooke, of Lincoln. The unaccompanied part-songs given by the choral class were well received by the audience.

ST. LEONARDS.—Otto Hegner's Pianoforte Recital, given at St. Leonards Hall, on Monday, the 14th ult., needs but a few words of record. The young and highly accomplished pianist performed selections from the works of the following masters: Bach, Mendelssohn, Chopin, Raff, Mozart, Rubinstein, Beethoven, Liszt, and Weber. All these selections were executed with wonderful precision. The hall was filled to its utmost capacity by an enthusiastic audience, consisting almost wholly of ladies.

SANDHURST, BERKS.—A very successful Concert was given by the Royal Military College Choral and Orchestral Society in the Gymnasium on the 15th ult., when Sir Sterndale Bennett's *May Queen* was performed with full band and chorus of 100 performers, under the direction of Mr. J. C. B. Tirbutt, the Conductor of the Society. The soloists were Miss Bertha Moore, Mrs. A. Clarke, Mr. Harry Stubbs, and Mr. Musgrove Tufnail. Both band and chorus acquitted themselves well, the chorus especially showing evidence of careful training. The second part of the programme was miscellaneous, and included songs for each of the soloists, a violin solo by Mr. Harry Lee, and Faning's choral ballad "The Miller's Wooing," which was effectively rendered with the orchestral accompaniments.

SHERBORNE.—Ascension Day was commemorated at the Abbey Church by an evening service, which included a sacred Cantata entitled *St. Philip*, composed especially for this service by Mr. G. E. Lyle, the Abbey Organist. The solos were sustained by Miss Hardy, Mrs. W. Roxby, and Mr. H. Witherington. The choruses were most efficiently rendered by the choir, assisted by a number of ladies. The service commenced with "Those eternal bowers" as the processional hymn, and at its conclusion the Rev. W. E. Colgrove read a series of collects, after which the vicar (Canon Lyon) delivered a brief address, in which he depicted the ministrations of the Apostle Philip as related in Acts viii.

SLIGO.—The sixth annual Festival of the Choral Union was held on April 24, eleven choirs, numbering more than 180 voices, taking part. Evensong was sung in St. John's at 3.30 p.m., the Anthem being "The heavens are telling."——The Musical Society brought their sixth season to a close by a performance of Schumann's *Pilgrimage of the Rose*, on April 26. The tenor solos were undertaken by Mr. Bapty, of St. Patrick's Cathedral, Dublin. The miscellaneous selection included several of Mendelssohn's part-songs.

SWINTON.—On the 1st ult. a Concert was given in the New Schools by Mr. G. A. Nixon (late Organist and Choirmaster of the Parish Church), when he was assisted by Miss M. E. Scorales (pianoforte), Mr. Soar (violin), and Messrs. Simmonite and Dopple (vocalists). Mr. Nixon presided at the organ, and the programme consisted of instrumental trios by Weber, Saint-Saëns, Wagner; solos by Handel, Weber, Sarasate; and songs by Molloy, Pinsuti, Balfe, and Clay. Miss Scorales played Weber's brilliant Polacca in E, and Mr. Soar played Sarasate's "Gipsy dances" upon the violin. Miss Matilda Turner and Master T. E. Barron (pupils of Mr. Nixon) made successful appearances as pianists.

THORNTON HEATH.—The Musical Society gave its last Concert of the fourteenth season in East Surrey Hall on the 15th ult. The programme was of a miscellaneous nature, consisting of various part-songs by Müller, Rossini, Hatton, &c., which were well rendered by the choir under the conductorship of Mr. Gregory Hast. Solos were given by Miss Florence Venning, Miss Jeannie Mills, Mr. Gregory Hast, and Mr. Charles Ackerman. Madame Gregory Hast played some pianoforte solos and shared the accompaniments with Mrs. Gilson.

TUNBRIDGE WELLS.—On April 30 Mr. Frederick Hunnibell's Choral Society gave a performance of Haydn's *Creation* at the Great Hall, which was very successful. Mr. Hunnibell conducted. The band of the Orchestral Society was augmented by several London players, with Mr. Henry Gibson as leader. Mr. Fred Lewis presided at the organ. The soloists were Miss Bertha Moore, Mr. Bernard Lane, and Mr. Franklin Clive. The choruses were well sung and the whole performance gave great satisfaction.

WOLVERHAMPTON.—An Organ Recital was given on the 7th ult. in St. Peter's Collegiate Church, by Dr. Taylor, of Stafford. His programme included works by Batiste, Mailly, Lemmens, Bennett, Bach, Merkel, and Wély.

Weston-super-Mare.—Mr. W. H. Palmer, Organist of Emmanuel Church, was presented, on the 14th ult., with a silver mounted *bâton* in commemoration of his thirtieth year as Organist.

Weybridge.—On the 15th ult. a Concert was given at the Village Hall under the direction of Mr. J. H. Cornish, Organist of St. Michael's Church, for the benefit of the London and South-Western Railway Servants' Orphanage, and was a great success, both musically and financially. The programme included Bennett's *May Queen*, Romberg's Toy Symphony, and Grossmith's Musical Sketch, *Cups and Saucers*. The principal vocalists were Miss Fry, Miss Ethel Smith, Mr. J. G. Blanchard, and the Rev. G. E. Cotterill. The *May Queen* was most happily suited to the locality for "Fairer scene is not below than English meadow by the Thames," and was excellently rendered by the soloists already mentioned, supported by a well-balanced choir, whose attack and precision left little to be desired. The accompaniments were played throughout by Mr. A. B. Shetfield, with taste and skill.

York.—A third and Special Service was given in York Minster on the evening of Ascension Day, the chief feature of which was the performance of Mr. Alan Gray's *The Widow of Zarephath*. The unflagging attention of a crowded congregation gave ample proof that the work fulfils the purpose of its composition, being interesting and interpretative to the common congregation, while fully satisfying the exigencies of the trained musical taste.

Yorktown, Surrey.—On the 1st ult., Roeckel's Oratorio *The Christian's Armour* was given at Evensong, the choruses being ably rendered by the choir and the soprano solos by Masters Merchant and King, the alto by Mr. B. Merchant, the tenor by Mr. W. A. Oram, and the bass by Mr. Ashton, members of the choir. Mr. Passmore, A.Mus., T.C.L., the Organist of the Church, presided at the organ, and Mr. W. S. Patey conducted.

Organ Appointments.—Mr. W. R. Baldwin Tann, Organist and Choirmaster to the Parish Church, Gunnersbury, W.—Mr. Bruce H. Steane, A.C.O., Organist and Choir Trainer to St. Bartholomew's Convalescent Home, Swanley.—Mr. George Cooper, F.C.O. (Professor of the Organ), to the City of London College, Moorfields, E.C.—Mr. C. E. Juleff, Organist and Choir Director to St. Michael and All Angels', Exeter.—Mr. Edward P. Oxley, Organist and Choirmaster to St. Silas's Church, Handsworth, Birmingham.—Mr. F. A. Clarke, Organist and Choirmaster to the Parish Church, Highworth, Wilts.—Mr. J. H. Hill, Organist and Choirmaster to the newly consecrated Church of St. James's, Moss Side, Manchester.—Mr. James Newman, Organist and Choirmaster to Braintree Parish Church, Essex.—Mr. G. A. Gosling, Organist and Choirmaster to Hadley Parish Church.—Mr. George F. Bruce, Organist and Choirmaster to the Parish Church, Wallington, Surrey.—Mr. W. Berridge Hicks, Organist and Choirmaster to St. John de Sepulchre, Norwich.—Mr. G. F. Wesley Martin, Organist and Choirmaster to South Hackney Parish Church.—Mr. Walter Wadham, Organist and Choirmaster to Headingley Chapel, Leeds.

Choir Appointments.—Mr. Walter Jones (Baritone), to the Church of St. Botolph, Aldersgate Street.—Mr. H. Koblich (Alto), to St. Benet and All Saints', Kentish Town.—Mr. Henry S. Lucas (Alto), to St. Andrew's, Well Street.—Mr. Herbert Westerby, Succentor and Master of the Boys' at the Cathedral, Grahamstown, East Cape Colony.—Mr. G. W. J. Cussons (Alto, Lay Vicar), to Chichester Cathedral.—Mr. H. Clough, Musicmaster to Wesley College, Sheffield.—Mr. J. V. Bentley (Alto), to Christ Church, Mayfair.

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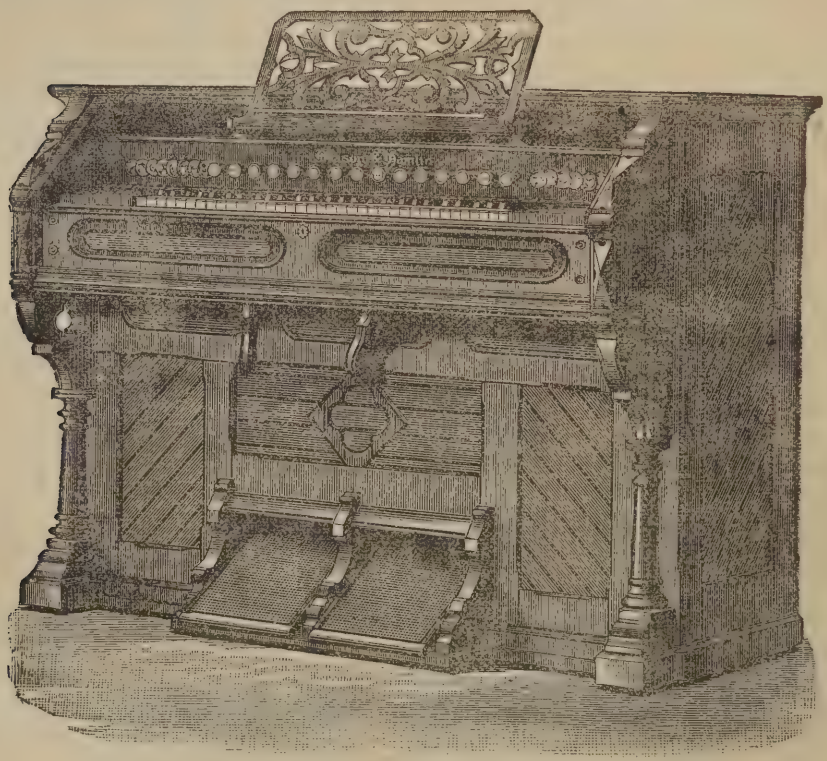

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THE "LOBGESANG."

A COMPARISON OF THE ORIGINAL AND REVISED SCORES.

IN the volume of this journal for the year 1883 may be found a comparison of Mendelssohn's "Elijah" as it was performed at the Birmingham Festival of 1846 and the same work as finally published. It is now proposed to treat the "Hymn of Praise" in like manner, using for the purpose, besides Breitkopf and Härtel's full score, a MS. copy of the original version, once the property of Mr. J. Alfred Novello, and now in the possession of Messrs. Novello, Ewer & Co. Nothing can be more certain than that the task entered upon here will—quite apart from the manner in which it is done—receive the interested attention of musicians and amateurs. The popularity of the "Lobgesang," the fascination which surrounds everything Mendelssohnian, and the gratification of satisfying curiosity about the formative processes of great works, all give assurance that the labour of comparison will not be in vain. Let us add that the result must inevitably strengthen the popular impression of Mendelssohn's extreme conscientiousness, and the intensity of his conviction that nothing had been done while anything remained to do.

As a preliminary it may be well to recall certain historical facts connected with the "Lobgesang." The work was composed for a commemoration of the invention of printing held in Leipzig, June 24, 25, 1840—an occasion for which, also, the "Festgesang" came into being. Shortly after its production the Birmingham Festival Committee, ever on the look-out for attractive novelties, secured the "Lobgesang" for their solemnity of the same year, together with the personal direction of the composer. The English performance duly took place (September 23), and, at the close of the Festival, Mendelssohn returned to Leipzig, to resume his labours as conductor of the Gewandhaus concerts. There he was quickly called upon (by the King of Saxony) to give his new work its second German hearing. Regarding this occasion, Mendelssohn wrote to his mother, under date October 27, 1840:—

"All the music was given with such precision that it was a real pleasure to listen to it. The King had previously sent for me between the parts, which obliged me to pass through a double row of ladies (you know the arrangement of our concert room) in order to reach the place where the King and his Court were seated. He conversed with me for some time in the most good-natured and friendly manner, and spoke very judiciously about music. The 'Hymn of Praise' was given in the second part, and at the conclusion, just as I had quitted my music-desk, I suddenly heard people around me saying, 'The King is coming to him this time!' and he was, in fact, passing through the rows of ladies, and came up to my desk (you may imagine the universal delight this caused) and spoke to me in so animated a manner, and with such cordiality and warmth, that I did indeed feel it to be a great pleasure and honour. He mentioned the particular passages that had pleased him most, and, after thanking all the singers, he took his departure, while the whole orchestra, and the whole audience, made the very best bows and curtseys they could accomplish."

The homage of crowds and the praise of kings did not blind Mendelssohn to what he regarded as the faults of his work. Hence we find him writing (November 18, 1840) to Carl Klingemann in terms as thus:—

"My 'Hymn of Praise' is to be performed at the end of this month for the benefit of old invalided musicians. I am determined, however, that it shall not be produced in the imperfect form in which, owing to my illness, it was given in Birmingham, so that makes me work hard. Four new pieces are to be added, and I have also much improved the three sets of symphonies,* which are now in the hands of the copyist. As an introduction to the chorus, 'The night is departing,' I have found words in the Bible as fine as can possibly be imagined, and admirably adapted for music."

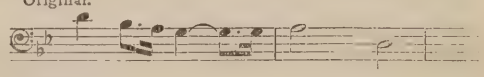
The "Lobgesang," with all its additions and changes, and as we now have it, was first performed in Leipzig, December 3, 1840. "The alterations," writes Sir George Grove (Article, "Mendelssohn," *Dictionary of Music and Musicians*), "were so serious and so universal as to compel the sacrifice of the whole of the plates engraved for the performance at Birmingham. Now, however, they were final, and the work was published by Breitkopf and Härtel early in the following year. Before leaving this we may say that the scene of the Watchman was suggested to him during a sleepless night, in which the words 'Will the night soon pass?' incessantly recurred to his mind. Next morning he told Mr. Schleinitz that he had got a new idea for his 'Lobgesang.'"

We now enter upon the comparison.

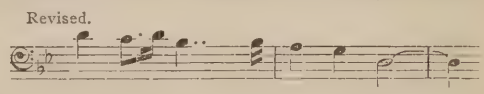
No. 1.—Sinfonia. First movement. *(a) Con moto maestoso.*

This introduction is scored for the same instruments in both versions, and the first four bars of the original agree exactly with those of the revised. But the second phrase for trombones presents an important difference, as may be seen below:—

No. 1.
Original.

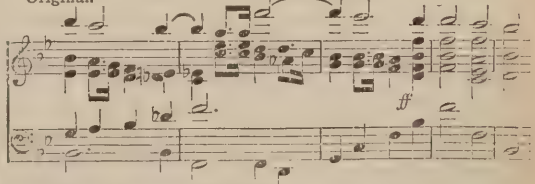


Revised.

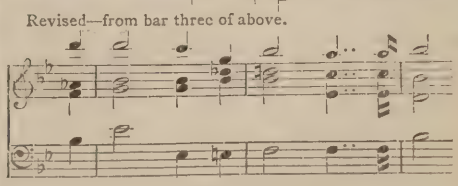


The alteration, as a matter of course, extended to the orchestral echo. Apart from the removal of the string parts in bars 13 and 14 (where they doubled those of the wind), the only other change in the *Maestoso* occurs at the cadence, where the two versions stand thus—

No. 2.
Original.



Revised—from bar three of above.

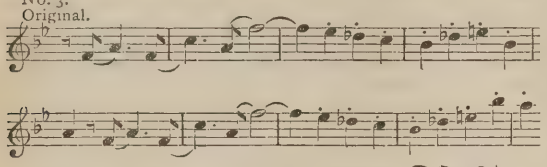


(b) Allegro. In the original this is directed to be played *Allegro vivace*, and so written as that each bar

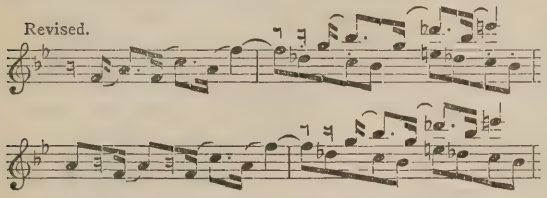
* This is Lady Wallace's translation. Of course the three symphonic movements are meant.

contains but half of the matter found in each bar of the present "diminished" form. The principal subject corresponds in both versions, but its orchestration is fuller in the second than in the first, and also more mobile. These changes are not important enough for illustration. Coming to the expansion of the theme, alterations at once appear. Compare the following—

No. 3.
Original.

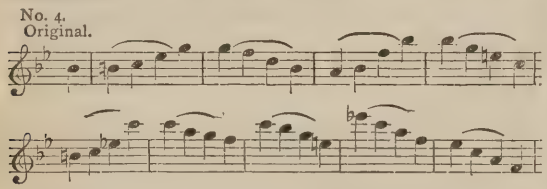


Revised.

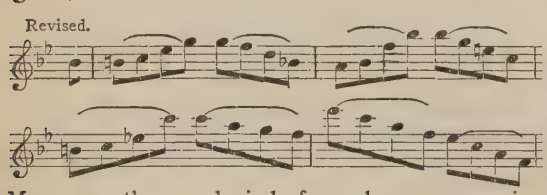


The passages immediately subsequent agree as to the string parts, but, as to the wind, the revised version presents an immense improvement upon its predecessor, which is remarkable for leanness and sluggishness. The changes, however, are not mere thickening and motion, since the additions carry on the thematic idea, much as shown in bar 2 of the last extract from the revised. On arriving at the lead into the *Tutti* following the exposition of the first subject, we find that Mendelssohn has abridged it somewhat—

No. 4.
Original.

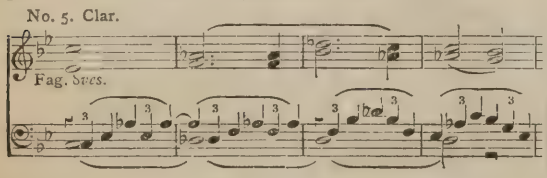


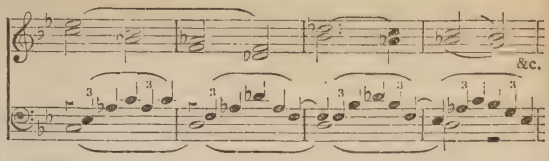
Revised.



Moreover, the wood-wind, formerly accompanying this passage, in an elementary fashion, with sustained chords, is now given the theme, which the instruments briskly pass from one to another, horns helping to fill in the harmonies. The noble *Tutti*, with its contrapuntal working of the subject, remains much as when first written. Not so the statement of the second subject, though the melody is altered only in a single note. The difference lies in orchestration and accompaniment. As every amateur knows, the theme in the revised is given to clarinets, bassoons, violas, and finally oboes, lightly attended by flutes, horns, and violoncelli. In the original only the clarinets, bassoons, and finally the oboes have the melody, to which the violoncelli and violas supply, during part of its course, an *arpeggio* of crotchet triplets—

No. 5. Clar.





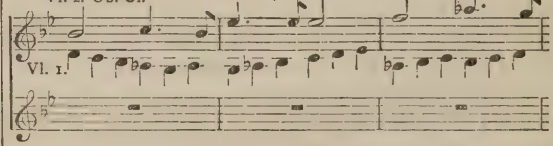
The note changed in the melody is, of course, the third, which now drops to F from A flat. Further changes are met with in the continuation. The first version gives a repeat of the theme to the flutes, violas (*divisi*), and celli (*divisi*), the violins taking up the *arpeggio;* the second gives it to the flutes and violins, with a new ending and no *arpeggio*. We find differences of detail also in the passage leading to the peroration of the technical first part.

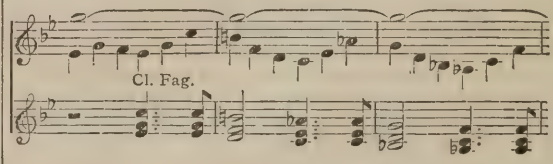
Passing on to the "working-out" section, attention is at once arrested by a valuable after-thought. The reader, on turning to his printed score (Breitkopf and Härtel, p. 23), will find that, after discussing the theme of the Introduction, the composer takes up the leading subject of the present movement, in E flat major—

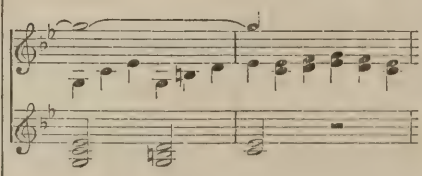
No. 6.
Vl.

This is wholly an interpolation. The original "working-out" does not once refer to the theme just shown, and it may be that Mendelssohn, engrossed by the stately trombone subject of the Introduction, made the omission without intending it. If so, we can understand why, on revising the movement, he effected the change just pointed out. When the discussion of the trombone motive is resumed, we find another great improvement. The character of this improvement can be seen by comparing the two versions at the point where the subject of the Introduction is resumed—

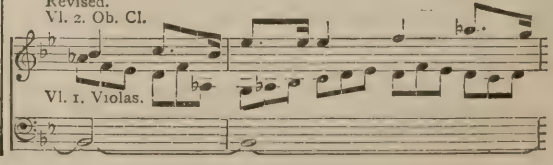
No. 7.
Original.
Vl. 2. Ob. Cl.

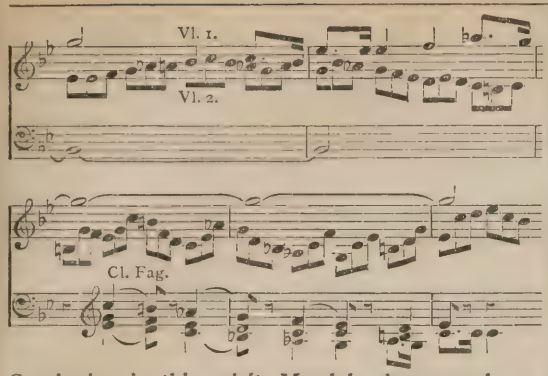






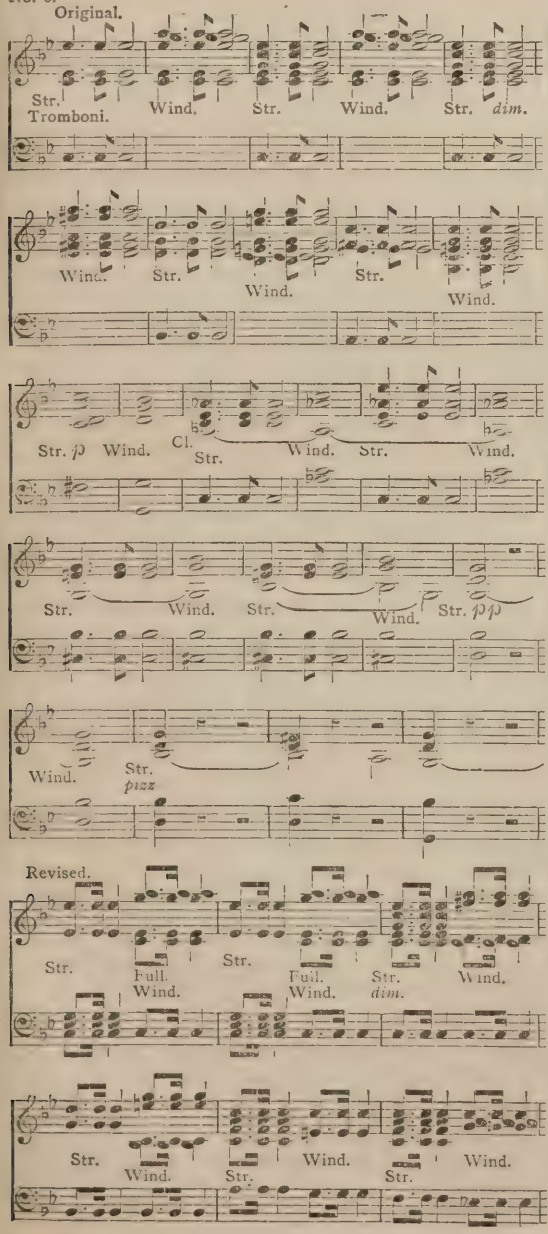
Revised.
Vl. 2. Ob. Cl.

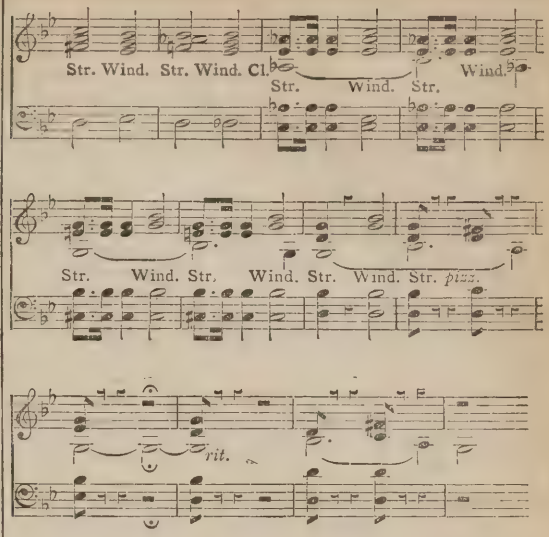




Continuing in this spirit, Mendelssohn severely revised the beautiful lead into the second subject of the *Allegro*—

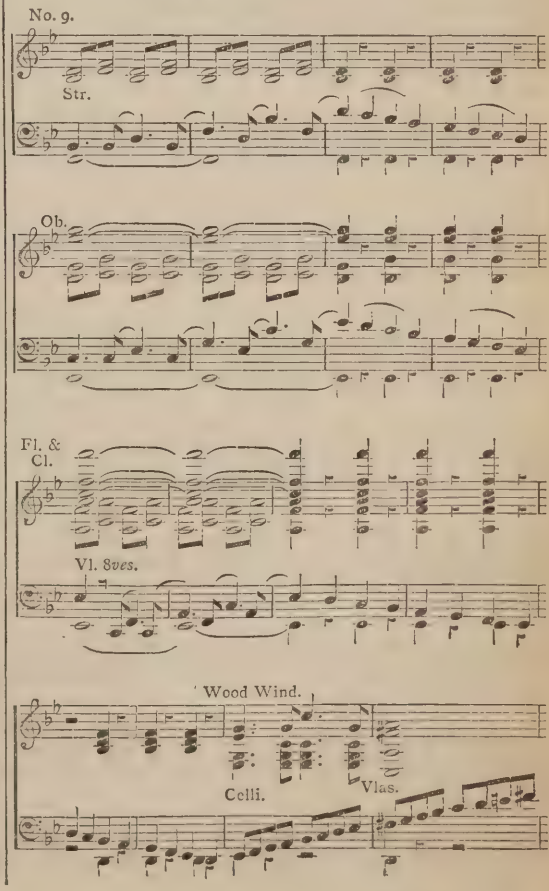
No. 8.

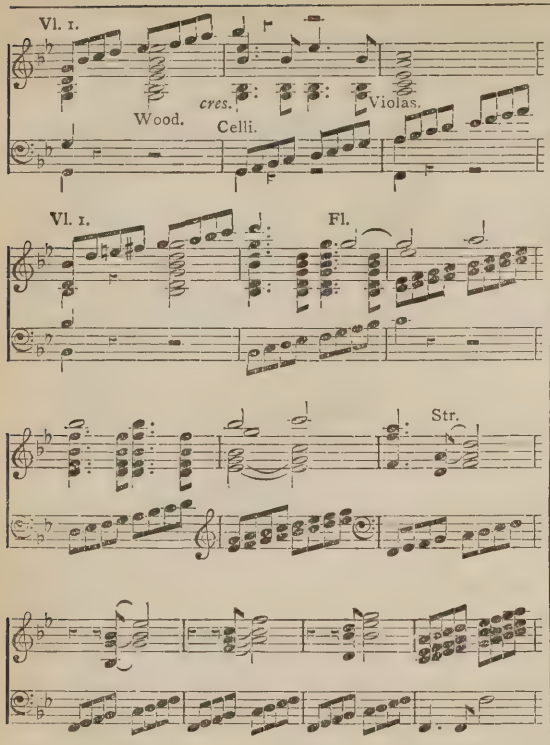




The second subject is given in the original to flutes, violas, and violoncelli; in the revised the flutes and violins have it. Passing on to the lead into the recapitulation, we find a very great change. If the reader will turn to pages 32-3 of the present score he will find that this lead is constructed upon the first subject of the *Allegro*, has a dominant pedal, and continues for thirteen bars. The lead in the original took the same theme, but in how different a fashion let the subjoined quotation show—

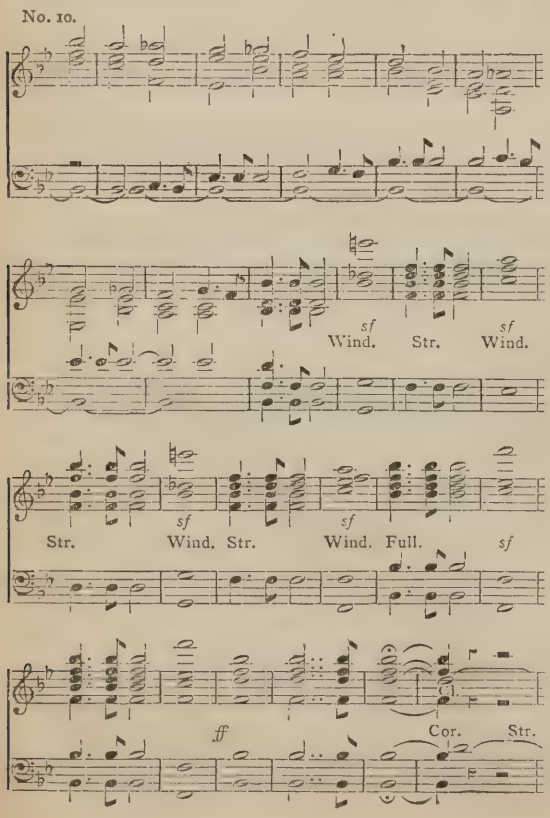
No. 9.

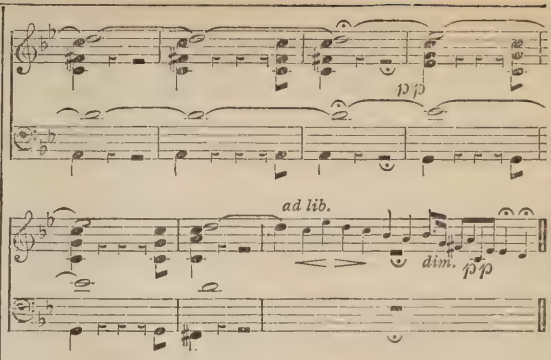




In the recapitulation changes were made corresponding to those in the first statement, while the *Coda* of the movement was entirely re-written. The original, in which there is no return to the *Maestoso con moto*, stands as below—

No. 10.





Truly, Mendelssohn was the champion reviser—a fact of which we shall be more and more convinced as the comparison proceeds.

Joseph Bennett.

(*To be continued.*)

THE MATERIAL OF MUSIC.

(*Continued from page* 338.)

VII.

The origin and growth of all the forms in music involves in their examination a sort of *resumé* of a large section of the whole history of the tonal art. It is reasonable to assume that so soon as men become sensible of the emotions excited in their minds by the operation of the passions, that they should strive to give utterance in language to the impressions created. Thus poetry had its beginning. In casting their thoughts in the mould of speech different to that which was necessary for the transaction of the ordinary affairs of life, they were probably impelled to give emphasis to certain words which but expressed their feelings. Out of this emphasis came accent, out of accent came rhythm, and out of rhythm song.

The two great divisions of music are sound and measure, commonly called tune and time; or, as in the present instance it is convenient to call them, melody and rhythm.

Musicians define melody as a succession of sounds without harmonies, arranged according to certain accepted or implied rules, for the purpose of producing effects more or less agreeable. A melody is said to be complete when it realises a satisfactory result upon the ear, or when it succeeds in illustrating a peculiar sentiment. It is often founded upon relative harmonies, but it is completely distinguished from harmony, in being independent of other accompanying notes to make it perfect. A tune or air is called a melody, but in some instances melodies are only parts of tunes or airs, inasmuch as they are wanting in rhythm necessary to the complete fulfilment of the requirements of tune. Other successions of notes may be produced which, having no regard to pitch, cannot be classed in the category of melody. A true melody, then, requires not only an agreeable succession of notes, but an observance of the relations of pitch and rhythm.

By pitch the *ambitus*, circuit or compass of the melody, is regulated with regard to the voice or instrument which is called upon to perform it.

By means of rhythm melody is arranged in forms of ever-pleasing variety, and by the judicious employment of the rules of rhythm the musician is enabled so far to husband his ideas that they can be presented in many forms all more or less agreeable or suitable. The rules of rhythm in music were doubtless suggested

by the accents of speech, which the old Greek writers called melos (μέλος). This, according to Plato, included "speech, music, and rhythm."

The term accent is variously applied. There is an accent of prose, another of poetry. There is the accent of speech, or cadence of voice by which the inhabitants of certain districts may be distinguished from others. There is also a personal accent on the peculiarity of tone by which one person's voice differentiates from another. In poetry *quantity* is sometimes called accent, according to the *arsis* or *thesis* of the syllables. One set of grammarians define prosody as the art which teaches the proper quantity and accent of syllables and words, and the measures of verses, that quantity in prosody means the length of syllables in pronunciation. Others affirm that quantity or length of syllables is of little import in poetry, that it is, in fact, regulated by the number and *accent* of the words.

Fortunately for musicians there is but one meaning to the word accent, that is to say, emphasis, and it has but one place in music and there has been devised a ready means of distinguishing it. It is regulated by the position of the bar which divides the melody into pulse measures. The true place of musical accent is therefore easily recognised and can be understood without trouble.

The accent of rhetoric and the accent of music are two totally distinct things. They have apparently a few points in common, but these arise from a certain lack of copiousness in technical nomenclature. Thus the *arsis* and *thesis* of music and speech are only similar inasmuch as they refer to the presence or absence of emphasis. They form important factors in the sum of each, but they have greater value in elocution than in music, where their names are only employed out of concession to the prejudices of tradition. The melody of music and the *melos* of speech are in no way convertible terms, and because the application of like words to different effects has given rise to much confusion and misunderstanding, it is necessary to explain what is understood by the expression in the hope that some better, more conclusive, and distinctive method may be formulated.

Melody may be the spontaneous utterance of a musical thought unguided by science. It does not follow, however, that the musician whom we call a melodist is necessarily deficient in scientific attainments. The fact that musical thoughts in the shape of melody do occur to untutored people has often led many well meaning musicians to hold melody in little esteem and to seek for scientific development in music by means which shall keep that quality as much out of sight as possible. The absence of melody, or "tuneiness," as it is called, is considered by many modern critics as an indication of advanced thought in composition. This is one of the errors men make in their efforts to hasten progress. Good melody always has been, and always will be, while the world lasts, the chief quality of good music in every style from the simplest to the most elaborate. Melody has the greatest power and influence over men's minds beyond all other characters and qualities in music. The musician who invents a successful tune—that is to say, a tune which shall find its way into the sympathies and affections of the people—is a greater musician for the people than he who can only attain his best utterances through the voices of instruments in orchestral harmony. A "melodist," contemptuous as his qualifications may be in the eyes of those who are nothing if not what they call scientific, exercises a greater influence over a larger number of his fellow creatures than one whose genius requires a special preparation on the part of those who would understand it rightly. It will perhaps be accounted heresy to say that the air of the song "Ye banks and braes o' bonnie Doon" has worked more moral good than all the complicated fugues ever constructed. It must be understood that no depreciation of the more exalted forms of musical science is intended in these remarks, those forms are most valuable in their place, but their place is not that which is occupied in art by melody.

Moreover, they are designed to prepare the way for the statement that true melody is really one of the most scientific forms of musical composition. It is a fact that melody can be made by the observance of certain rules. Such a manufacture may fulfil all conditions required, but it is doubtful whether it will ever reach farther than the ears of the listener. The musician who possesses the gift of melody is master of a very precious quality, which should be cherished in every possible way. The majority may compose, the minority only can invent. When the majority of composers who are deficient in melody wish to gain consideration for their productions, it is easy to over-ride the minority by depreciating in others the qualities they do not themselves possess.

There is no melody without music, and there is no living, stimulating, and satisfying music without melody.

It is assumed that melody originated from the manner in which poems were recited. There is reason to believe that certain inflections of the voice were made when the verses were repeated, and by degrees these repetitions became formulated into regular song, often the assistance of musical instruments was called in to regulate the inflections. The arbitrary tones of pipes and strings would compel the reciters to accommodate their voices to the fixed sounds produced, and the subtle accents of the voice would be compacted into definite musical tones. The nature of the instruments would be infused into the character of the melodies, and the mechanical process of producing the sounds would suggest the addition of rhythmical forms, which would impart a variety to the same melodies and help to the further extension of the means at disposal.

The similarity of character in the melodies cherished among different nations is due to the preference for peculiar instruments, and the scales they are capable of producing. The family likeness of certain tunes found among people remote from each other may be accounted for by the fact that the scales employed or favoured by such folk are based upon the same succession of tones or semitones, and that the capabilities of their musical instruments are more or less alike.

Some of the ancient melodies which have been preserved by civilised people are almost identical with those in common use among tribes in a state of barbarism, thereby implying the hypothesis of a common origin.

Now, while melody may be formed or invented by people of primitive or unsophisticated ideas, such formations rarely exhibit more than rudimentary thoughts, for the reason that little or no attempt is made to combine the powers of rhythm with tune. Consequently, barbaric melody is scarcely exalted out of the form of recitative. Recitative has no rhythm. So soon as rhythm is combined with recitative it becomes melodious, and composers recognise this peculiarity by distinguishing such departures by the name of "Arioso."

There need be no rhythm in recitative, but there can be no musical melody without rhythm. The composer of melody must call in the aid of rhythm to help him to make out his ideas.

By means of rhythm, and the alteration of accent or stress, the same melody may be made to assume

numberless varieties of character. Not only will this effect be created out of the notes, but the changes of accent and rhythm will suggest the corresponding pendant themes required to fulfil the natural laws of both rhythm and accent. Thus if a melody is begun upon the weak pulses of a measure, it will be required to be completed by the remaining pulses necessary to fill the bar. Again, if the rhythm of the opening portion of the theme be slow, the rules regulating such matters demand that it should be followed by quick beats, and *vice versa*.

These characteristics may be observed in all music of well ordered form, whether it is new or old. The student who desires to strengthen his own conceptions, and to bring to his aid all the advantages to be derived from the experience of his predecessors, will find the greatest possible help from a personal examination of the works of musicians, great and small. The "day of small things" must not be despised by him who wishes to understand the light of brighter and greater times.

The most primitive, and, perhaps, simplest form of musical composition was the song; the simplest form of song, the ballad. The ballad derives its name from a Greek word which means to dance. The original ballads were set to tunes which could be danced to. For the purposes of the dance it was necessary that the rhythm should be distinct and well marked. Each variation of the rhythm would suggest the invention of new steps or movements. Each of these movements or dances was distinguished by a special name. Out of these dances the higher musical forms were evolved. These were at first available for the purposes of the dance, but afterwards were so expanded that little more than a suggestion of the dance and the title were retained.

The rhythmical music accompanying the dance has had a large influence over the character of musical art. The symphony is held to be the highest form of musical composition. This is an expansion of the sonata, which is a development of the suite, and was nothing more nor less than a combination of contrasted dance measures and rhythms.

These have been contributed by all European countries, and more than one of the old dances retain either their original names or some indication in their titles of the people from whom they were derived.

The Allemande is, as its name implies, of German origin. It is a modification of a national dance brought to a semi-classical condition by the French in the time of Louis XIV., in allusion to the newly acquired provinces of Alsatz and Lothringen. The measure was slow and dignified, and Scarlatti, Corelli, Handel, Bach, and other composers incorporated the dance in their suites, sonatas, or lessons. The dance, under the name of "Almain," was known in England nearly a century before the French made it fashionable. One of the characters in George Chapman's play "Alphonsus, Emperor of Germany," speaking of dancing, says:—

> We Germans have no changes in our dances,
> An Almain, and an Up-spring—that is all.

Shakespeare speaks of the "swaggering up-spring reels" in his "Hamlet," and Ben Jonson also mentions the dance, and as he speaks of an "Almain leap" it would imply that the "Almain" and the "Up-spring" were one and the same.

Allemandes or Allemaines were published as pieces for the harpsichord or spinet in France in 1649, and in England in 1662. Lulli also wrote Allemandes for instrumental performance, and not for the purposes of the dance, in 1670. Henri Dumont's compositions with the same title could not possibly have been fitted with terpsichorean steps in any way calculated to please an ordinary assembly.

The Coranto, Corrente, or Courant is of French origin. Its name is taken from the verb *courir*, to run. It was a quick dance, as its name implies, and is supposed to be allied to the country dance, which was invented in England. The term does not mean that it was a dance taken from the country folk, but because the dancers were placed opposite, "contrary" to each other. The Coranto was sometimes called in England *counter-traverse*, before it was distinguished by the name of country dance. The French also called it contre-danse.

The Bourrée and the Gavotte had their origin in France. The first in Auvergne, the second in the town of Gap, in the High Alps. The Bourrée is of a lively measure; the Gavotte included jumping and the clatter of sabots. The rhythm of each is distinct and well marked. The latter dance has disappeared except as a stage dance. In the olden time it was performed to the accompaniment of the bagpipe or musette. For this reason many of the old composers always added a musette or bagpipe tune to their Gavottes.

The Sarabande was of Spanish origin. In its original form it was a wild, suggestive, and not over proper dance, accompanied by the click of castanets and occasional wild yells from the spectators. The name was given afterwards to a stately, dignified measure, almost identical with the Pavan, as may be gathered from the fact that the slow melody "Lascia ch'io pianga," by Handel, was a Sarabande introduced into his opera "Almira." It was set to words and employed in "Rinaldo," the opera which provoked the disappointed sneers of Addison. The Minuet is French, and was so called because of the short steps required in dancing. The Pavan was named from its peacock-like movements; the Gagliardo, the Passacaglio, the Passamezzo, the Passepied were dances with variety of rhythms. The old composers introduced these dance-forms into their suites, but they seem to have had less influence upon subsequent developments than other dances, such as the Jig, the Rigadoon, and the Hornpipe. The Passacaglio, from having been a melody usually played by instruments of deep tone and having contrapuntal flourishes superimposed in an impromptu fashion, was made the nominal description of an ingenious piece of musical workmanship. The Passacaglio of Bach forms a familiar example of this sort of treatment, for it is a series of clever melodies and harmonies constructed upon a ground bass—that is to say, a bass which never varies, and is constantly repeated until the ingenuity of the composer is either exhausted or the character of the bass admits of no further elaboration.

The Rigadoon was, at the beginning of the eighteenth century, the most popular form of dance in existence. Book after book and sheet after sheet, "of the newest rigadoons danced at Court," were issued from the press until a new fashion arose, and other dances were favoured to the exclusion of the once popular Rigadoon. It was said to be the invention of Mr. Isaac, a dancing master, who lived at the end of the seventeenth and the beginning of the eighteenth centuries.

The two dances which have retained their popularity for a longer period than any others are the Hornpipe and the Jig. The reason for this may possibly be found in the fact that they have always been popular with the people, who are more tenacious of old ways and customs and things than the higher classes, who are swayed to and fro by every wind of fashion and caprice, especially in the matter of amusement and recreation. Both these dances derive their names from the instruments upon which they were wont to be played in ancient times.

At the beginning of the present century the Hornpipe assumed the character now accepted as typical. One of the first of the melodies in the new form was that called Lord Howe's Hornpipe. Miss Cattley's Hornpipe, composed about 1780, is in duple measure; but the stress given to certain notes shows the lingering fondness for the rhythm of the old triple measure Hornpipes. Following Lord Howe's came the College Hornpipe, "Jack's the lad," and other tunes which were originally associated with the words of songs. The dance took its name from the hornpipe, a primitive form of shawm, now represented by the Corno Inglese. Several of the old composers, Handel among the number, introduced the Hornpipe as a theme of contrast to other movements. The Jig is a measure also of English origin, and it takes its name from the fiddle, that being the instrument ordinarily employed for the dance.

The term Jig has become associated in the popular mind with Ireland, because it is supposed to be the national dance of that country. It has been adopted by the nation as a term for a dance which has existed from time immemorial, but which received other names. There is no tune called a Jig to be found in Irish music before the end of the seventeenth century, and the earliest were probably imported. It may surprise many when it is said that Scotch Jigs are of higher antiquity than Irish. Shakespeare, in "Much ado about nothing," compares "wooing, wedding, and repenting" with three dances—namely, "a Scotch Jig, a measure, and a cinque-pace." The Cinque-pace was "a slow heavy-heeled dance," the Measure was graceful and dignified, similar to the minuet; the Scotch Jig was of a very lively character, like its English namesake. The temptation which this rhythm offers to the composer to soar into the realms of fancy was taken at an early period in the history of the development of harpsichord music. It was made the vehicle for display and it was lengthened and elaborated so that it became the origin of the last movement of the Sonata.

Before the Sonata was perfected, however, it had to pass through many stages. These were of slow growth. Taking the year 1760 as the period when the sonata form was finally established in its recognised shape, the model was not completed until it had passed through a series of tentative experiments extending over a period of more than two hundred years. Reasoning from analogy, it may possibly take a like period before the graces of form receive new outlines. The sonata was the direct outcome of the suite. The suite was the expansion of the idea suggested in their works by the older composers who sought to obtain the charm of effect by the employment of dance measures of different character in contrasted sequence.

Various composers of different nationalities all contributed to this end, and for the sake of novelty borrowed the rhythms of the dances popular among the people of the rural districts, with whom singing and dancing were the chief, if not the only, means of recreation.

There is a curious confirmation of the popular origin of the suite in the absence of the Minuet in the earlier examples. The Minuet was a Court dance, and presumably unfitted for association with measures peculiar to the country. When the dance forms became merged into more elaborate treatment, in which the rhythms were preserved to a certain extent but the phrases were unsuited for dancing, the Minuet was introduced into the sonata as a memory of its origin, but in no way representing by succession the dance measures out of which it had been evolved. The Minuet was superseded by the Scherzo, first so named by Bach, but claimed for Beethoven. The word Scherzo means a joke. The older writers—Birde, Gibbons, Bull, and others of their period—kept the form of the Almains, Gagliards, Pavans, and Dumps in their virginal music, but made variations for the right or left hands as their fancy directed them. In later time John Jenkins composed "fantasys" or fancies of greater extent than those which had been before proposed by Orlando Gibbons, whose fantasias were the first attempts at the development of the forms of instrumental music.

The Italian composers were among the first who suggested the Canzona, that form of song which was one of the predecessors of the Sonata. It consisted of two portions. The second was in a different key, the major, if the original proposition was in the minor and the reverse. The first portion was repeated and so ended the song. Sometimes the second portion was formed out of the subject of the first, and thus the earliest attempts to fix the sonata form were made out of the style of the song, with the rhythms and titles of the dance.

One other effort to consolidate the form by the reduction of the number of the movements must be noticed. The sonatas of Corelli and Purcell had a number of short movements, enlivened by changes of *tempo*. These changes were made the subject of distinct treatment by late composers until the middle of the eighteenth century. Bach preserved the old number of six movements in some of his suites, as in the "Clavier-Uebung," where the student will find not only this large number of pieces, but he will notice that each suite exhibits its several pieces all in the same key.

The "Sechs leichte Clavier-Sonaten" of Philipp Emanuel Bach are in correct form, and those of the French composer Schobert—which were once so popular that they were on every harpsichord in the three kingdoms—are also in strict form. The honour, therefore, of having fixed the form may fairly be divided between these two musicians.

(*To be continued.*)

THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XXV.—SCHUMANN (*continued from page* 336).

SCHUMANN confessed to great carelessness in money matters. He once wrote: "This contempt and waste of money is a wretched characteristic of mine. You would not believe how careless I am—I often actually throw money away. I am always reproaching myself and making good resolutions, but the next minute I have forgotten them, and am tipping somebody with eight groschen. My being away from home, and travelling about, have much to do with it; but much of the blame attaches to myself and my accursed carelessness. And I fear it will never get any better." With such a disposition Schumann was often desperately "hard up" and worried into utter gloom. His letters from Heidelberg contain many references to impecuniosity and the harassing attentions of creditors, especially of a tailor, who was our spendthrift's embodied Nemesis. The same state of things soon prevailed in Leipzig. This very clearly appears in a letter written to his mother, November, 1830:—

"For the last fortnight I have not had a farthing; I owe Wieck twenty thalers, and Lühe thirty, and really live like a dog. You say I had better borrow 100 thalers of somebody, but who is to lend them to me? I hardly know a soul, and those I do know have got as little as I have. . . I should like to have my hair cut, as it is a yard long, but haven't a copper

to do it with. For the last fortnight I have been obliged to wear only white neckties, as my black one is simply in rags, and the white ones will be at an end to-morrow, so I shall have to be old-fashioned and do without. I ought to send several letters to Heidelberg, but have no money for the postage. What will the world think of me? My piano is horribly out of tune, but I cannot send for the tuner, &c., &c. I have not even enough to buy a pistol to shoot myself. That is the state I am in. So do not take it amiss if, in a despairing moment, I run right away, either to America or to my uncle at Twer, where cholera morbus is just now raging, which might soon put an end to the life and career of my wretched self."

Again he writes (December 10) in anticipation of spending Christmas at home: "It has just dawned upon me that I possess neither dress-coat nor trousers for the approaching balls and festivities at Zwickau. Will you *send me by return of post six yards of fine black cloth*, so that all may be ready before the holidays. . . . A shower of ducats would be universally acceptable. Otherwise I am pretty well, although I have filled my cup to the brim by falling violently in love the day before yesterday. The gods grant that my ideal may have a fortune of fifty thousand." The correspondence between Schumann and his mother in December, 1830, was brisk, and on the 12th we find him writing again, making reference, *passim*, to the composition of a lyric drama: "Next, you are right about the big opera; I am on fire and revel all day long in sweet fairy-like sounds. The opera is called 'Hamlet'; the thought of glory and immortality gives me strength and imagination, and official life sneaks away in affright. The journey to Zwickau would rather interrupt my flow of ideas, but still it is possible that I may come. In no case can I promise for certain. I shall come before you like a vision; you must not be frightened. I am dreadfully pale, ugly, and seedy looking, and all the Zwickau ladies will be surprised and critical."

The letters written during this same month of December contains passages of even more interest than examples of the writer's impecuniosity. According to his own statement, Schumann was then "in an uncommonly bright, airy, and divine mood," and "revelling in a pure atmosphere of deep home feeling." This may account for an unusual expansion and elation of mind to be seen clearly behind the printed page. At one moment we discover that the young man was no stranger to thoughts of future fame. He addressed his "dearest Mother" thus: "Unless the great, great time, in which we are now living, when even old men glow like youths, quite shrouds the Olympus of Art, I am not at all alarmed lest I should appear in an Encyclopœdia, or among 'Portraits of Celebrities,' or that we should see our entire correspondence in print. Heavens! How shall I fare then as a son, and you as a mother?" Again he writes: "No words can give us such sweet comforting peace as music." Also we find a resolution to take Moscheles "for an example in everything." This was probably because he remembered how, on one occasion, "every one respectfully made way for him, and how modestly he walked through the crowd." Schumann felt that he was equal to the modesty, at least in outward demeanour. "I sometimes lack self-confidence *before the world*, although, on the other hand, I can be very proud inwardly. God grant that I may but continue to be very strong, modest, steadfast, sober." At this time he has an idea of going to Weimar and putting himself under Hummel. Upon this a pretty castle in the air is built. The dearest mother should remove to Weimar also, and the two would live together in happiness complete. "By Jove, but that idea about Weimar is glorious! But how, for heaven's sake, can you say that anything of that sort would be too great an expense? There's time enough, and I simply must finish my course with Wieck. The other day I suggested to him, in a light and airy kind of way, my plan about Hummel; but he took it ill, and asked me whether I mistrusted him, or what; and whether, as a matter of fact, he was not quite the best master. He saw that I was startled by such unnecessary anger, but we are now quite friendly again, and he treats me most affectionately, like his own child. You can hardly have a notion of his fire, his judgment, his view of art, and yet, when he speaks in his own or Clara's interest, he is as rude as a bear." The shock of Wieck's wrath seems to have burst the Weimar bubble. At any rate, we hear little more of it.

After the Christmas of 1830, Schumann neglected correspondence with his mother till February 18, 1831. Money troubles again! He was in debt at the restaurant for dinners, and the unreasonable proprietor wanted to be paid. Nay, he was most rude in pressing for the money (sixty or seventy thalers). Wieck also, and a fellow student, were creditors by money lent, and the poor young man had got into a "fix": "By Jove, it is quite true when I tell you that I have only eaten meat about twice, and lived upon plain potatoes, and, although I am very fond of them, still it is getting too much of a good thing." He had raised money at his "Uncle's." "I have also had to pawn your watch, and one book after the other finds its way to the second-hand bookseller's. You may imagine how much I am losing. The day before yesterday, I went in despair to Wieck and borrowed a thaler, and, Heavens! did I not pitch into the roast veal, that's all! Poverty must be a horrible thing, because it absolutely excludes one from human society." On the strength of all this, Schumann begged his mother for one or two hundred thalers till he came of age.

In 1831 the cholera swept through Europe, and the fell disease, being then little known and apparently irresistible, made men's hearts fail them for fear. It appears to have had this effect upon our sensitive young Leipzig student. He writes (August 8): "Though I am quite well and jolly, still I dread the cholera, not so much the disease as its consequences. To be on the safe side I have made my will, but kept it as funny as possible, as I cannot imagine at all that I shall ever die. . . If the cholera comes any nearer perhaps I shall come to Zwickau or Schneeberg." From a letter to his brothers (September 5) we learn that Schumann actually contemplated flying from the plague into Italy. There is no doubt of the fact that he was in a desperate state of fright. Indeed, he confesses to a "painful, almost childish, dread" of the disease, and fears "it will make no bones of dragging me out of my beautiful every-day life in its talons." He goes on: "The thought of dying now, after living for twenty years in the world without doing anything but spend money, makes me quite wild. . . I am in a fearful state of restlessness and indecision, and almost wish to send a bullet through my head." In the same letter he begs approval of his proposed "strategic movement to the rear" before the advancing foe, and cries out frantically. We can almost hear him: "Of course the journey would unsettle me very much, but it would not send me out of this world into the next. Tell me what to do. I cannot stay here. If I were to die here, or at Zwickau (I really can see myself lying dead) I should certainly exclaim (if I could) 'Oh, you donkey! Why did you not go to Italy?'" Finally, our alarmed

young friend wants an answer by return, "for it (the cholera) may be here in four days."

In a little while he became calmer, and informed his mother that all his dread had disappeared together with the wish to travel. This was, perhaps, because his mind occupied itself with another and engrossing idea—artistic paternity. He announced to the home circle at *Z*wickau that he would shortly be the father of a fine healthy child—his first published work: "It will make its appearance at Messrs. Probst's, and heaven grant that you may understand it, with its first tones of youth and vivid life. If you only knew what joys those are—an author's first joys. Being engaged is nothing to it. The whole atmosphere of my heart is charged with hopes and presentiments, and I feel as proud to be wedded for the first time to the great world, which is the home of the artist to its uttermost limits, as the Doge of Venice was when he wedded the sea. Isn't it a comforting and beautiful thought that this first dewdrop of mine, dissolving in the illimitable ether, may possibly sink gently into some aching heart and help to assuage its grief and heal its wound?"

In the next letter (September 27, 1831) we find Schumann's talent for criticism stirring within him. The epistle is addressed to Fink, then editor of the *Allgemeine Musikalische Zeitung*, offering a notice of Chopin's Op. 2—first of a series of articles to bear the general title of "Caeciliana," though the author expressly states that it is a title for which he does not much care. He describes his essay as "merely an endeavour to reproduce the first impression made by a genial composition of recent date." Our young critic is humble and adds, "As I have great reason to be modest, I beg of you to omit whatever you feel inclined, or what may be distasteful to you." It is pleasant to know that the paper was accepted and published.

The correspondence soon returns to Schumann's Op. 1 (Variations on the name Abegg), which he sends to his relatives, begging them to receive his child lovingly, and adding in playful mood, "If to some of you it is unintelligible, because you do not understand its speech, even those will have the advantage of imagining it lovelier than it really is." To the publisher, Heckel, at Mannheim, he forwarded twelve copies "on sale or return": "In asking you to distribute them among the Mannheim friends of music, allow me to assure you that in doing so you would be sure of the deepest gratitude of the young composer, who is braving public opinion for the first time." The anxious author goes on to say that he would gladly allow Heckel fifty per cent. commission on the transaction. Results pleasant to Schumann followed the issue of his bantling. He tells his mother: "I really seem to be more sought after since my Variations were published, and my room has been full of singers, amateurs, artists, painters, and others. You must put down the enthusiastic style of my letter to that."

From about the period we have now reached (1832) the name of Clara Wieck begins to appear in the letters. The young pianist had entered upon a public career with great *éclat*, and Schumann naturally rejoices in the success of his master's daughter. Writing to Wieck he says: "First of all, let me congratulate you on Clara's success. It is certainly true that if the world forgets very soon, it does not overlook anything extraordinary, though I often compare it to a herd of cattle which is startled for a moment by the lightning and then calmly goes on feeding. Such flashes were Schubert, Paganini, and Chopin, and now Clara will be another." Not a bad attempt at prophecy, but there is no indication that the prophet saw far enough into the future to behold himself the husband of the girl about whom he indulged his foresight. He wrote to her, however, a very charming letter, full of playful fancy, and in spirit just such as a brother might address to a younger sister. Referring to himself as "your old moonstruck maker of charades," he goes on: "Dear Clara, I often think of you, not like a brother of his sister, or merely in friendship, but rather like a pilgrim thinking of a distant shrine. During your absence I have been in Arabia, collecting fairy tales for your benefit—namely, six new stories of men and their doubles, a hundred and one charades, eight amusing riddles, and then some awfully fine brigand stories and the tale of the white spirit. Oh! how it makes my flesh creep!" One sees at a glance on what terms these two had been in Wieck's house, as members, so to speak, of the same family. Then he gives the absent sister some particulars of her brothers, and continues: "Have you been composing at all? And, if so, what? I sometimes hear music in my dreams; that is when you are composing. With Dorn I have got as far as three-part Fugue, and have besides finished a Sonata in B minor and a set of Papillons . . . How do the apples taste in Frankfort? And how are you getting on with the high F in Chopin's Variations? My paper is at an end. Everything is at an end, except friendship, in which I shall ever remain Fräulein C. W.'s warmest admirer.—R. S."

In his letters written at this time Schumann makes several references to the Papillons, notably when thanking the musical critic Rellstab for a kindly notice of his Abegg Variations. He there ascribes their origin to Jean Paul's "Flegeljahr," the concluding scenes of which they are intended to illustrate. "I often turned to the last page, for the end seemed like a fresh beginning, and almost unconsciously I found myself at the piano; and thus one Papillon after another came into existence. I trust you may consider their origin an apology for the whole composition, as the separate numbers often require explaining." In another letter we read: "While I was writing the Papillons I felt clearly that a certain *independence* was striving to assert itself, which is, however, mostly condemned by the critics. Now the Papillons are fluttering about in the beautiful spring air, and spring itself is at our doors looking at me like a child with sky-blue eyes." The quotation just made is from a communication to his mother, in which he talks a good deal about his innermost feeling on questions of life and art, and speaks of discovering that "only sensible, honest, and persevering hard work has any effect on one's progress and preserves the charm of art, especially in music, which is at first so exciting and very soon palls." A passage in the same letter touches upon a more prosaic but, as far as Schumann was concerned, not less momentous subject. It would seem that the young man's fondness for drink had attracted some attention. "You yourself asked Rasch whether I really drank so much; I believe he took my part, but I should not have done so, for there is some truth in it. But as drinking Bavarian beer was rather a prosaic habit than a poetical passion, it was not so easy to shake it off, for it is infinitely easier to cure one's self of a passion than of an old habit. But if you ask me whether I have cured myself I firmly answer 'Yes.'"

Schumann's career was now fully laid out before him. His compositions were well received, he had a consciousness of capacity, and the entire vista of life, as far as he could see down it, appeared bright and happy. We note the effect of this in his letters. Thus he writes: "In the afternoon I had been alone to *Z*weynaundorf, mind and heart full of happiness,

and bright prospects for the future. With what different thoughts I visited the same place three years ago. How undecided I was in my manner of thinking! How much firmer and more settled I seem to be this year; my imagination and consciousness beautifully balanced, and my thoughts and feelings quite inseparable from one another." Again we read: "I cannot tell you how bravely I am making way, and how happily and industriously I work at my one object in life. The world lies so bright before me, and outward circumstances have such a beneficial influence upon me that I have to pray my guardian angel not to make me too ambitious, and to preserve in me the child-like simplicity of a true artist." At this time Schumann was very industrious indeed. He worked hard at theoretical studies, poring over his Marpurg and analysing Bach's "Well-tempered Clavier." "I have taken the fugues one by one, and dissected them down to their minutest parts. The advantage of this is great and seems to have a strengthening moral effect upon one's whole system, for Bach was a thorough man all over; there is nothing sickly or stunted about him, and his works seem written for eternity. Now I must learn to read scores and study instrumentation." Meanwhile he toiled so hard at the pianoforte that one hand became injured. This alarmed him, and he wrote to his mother: "I really got quite uneasy about my hand, but carefully avoided consulting a surgeon because I was so afraid he would say the damage was irretrievable. I had begun to make all sorts of plans for the future, had almost resolved to study theology (not jurisprudence), and peopled an imaginary parsonage with real folk—yourself and others. At last I went to Professor Kühl, and asked him to tell me, on his honour, whether my hand would get well. After shaking his head a good deal, he said, 'Yes; but not for some time—not for about six months.' When I once heard the word, a weight was taken off my heart, and I readily promised to do all he required. It was quite enough—namely, to take *Thierbäder* (to bathe the part in the blood of a fresh-killed ox), to bathe my hand in warm brandy-and-water all day long, to put on a herb poultice at night, and to play the piano as little as possible. The remedies are not exactly pleasant ones, and I very much fear that some of the nature of the ox may pass into mine; but, on the whole, they appear to be very beneficial. And I feel so much strength and spirit in every limb that I really am inclined to give some one a good thrashing. Pardon this nonsense, dear mother." There is a subsequent reference to his malady. "As to my hand, the doctor keeps consoling me, but *I am quite resigned*, and believe it to be incurable. At Zwickau I shall take up the violoncello again (for which one only wants the left hand), as it will be always very useful in orchestral compositions. Then the right hand will be resting, and for me rest is the best doctor."

We pass over some letters to the publishers and critics, with a single halt at a very interesting passage in a communication to Rellstab. It has reference to Schumann's pianoforte arrangement of the Paganini pieces: "Please give my work your kind consideration, and grant me your powerful help. Though I am only pleading for an adopted child, yet I have reared it with care and pleasure, and not without some selfish interest either, for it is to be a test for the critics of what I can do in theory. Seriously, the work was delightful, but not altogether easy, as the harmonies are often vague and ambiguous (even incorrect), and many of the caprices are by no means perfect in form and symmetry. When one first plays through this sort of movement for a single instrument, one feels as if one were in a stuffy room; but afterwards, when one has grasped the fine spiritual threads running through it, everything grows light and beautiful, and the strange genius is made clear. But I would rather write six of my own than again arrange three of anybody else's."

(To be continued.)

MUSIC TEACHING.

By Fr. Niecks.

We hear a great deal about the refining influence of music. But to this art, and indeed to all arts, may be applied what Rousseau said of the sciences: "People always think they have described what the sciences do, when they have in reality only described what the sciences ought to do." If instead of repeating high-sounding phrases we examine plain facts, we come to see that those who doubt and deny the noble capability claimed for music, need not be at a loss for strong arguments in support of their way of thinking. Indeed, looking around us, and scanning the cultivators of the art, of how many of them can we say that they cultivate it with profit? Must we not rather admit that an overwhelming majority waste time, money, energy, and their own and other people's patience lamentably? When I spoke of profitableness, I thought of what affects the mind and heart, and through them the whole moral and intellectual man. But even if we take a lower view of music, and regard it as no more than the art of harmonic proportions, nay, if we take the lowest possible view of it, and regard it merely as a pastime that pleasantly tickles our ears and agreeably exercises our lungs, fingers, hands, &c., even then our inquiry will have a result which cannot but appear to us in the highest degree unsatisfactory. To be sure, there are now-a-days a goodly—though not a relatively large—number of performers who have attained a considerable amount of executive skill, but they are for the most part machines rather than agents. We may divide them into two classes—one very numerous, the other much less so. Those belonging to the former are a kind of musical boxes with a limited number of tunes, apt to deteriorate by the wear and tear of time; those belonging to the latter, on the other hand, may be likened to the ingenious contrivance known by the name of pianista, the repertory of which is limited only by the supply of the requisite perforated cardboard. But, after all, genuine music—which is something very different from the usual strumming, scraping, piping, and dittying—is a powerful means of culture. It is a language that expresses things which no other language can express, at least not with the same force and subtlety; a language that solves the problem of how one soul speaks to another soul. The power of speaking and understanding this language, however, is not so much an acquirement from without as a growth from within. Unfortunately, in most cases, so-called musical accomplishments do not deserve even the name of acquirements, being rather precarious loans than absolute purchases. Where then have we to lay the blame for the present unsatisfactory cultivation of music? There can be only one answer: On our teaching. And our teaching is so miserable a failure, because it is not musical *education*, or, to use the more impressive Saxon equivalent, because it is not a "drawing out" of the innate musical faculties. Ignorant or heedless of their proper function, teachers only too often content themselves with doing for their pupils what the setters of barrels do for barrel-organs. I said intentionally that the blame for the present

unsatisfactory cultivation of music is to be laid on our *teaching*, not our *teachers*. For, although no doubt one part of the blame rests on the teachers, another part, perhaps the greater, rests on the pupils and the parents of the pupils. The most common and most mischievous sins of parents are these three: (1) They hand over their children for elementary lessons to incompetent teachers; (2) they are unwilling to provide them with, or neglect to insist on their submitting to, regular, continuous instruction; (3) they demand immediate results of a kind that can only be obtained by mechanical drill and precludes real education. Hence the daily comedies or tragedies—as we may feel inclined to view them—in a teacher's life, those applications for finishing lessons by people who, after years of occupation with music, have not yet learned the elements. By earnest advice and stout opposition to parents and pupils, teachers could no doubt lessen the existing evils; but fear of loss of custom, on the one hand, and the unreasonableness and weaknesses of parents, and the indifference, idleness, and impatience of pupils, on the other hand, warn us not to expect too much in this direction. In fact, I think only one remedy can bring about a radical change, and that remedy is the proper cultivation of music in schools, from primary schools upwards.

As sounds are the material of music, the training of the ear ought to be the foundation of a musical education. Unfortunately, this *sine qua non* of a good musical education is generally conspicuous only by its absence. The usual way of teachers is to let the ear take care of itself. In short, most musical ears are self-taught. And even when some attention is paid to the ear, mechanical execution is allowed to get ahead of intelligent perception. The proper course for teachers to take seems to me to be this: Never to proceed to a new task till the instrumentalist is able to sing as well as to play, and the vocalist is able to perform without the help of an instrument or another voice, the preceding task. Little profit can be derived from monkey-like or parrot-like imitation. Imitation to be profitable must be intelligent—that is to say, the pupil must know what he is imitating. From the very first he has to be made acquainted with the relations of tones to each other as regards pitch and time. Both kinds of relation are important, and require long and careful study, separate as well as simultaneous; but the former is the more difficult, and shall here alone be noticed. In introducing the pupil to the multitude of melodic progressions and harmonic combinations care has to be taken that the advance is gradual. The historical development offers the best model for the course the teacher ought to choose. Begin with the phase of the savage: eschew harmony altogether, and confine the melody to a few notes. The compass of the melody is then gradually extended, and by and by a second part is added, followed in time by a third and a fourth. But the pupil must be always able to realise mentally the harmony as well as the melody. And in order to acquire this power, he has to be made to analyse the chords and to perform them melodically. The ear may be trained like any other organ. There are few men who, if they had received a proper training, would not be able to realise the meaning of what they are reading as easily in reading notes as in reading letters. The importance of the ability of recognising sounds and realising notes is again becoming more and more understood to be an essential item of musicianship, as is shown by the introduction of ear-tests at examinations and of musical dictation at music schools. The Paris Conservatoire included in 1871 *dictée musicale* in its curriculum. Since then several German music schools have followed the French example. In 1882 two instruction books on this subject were published: a big one in French—A. Lavignac's "Cours complet de dictée musicale"; and a little one in German—H. Götze's "Musikalische Schreibübungen." Dr. Hugo Riemann numbers among the warm advocates of the *Musikdiktat*. But let us not deceive ourselves. The attention paid to the ear in a later stage of the musical studies cannot make up, except in the case of the specially gifted few, for the neglect in the earlier stages.

A very important question presents itself at the very threshold of teaching. Are we to begin with the teaching of things or of symbols, or with the teaching of both conjointly? And if we do not prefer, as some do, to do at first without symbols, which is the notation most advantageous, most encouraging to the beginner—the old notation, the tonic sol-fa, the improved fixed Do, or the Galin-Paris-Chevé figure notation? Or would it be advisable to use the old notation simultaneously with one of the others, so that they might mutually cover their deficiencies and combine their strengths? This is too intricate a question to be dealt with in a few remarks thrown out in passing; I therefore leave it undiscussed on the present occasion. But teachers should avoid the fault censured by John Hullah when he says:—"We often find the earlier chapters of rudimentary treatises, whether on music or on any other subject, occupied, not with attempts to convey ideas of the *things* to be first studied, but with explanations of the *symbols* which represent them, many of these latter, perhaps, not being called into requisition till an advanced period in the study, when they have to be learned again."

As the conveying of the ideas of things (here first and foremost those of pitch and time) is in the early stages of teaching a slow process, which, as I have already said, should not be outrun by monkey-like or parrot-like performances, there will be always time enough for laying the foundation of a sound *technique* by a regular course of finger gymnastics in the case of players, and of lung, throat, and mouth gymnastics in the case of singers. One hour's methodical drill advances a pianist more than a whole year's unmethodical sprawling. By long doing a thing ill, you will never learn to do it right. This method, though it may seem a roundabout way, is in reality a short cut. The impatient desire for immediate results has done in the past, is doing at present, and will do in the future, incalculable harm. Mr. Lennox Browne, in his "Medical Hints on the Production and Management of the Voice," remarks:—"Beginners, especially amateurs, are so impatient for immediate results, that scarcely any time can be given to the study of the most essential preliminaries of the vocal art. Singers are therefore so unacquainted with the mechanism of the voice that not even one in a hundred can explain how he produces a note. There are still fewer who are able to manage their breath properly."

No one can expect to become a fluent and correct reader unless he has studied music intelligently, that is, unless he knows at a glance the melodic, harmonic, and rhythmical structure of what he is playing or singing, both as a whole and in its details—the intervals of the melodic progressions, the constituents of the chords, the changes of key, and the divisions and groupings of bars, periods, and movements. When the advanced student of music who has remained ignorant of these matters is suddenly confronted by them *en masse*, the sight terrifies him so that he thinks discretion the better part of valour, takes to his heels, and resolves to live the rest of his days in blissful ignorance. Now, if he had been made

acquainted with them little by little, he would have mastered these awe-inspiring difficulties with ease. In fact, the only safe way is to advance step by step, always making sure of each new footing—haste and leaps unfailingly land the tyro in the slough of despond that lies on either side of the narrow path. If the learner has once made sure of the first footing, he is pretty safe, provided he proceeds warily. Now, this first footing consists, on the one hand, of the conception of the monotone and its nearest deflections, the major and minor second (tone and semitone), and, on the other hand, of the conception of isochronism, and the resolution of isochronous beats of one kind into quicker ones that stand to them in the relation of two to one and of three to one. Out of these simple elements all the rest can be evolved up to the most complicated melodic, harmonic, and rhythmical structures. I must here quote part of an approving letter of Liszt's to Mathis Lussy, written after an examination of that author's "Réforme dans l'enseignement du piano: Exercices de piano dans tous les tons majeurs et mineurs à composer et à écrire par l'élève." After alluding to the fundamental principle of this method, which consists "dans la continuelle mise en activité des facultés intellectuelles de l'élève," to the legions of *automates fastidieux*, who are nevertheless inferior in skill and charm to the *pianos mécaniques*, he proceeds thus: "In order to obtain less deceptive results, it will be necessary resolutely to appeal to the intelligence of the pupils and masters *to conform to your method*, by associating with the practice of the mechanism the noblest faculties of the human soul, and to provide for their legitimate predominance. Consequently the *simultaneous* teaching of the notions of harmony and of the constituent elements of music with that of the processes of fingering becomes indispensable. The manipulative study (*étude manouvrière*) of the keyboard cannot be profitable to the good practice of the art unless there are joined to it other ingredients. From the beginning of the pupil's studies he ought to be familiarised with the tonalities, transposition, rhythm, &c., and for this end one cannot too strongly advise that the intelligence should at once be put in action, *and the pen in the hand*. Just as one teaches children to read and write words, it is necessary to teach to read and write chords to all those who devote themselves to music, lest one should see them become discouraged and stupefied in a more or less laborious way."

But the intelligence of the pupil has not only to be stimulated and developed with regard to the externalities of the art, but also and more especially with regard to its soul. For it is in this soul that the power of music as a means of culture lies. The pupil cannot be taught too soon that music is not a mere tinkling and jingling. He ought to be made aware betimes of the meaning—*i.e.*, the emotional or other contents—of what he plays or hears others play. For that reason songs that do justice to the words, and genuinely characteristic pieces like Schumann's "Scenes of Childhood" and "Album for the Young," have an immense educational value. I will not say that soulless music—of which there is a good deal—and music with little soul in it—of which there is even more—should never be given to pupils, for that kind of stuff may be useful for technical purposes; but what I will say is that they ought always to be told what is good and what is not. In fact, conversations about the music to be practised, or the music that has been practised, cannot but be profitable in many respects, and may further the artistic education of the pupil more than the practice itself. A much neglected matter is of enormous importance—namely, the choice of music. Of course, bad, vulgar, and lewd music has to be avoided like poison; but no less music which is over the head of the pupil. Most of Beethoven's works, for instance, are not milk for babes. The practising of compositions intellectually too difficult does as much harm as the practising of compositions technically too difficult. There is another aspect of the art which the teacher must reveal to the pupil—the æsthetical. And, perhaps, no other aspect stands so much in need of revelation. However, the æsthetical—the beauty of line and form—too, is a manifestation of the soul.

In conclusion, I venture to remind my fellow-teachers of two proverbs, and to ask them to remember these wise saws in the pursuit of their profession. The first comes to us from the Romans: *Festina lente*. The second comes to us from the Italians: *Chi va piano va sano*.

SOME KINDS OF MUSIC.

II.—DEAD MUSIC.

I have before me the musical library of a Young Person of Quality who flourished some sixty years ago. It is contained in half-a-dozen solid volumes, bound in a style calculated to defy the attacks of centuries. Gorgeous mummies are these books, their glossy leather and untarnished gilding betraying no trace of the poor withered remains which they cover. Let us take down one at random and glance over its contents, in order to compare them with those of the well-known dropsical portfolio of our present-day young ladies. Here is a volume emblazoned "Vocal Music: Miss W——, 1831." Now, let us see. Ah! this was a young person of neat and methodical habits: I wish I had a pupil like her! She has positively paged the volume right through, and indexed the contents alphabetically on the title page. How quite *too* charming! Well, what have we got? Miss, or her teacher, must have been a person of fairly eclectic taste, for there is a refreshing amount of variety to be seen here. The first composition is, as I find on ending my examination, by far the worst in the book. It is one of those gruesome amateur efforts we all know so well (the talented lady, "who never had a lesson in her life," don't you know), entitled "The Treasures of the Deep; a Ballad, by Mrs. Hemans. The Music by Her Sister." Well, reverence for the name of the poetess shall stay our strictures; we will merely remark that this composition starts off and makes a close regularly every four bars in the key of E flat from beginning to end, and it is to be hoped that the publisher is not expiating his crimes too terribly in the next world. After this come a fair number of songs by Handel, some of which are now almost forgotten, being beyond the range of ordinary amateurs. Then we have a few trios or glees, such as "Oh stay, sweet Fair!" by Dr. Stevenson; "O happy Fair," by Shield; and "Lady as the lily fair," by M. P. King. The latter is a deliciously *naïve* composition, words and music being well matched—

(a 3.) Lady as the lily fair,
Ah, whither dost thou stray;
O'er the mountains bleak and bare,
A wild and dreary way?

(Bass solo.) See, see the clouds the storm foretell
A lonely man am I.
Lady, shelter in this cell
Until the tempest fly.

(Treble solo.) Hermit, spare thy friendly care;
O let me wander on;
Mountains' bleak and stormy air
I never more will shun.

(2nd Treble solo.) Alas, my bosom knows no rest,
And faded is my form,
For Henry thou thy Emma's breast
Hast steeled against the storm.

(a 3.) Weeping wand'rer, dost thou then
Bewail thy HENRY'S flight?
Dost thou seek him once again?
Would he glad thy sight?

(Bass solo.) He thought thee faithless: these sad tears
Prove he wronged thy heart.
Beneath this cowl thy love appears!
We never more will part.

This dramatic *denouement* being too sudden for the composer he has repeated the first two verses to finish, modifying the second and seventh lines to "Ah, now no longer stray!" and "And never, never fly," which makes all right. Weep, my friends—weep for the ancient school of librettists! Composers do not get such opportunities now-a-days.

Yet really now, jesting apart, have we improved at all in these matters? Which is preferable—the cut-and-dried conventionality of those times or the affected sentimentality of to-day? Take an average specimen by a nobody of just a century ago—

The day that saw thy beauty rise
Shall sacred be for ever blest!
The world in awe of Delia's eyes
Shall grow as gentle as her breast

By all our vows and hid desires
O may our loves be still the same
I glory in the pleasing fires
If Delia share a mutual flame!

Despite its bombast this has a certain air of culture and refinement, compared with which the following specimen, by a really distinguished librettist of the present day, seems intolerable in its hysterical vulgarity—

O Love, my life's fulfilment, O Love, my life's one dream!
O Love, my life's one centre, the ocean to the stream!
O like a weary pilgrim that nears the holy shrine
I close my eyes, you are too dear, the angels call you mine!
You are too dear, 'tis all a dream, a dream I've dreamed of yore,
I love yon heartful soul full with eternity before.

Help!—quick! . . . Hope you'll be better soon. Meanwhile let us return to our volume where we next find some *scenas* by Dr. Boyce and Dr. Callcott, with accompaniments written in a kind of compressed orchestral score, the unhappy accompanist being left to arrange it as best he can. These are but a string of stock passages whether for voice or instruments, and it is hard to think that any human being can ever have really enjoyed them. But turn for a moment from one of these and think what Haydn and Mozart did with precisely the same means and materials. *Then* you may realise what genius is. At the best the *scena*, from the stubborn rigidity of its form, was an inartistic affair, condemning every expression of the emotions to wear the same shape; but only in the hands of second-rate musicians is its full absurdity apparent.

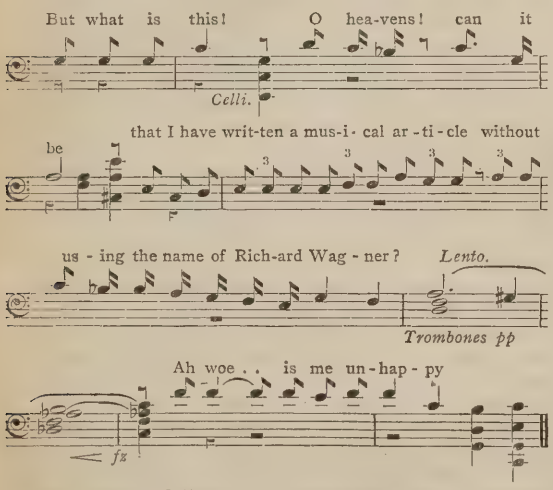
Next comes a humorous trio entitled "Juvenile Amusement," which from the paper and printing (it has no title-page or composer's name) I take to date from about 1790. The words run thus:—

"Old women, old women, will ye go a shearing?"
"Speak a little louder, sir, we're very hard of hearing."
"Old women, old women, shall I come and kiss ye?"
"Yes, yes, if you please, and may good fortune bless ye!"

This appears to have been much sung, judging by the thumbed state of the copy. Then we have some genuine English ballads, one or two of great beauty, such as "Just like love," by John Davy; "Poor little Bess," by James Hook; "The Tear," by J. Ambrose; besides a few of later date by Moore, Carnaby, &c. I need hardly say that a large part of this collection must have come down to Miss from her mother, many canzonets and ballads being engraved in a style which denies them a later date than 1780. Two really beautiful sets of canzonets for two voices (voice parts and figured bass only), by Jackson, of Exeter, are here, and curiously enough some duets for male voices, both bacchanalian and anacreontic—"From night till morn I take my glass," "Could a man be secure," "Come, my bonny love!" a pretty little duet by "Mr. Biggs" (whoever he may be), and "'The Butterfly,' a much admired Duett, as sung by Mr. Nield and Mr. Sale, Jun., at Dr. Smith's Concert at Richmond, Surrey . . . by J. B. Sale," the composer's name being poked away in a corner to make room for a mass of information concerning his patrons. We have also some dead and gone sacred music in the shape of several hymns and anthems by one John Watlen, who describes himself on his pieces as "formerly of the Royal Navy." This gentleman advertises "'The Glorious Battle of Trafalgar,' 'The Surrender of Toulon,' 'My Mother,' and all his other Compositions," adding beneath (evidently a pushing fellow) "N.B.—Mr. Watlen teaches Singing in the fashionable stile. The Piano Forte and Violin in his new method." Turning the page we find from a long advertisement that he was a pianoforte maker, "Patentee (is this true?) of the Oblique Piano Forte so much admired for its elegance and convenience, for its full and melodious Tone, and for its remaining long in tune." His "Plain Piano Forte with additional keys, double action, inside desk, Pillar Legs, Pedal, &c," costs thirty guineas, "Piano Forte with three Drawers, thirty-six guineas." This was probably one of those little "squares" such as Amelia Sedley played upon. The sight of one in a lodging house parlour, where alone they may yet be encountered, calls up instantly the memory of Miss Schwartz and her two pieces, and three songs, "Floory du Taggy," "Blue-eyed Mary," and "That little thing from the 'Cabinet.'" Dust and ashes, dust and ashes!

Through what a musty graveyard are we wandering! Composers, players, instruments, and music are alike dead and unmourned for. There is to me something very melancholy in such a promenade through a musical cemetery. One cannot help an uneasy feeling that fate has not been altogether just in her dealings—that the Darwinian theory does not altogether hold in the survival of art-works. Of course no one disputes the right of the musical giants to life beyond the grave; but when we see societies formed for the purpose of embalming—not reviving—every trifling scrap that helped boil the pot of a Handel or Bach, one can but heave a sigh for the second and third-rate composers who have produced one or two small gems amongst their tons of rubbish, and who are doomed to utter oblivion. How would it do to start a society—it might be called the Musical Resurrection Society—to print a collection of music consisting of the best works, and only the best, of every composer who has ever written—not less than one composition, and not more than nine, by every man who has ever put pen to paper (I fix the maximum at nine in order to include all the Symphonies of Beethoven)? Really there is something in the idea. I think I shall publish a set of Preludes and Fugues—something really popular—and apply the profits to founding this scheme. But no; it is of no use. Music once consigned to the tomb is never to be resuscitated, even in the case of the greatest names. If any one discovered to-morrow the score of Beethoven's contemplated tenth Symphony, or Schubert's phantom Gastein Symphony, do you believe that either of these would take a permanent place in the *répertoire* of the concert-room? I very much doubt it. A hermetically sealed jar of wine was once dug up in Pompeii, and enthusiastic

antiquaries quaffed it with rapture. It *was* wine and it *had* kept, but no one could say more for it than that. Even pastrycook's sherry would have been fresher. And the moral I would draw from Miss W——'s cherished library is this: Even the collection we have so superficially glanced at shows how great is the difference in the degree of vitality possessed by music. There were songs by Handel which, after more than a century of continuous popularity, have only now faded away, others which are still as fresh as ever. There are simple ballads which we would fain believe immortal, and others, but little different, which died stillborn. Must we reluctantly conclude that all music is mortal, and that it is only a question of time how long our fairest landmarks shall resist the waves of time? Alas, yes! But as in physical life death is only change of elements to another form, so in music the material which we have buried with Palestrina will again return to us—with whom?



(Here should follow an orchestral *Tutti* of great length and weird beauty, but my heartless editor denies me the necessary space.)

Since I have so shockingly violated the rules of my art let me conclude by offering in compensation a slight tribute to the fashion of the day in the form of a

BALLADE OF DEAD MUSIC.

The burden of old volumes, bound in calf,
Gilt extra, indexed, owner's name prefaced.
How o'er their motley contents now we laugh,
Scorning the previous generation's taste
That on such rubbish love and care could waste!
Will our descendants like contempt display
Towards collections we deemed sweet and chaste
Shall even Beethoven endure for aye?

The burden of sheet-music, dropped in half
With age and thrown away, as not worth paste.
Out on the show-piece with its lithograph,
Through which, with energy and zeal misplaced,
The fingers of John Field or Dreyschock raced!
Will Chopin's—Schumann's music, too, decay,
Which Bülow thumped, o'er which Pachmann grimaced?
Shall even Beethoven endure for aye?

The burden of composers, Hiller, Raff,
Dussek, Spohr, Hummel, Steibelt the straight-laced.
Of these and more we read the epitaph
By time already more than half effaced.
Yet turn not from them with too heedless haste;
Awhile, at least, oblivion's tide delay!
Respect their names, whom fame has once embraced!
Shall even Beethoven endure for aye?

Envoy.

Bach, often now by Offenbach thou'rt chased;
Without a Handel we the organ play;
Haydn is hidden from our eyes abased—
Shall even Beethoven endure for aye?

F. C.

Some time ago we commented upon the improvement which has gradually taken place in the quality of the works submitted to the public since the decline of the so-called "Benefit Concerts," when showy pianoforte pieces and vocal scraps culled from the popular operas of the day filled a programme of such length as to weary all save those whose sole object was to hear a choice specimen of the powers of as many artists as could be gathered together in one morning. For residents in the country, whose stay in the metropolis during the season was of course limited, such an entertainment was an inestimable boon; but as the taste advanced music of a higher class became necessary to attract cultivated audiences, and upon the ruins of these "monster" performances arose what are termed "Recitals," both vocal and instrumental, where chiefly classical compositions are presented. A new danger, however, now became imminent, for instead of listening to a number of eminent performers, we are called upon to listen only to one; and considering that, very recently, a great pianist has given us six of Beethoven's Sonatas at one sitting, and a great violinist has played both Mendelssohn's and Beethoven's Concertos at the same concert, there can be little doubt that the programmes have not been drawn up with the view of providing a selection for an artistic audience, but as a display of the exceptional gifts of a single artist. We are by no means likely to have four of Beethoven's Symphonies performed at one concert, or Bach's Mass in B minor followed by Beethoven's Mass in D; but at the "Recitals" (which are so rapidly growing in public favour) the worship of the artist, and not the art, so narrows the critical faculty to a mere examination of the merits or demerits of the "Reciter" that the selection of the works to be played is quite a secondary consideration.

Even in these days of musical education considerable uncertainty seems to exist in the minds of certain good people who are officially connected with various philanthropic societies as to what a "Symphony" may be; and when this puzzling word is associated with the not altogether phonetically-spelt name "Haydn," a delightfully tantalizing enigma is produced, the solution of which is by no means aided by the introduction of the complicating word "Toy." A band of children had carefully got up Haydn's "Toy Symphony," and the announcements of their performances of this work, which have been issued by the secretaries of various societies they had consented to help, have been very amusing. We need not say that the positions of the "a" and the "y" in "Haydn" were very uncertain in the hands of local printers, and of course the musician was exchanged for the painter, and "o" or "e" introduced in his name. It is hoped, however, that the audiences brought together have not been greatly disappointed when it was promised that "Hadyn's Toy Symphony *would sing*" on a certain date; or when some marvellous instrument was suggested by the notice that "a band of children" would "perform *on* Hadyn's Toy Symphony." When it was printed "Hadyn's Toy Symphony has kindly consented to perform at the conclusion of the entertainment," surely an acrobatic display was expected. But who can tell what mysteries were anticipated by those who gathered on a certain evening to see "Hadyn's *Oy* Symphony *executed*"?

Mr. Edward Lloyd made a great hit by his singing at the May Festival at Cincinnati. The papers speak of him in the highest terms, and express

hopes that he may pay another visit to America at no distant date. It is impossible to quote all that was said in praise of his singing, but a few words from the several journals will suffice to indicate his success with our American cousins. Concerning the "Stabat Mater" of Dvorák, the *Cincinnati Gazette* says: "Mr. Edward Lloyd had the lion's share in the solos, almost all of which were recitatives, but these were sung in the most artistic and natural manner. It is seldom a recitative is applauded, yet this was the case with the very first one, 'Ye have assembled here to serve me.' Its fine delivery, musical emphasis, and distinct enunciation roused the audience to an unusual pitch of enthusiasm." Again—"Mr. Lloyd's singing of 'Be thou faithful,' in Mendelssohn's 'St. Paul,' and the curse of the Almighty in the third part of Rubinstein's 'Paradise Lost,' were two of the most perfect and uplifting pieces of vocal art that any one will ever hear in this generation." These and many other notes and notices show that our great English tenor was duly appreciated in Cincinnati, and all hope that he may be induced to repeat his visit to America, and to give other towns the opportunity of hearing one whom certain of the newspaper writers called "the English Nightingale."

It would be absurd to expect absolute accuracy in anybody's record of musical doings. The old saw *Humanum errare est* applies to musical critics, reporters, and printers as much as to other people, and they may claim a certain amount of indulgence. But a line must be drawn somewhere inside of the blunders perpetrated by the writer or printer of a notice of the Handel Festival rehearsal which appeared in the *Pall Mall Gazette* of the 23rd ult. Although the article was short, it contained a number of glaring mistakes in matters of fact. Our contemporary first of all spoke about the Mr. Sims Reeves's fast singing, once upon a time, in "The enemy said" and "I will pursue"; that, however, might be an error of the press, but no compositor or "reader" would be likely to make the contributor say that Mr. Bridson took part in the trio of "See the conquering hero," or describe a song as a duet, and so on. Really the *Pall Mall* critic has done his brethren a very bad turn. So long as the mistakes made are not of an outrageous character, a gentle-hearted public will be reasonable, but such as those we have printed are apt to engender a suspicion of gross carelessness or worse, and then an irritated public is apt to tar all critics and reporters with the same brush. It is to be hoped that the contributor to the *P. M. G.*, having done enough for distinction, will now hold his hand awhile.

Much good ink has been shed, paper spoiled, and tempers ruffled *àpropos* of the possibility of an organised invasion of England. There are many who, like the famous Volunteer Captain, would be proud to leave the country in case of an invasion, and there are many who would defend their hearthstones to the utmost in such an event. There is need for the exercise of defensive powers now, in consequence of the recent measures taken by the police in Paris against organ-grinders. The majority of those who now make both night and day hideous will be taken to the police cell, and their instruments confiscated. A few only will be allowed to play in courts, side streets, and blind alleys. They will be licensed, and known by an official badge made of copper, engraved with a lyre and the name of the *padrone*. The rest having nowhere else to exercise their craft will, of course, turn their eyes and their steps towards England, where legislation is of the amiable and conciliatory type, and where the chief occupation of the police is to wear a uniform and draw their wages. The peace-loving citizen of our nativeland will be at the mercy of these musical guerillas and gorillas, and the law showing him little or no protection, he will have entirely to submit to this organised invasion.

There are curiosities of advertisement as well as of criticism relative to musical matters. A prominent place of entertainment in London in advertising extra attractions for "Handel week," as it called the week of the Handel Festival, announced special performances on the Grand Organ, with selections from "The Messiah," "Judas Maccabæus," &c.; and further states that the new tenor will sing "Comfort ye" and "And every valley" ("Messiah") at 4 o'clock; and "Sound an alarm" ("Judas Maccabæus") at 9.45, with grand organ accompaniment; followed by the name of a comic singer with his new songs, "In a very different place" and "As of old"; the Two Macs, the Pylades, Ida Heath, Lauck and Hurley, Sam Redfern, the Black Philosopher; the Flying Sisters Ongar, from the Folies Bergères, Paris, the greatest lady gymnasts on the flying trapeze ever seen in this country; Miss Lillie Western, the Olympian Quintet, Mdlle. Dallo, Prof. Cross (Phrenologist), &c.; with swimming performances, with the charming troupe of pretty young lady swimmers. The comprehensive character of such an entertainment none will question. Its miscellaneous incongruity may be taken as typical of the variety considered necessary to produce a corresponding charm among a certain class.

The readiness with which people find a name for an appliance of whose proper name they are ignorant is shown by the following anecdote:—A violinist at an evening concert in a pit village in the North of England gave as one of his solos an imitation of the bagpipes *con sordino*. The solo in question created a *furore* amongst the delighted Geordies, and there was much difficulty in getting them to suppress their enthusiasm. When, however, silence was restored, one voice was heard to exclaim, "Eh, man! gi' us t' pëace agen wi' t' coomb on."

THE HANDEL FESTIVAL.

Time, in its swift and, as appears to some of us, ever swifter course brought round, last month, the appointed days for another triennial Festival in commemoration of Handel, which accordingly took place on the 25th, 27th, and 29th ult., preceded by a public rehearsal on the 22nd ult. Our readers know that these mighty musical celebrations are now under the sole management of the Crystal Palace Company (at one time power and profit were shared by the old Sacred Harmonic Society), the directors of which, no doubt, find the enterprise amply remunerative. There was assuredly no sign of commercial lassitude and indifference in the manner of preparing for the solemnity just concluded. Rather did the directors and officials enter upon their work with zest and carry it through in the spirit of men who are satisfied with what they are about. This was especially the case as regards the composition of the orchestra and chorus, with which, especially in the case of the chorus, the utmost care was taken. We note these facts for more than their own sake—that is to say, for the evidence they give of confidence, in the most sensitive quarter, as to the stability of the Handel Festival. There is no doubt anywhere that the enterprise set on foot thirty years ago will continue, and go on increasing in popularity. It was thought by "croakers" in the early days that when once the novelty of an army of performers had passed away, the

performances themselves would follow. But these mistaken prophets reckoned without the permanent devotion of the English public to Handel's music. There we have the mainstay of the whole concern, and while it holds good, the Crystal Palace directors can, as business men, welcome the recurring Festivals, invest time, trouble, and money in them, and await with confidence a profitable return.

Apart from the special measures referred to above, the refurbished machinery of previous Festivals served for the preliminary steps, and produced the old results. It is, however, credited with having brought together at the appointed time a larger multitude of executants than ever. But this is immaterial. Enough that, when Mr. Manns, on the rehearsal day, ascended the platform, and looked for his skilled and obedient thousands, there they were, their serried ranks filling the orchestra from top to bottom and from side to side. We cannot pretend to estimate the expenditure of varied effort which produced that consummation of measures preparatory. All we know is that it must have been enormous, even if ample allowance be made for operations made almost automatic by long experience. The executive force brought together on the 22nd numbered a little over 3,500, of whom 500 were instrumental performers, the remainder—3,016, to be precise—being divisible into 782 sopranos, 779 altos, 677 tenors, and 778 basses. Of these a large majority consisted of London amateurs; but the whole United Kingdom had representatives present, and the national character of the Festival could still be pointed out as a feature of special value and importance. Our opinion with regard to the quality of the band and chorus thus brought together will amply appear in the course of these remarks.

The number of persons who entered the Crystal Palace on the day of public rehearsal was 18,844—an increase of 1,056 upon the number of admissions on the corresponding day three years ago. This was of good augury for the success of the entire Festival. Like an initial victory in war, it put heart into everybody concerned, because it proclaimed the sympathy of the public, which, in all such matters, is the breath of life. The main question of the hour was not, however, one of more or less patronage, but whether the executants would show themselves up to the high standard by which the public had been taught to judge them. When suggesting an answer, we mean to avoid, as far as possible, the criticism which, in connection with a rehearsal, would be out of place. Some may urge that the doings on the first Friday are a rehearsal only in name. Mr. Manns would probably express a different opinion. He did not hesitate to do genuine preparatory work, unappalled by the multitude behind him, and we are not going to see the occasion in a different light. On the other hand, it is legitimate enough to indicate how far hopes were encouraged of a musical success to come. The chorus was most satisfactory, both in quality and volume of tone, and in executive proficiency. Speaking comparatively of its four sections, we may say without fear of contradiction that the basses carried off the palm. Their *ensemble* was simply majestic in its solidity, and no less in its assured and stately march. The tenors, if less sonorous, were equally pure in quality; while the contraltos, usually the weakest, showed ample power and a most effective *timbre*—sweet and even touching. On their part, the sopranos gave less satisfaction, so that one wished for a stronger infusion of the big and brilliant northern voices. But the falling off in this section was only made specially noticeable by the uncommon excellence displayed elsewhere. Moreover—as will appear in due course—it subsequently became much less apparent. The orchestra rose easily to the height of excellence everyone expected it would attain. This was specially shown in the "Dead March," the accompaniment to the Organ Concerto in B flat (solo by Mr. Best), the "Occasional" Overture, and the Violin Sonata in A major, the solo in the work last-named being taken, as on a previous occasion, by all the violins. No better proof of efficiency could be desired than was given. The works rehearsed during the course of a long sitting, in addition to those already named, included the "Hallelujah" and "Amen" choruses from "The Messiah," a large part of the programme to be performed on the selection day, and ten choruses from "Israel." Besides these several solos were introduced, not so much, we assume, for the sake of a trial as in order to give the audience some variety and the choralists a rest. Madame Nordica sang "So let the lute and harp awake"; Madame Valleria gave a very beautiful rendering of "Angels ever bright and fair," which, by the way, was not in the day's programme; Mr. Barton McGuckin essayed a formidable task in "Total eclipse" and "Deeper and deeper still," with its customary pendant, "Waft her, angels"; Mr. Bridson and Mr. Brereton were heard to much advantage in "The Lord is a man of war," and Madame Trebelli also appeared. Mr. Manns conducted the rehearsal with great skill and determination. There were moments when impulse seemed to carry him into quicker *tempo* than desirable, and once the Conductor checked himself in a very marked manner, but too much cannot be said for the admirable way in which he steered his great host through the shoals and dangerous places of the selected music.

The first day of the Festival proper was a great success. Splendid weather favoured it, and the turnstiles of the Crystal Palace registered 22,522 admissions—a figure with which the best friends of the enterprise had reason to be content. We do not, on these occasions, take much note of "distinguished" visitors; but the audience included many well-known persons, and not a few representatives of music in America and on the Continent. These we are always glad to welcome. Their experience on Sydenham Hill enlightens them by removing false impressions, and gratifies a natural sense of pride in ourselves, since the musical display is unique and, we firmly believe, not to be rivalled in any country of the world. Moreover, our visitors on such occasions have an opportunity of estimating the strength and vitality of Handel's music, and the reasons why certain of the great master's works are held in such esteem by the English, for whom he composed them. Generally speaking, the Handel *cult* in this country is incomprehensible to foreigners, but not, we shrewdly surmise, to those who have attended the Festivals. They have a glimmering, at least, of the reason for it. It cannot be necessary here to descant upon "The Messiah," which is no sealed book to the readers of our journal. Let it be said, however, that each performance under the conditions of a Handel Festival amply warrants the distinction which the work enjoys in the triennial scheme. Even if the managers could discover a sister oratorio more popular they would be unable to find one more worthy. Against the destructive influences of lapsing time, and in spite of all rivalry, "The Messiah" holds its ground, and will, we believe, continue to defy opposition. There are special reasons for this not positively musical in their nature, but the main cause lies in the expressive power, pathos, and grandeur of the music. The performance given under Mr. Manns's direction was one of the finest, if not absolutely the best, ever heard in the Crystal Palace. Superb as were the choruses, with hardly an exception (if there was an exception "Let all the angels of God" may be named in connection with it), the solos, entrusted to Madame Albani, Madame Patey, Mr. Lloyd, and Mr. Santley, were in their way equally fine. It would be superfluous to go into details on such a familiar theme and with regard to effects which every reader can imagine for himself. Enough that the greater choral numbers were again given with astonishing force and impressiveness, "For unto us" and the "Hallelujah" above all. The execution of these two was the crowning achievement of the day, and made a deep impression. As for the four soloists, they were in their right places as representative of the best talent which has devoted itself to Handel's music. Madame Albani in "Come unto Him" and "I know that my Redeemer liveth," Madame Patey in "He shall feed His flock" and "He was despised," Mr. Lloyd in "Thou shalt break them," and Mr. Santley in "Why do the nations" rose to the height of a great occasion, and made the best airs nearly equal in effect to the grandest choruses. On all hands the general success of the performance was admitted, along with the fact that the Handel Festival had added another feather to its many-plumed cap. The "Dead March" in "Saul" was played before the Oratorio as a tribute to the memory of the late German Emperor.

The Selection Day was not greatly favoured by the weather, which had been so propitious to "The Messiah" gathering. But the interest of its programme may be

reckoned as a formidable element on the other side, and, in the result, the attendance was very little, if at all, short of that which made the corresponding occasion in 1885 a popular success. Great praise is due to Mr. Manns for the pains he took in searching out good things from the mass of Handel's unfamiliar works. In common with all intelligent admirers of the master, he must have felt that the second day of the Festival, on which alone is it possible to produce novelty, should be utilised to the utmost—even at the risk of offending those who prefer to hear, over and over again, a few choice pieces. It is not as though the whole gospel of Handel were familiar to the public, who, as a matter of fact, know but a small number of his productions. This limit should be extended, and the Handel Festival always presents a supreme opportunity—a fact which Mr. Manns not only recognised (he was bound to do that), but acted upon, at the cost of much labour and no little responsibility. Doing so, the talented Conductor did not stop short at half measures. Out of twenty-eight pieces in the programme, fifteen were new to this occasion—a proportion which, possibly, the late Sir Michael Costa would have regarded with the utmost doubt, not to say alarm. Moreover, the number of choruses was only ten, the object, apparently, being less to make a sensation with the exceptional means at command than to show Handel in his various aspects. Here we discern a really artistic purpose, worthy of the highest commendation; although it cannot be denied that the central transept is hardly the best conceivable place for music which depends in any measure upon delicacy of expression and effect.

We shall best discharge our task with reference to the selection by taking the pieces in the order of their occurrence. First came a tardy, and not, perhaps, quite obligatory recognition of the Queen's Jubilee, through the performance of the National Anthem and the Coronation Anthem, "Zadok the Priest"—a work less familiar now than when it was a yearly feature of the Charity Children's Festival at St. Paul's. Both were given with imposing effect, the second more especially, as being one of the finest examples of the composer when, so to speak, in his most regal mood. We know no work of the kind more truly jubilant, or more adequate to the expression of a universal feeling than "Zadok, the Priest." Its music, as given at the Crystal Palace, sounds like the voice of a nation at a moment of highest enthusiasm. The performance was superb in the steadiness of its march and the fulness of its *ensemble*. Following the loyal pieces came the Seventh Organ Concerto in B flat, one of a set of six published almost immediately after the composer's death, and remarkable as having a separate part for the pedals. The work is in three movements, of which the second, a *Largo*, and third, a *Bourrée*, are more remarkable than the opening *Allegro*, which is decidedly intended for mere executive display. The *Largo* has claims to rank among Handel's inspirations, while the tuneful and vigorous character of the *Bourrée* commends it at once to acceptance. Mr. Best presided, as usual, at the solo instrument, and played with his never-failing ability. As usual, also, his *Cadenza* in the first movement was not wholly in the spirit and manner of Handel. With much of it no fault could be found on this head, but at times the executant permitted himself to slip "down the ringing grooves of time" from Handel's day to our own, with an effect somewhat incongruous of character. Mr. Best, nevertheless, was loudly applauded—as, indeed, he deserved to be. A selection from "Jephtha" followed the Concerto, but it was a short one, consisting only of "Deeper and deeper still" and "Waft her, angels"; those favourite numbers being entrusted to Mr. Barton McGuckin. The Irish tenor did himself justice, and was not wholly unsuccessful in making head against formidable comparisons. His expression often satisfied critical hearers; there was, however, rather a lack of finish, and once, for a musical effect, Mr. McGuckin phrased thus, "Waft—her angels," which, of course, he knows to be wrong. A selection from "Esther" presented two numbers—the contralto air (or *Arietta*) "Jehovah, crowned with glory bright," and chorus "He comes." These had not previously been heard at a Handel Festival, nor had any excerpt from the master's first English oratorio found a place at the Crystal Palace, although, as the programme-book pointed out, the pieces just named were performed at the Commemoration (1784) in Westminster Abbey. Mr. Manns's choice of them must be commended. The solo, though short, is broadly conceived, and expressed with true Handelian grandeur; as, to a much greater extent, is the chorus; a relative minor episode, on the words "Earth trembles," being entitled to rank among the master's thunderbolts. Madame Trebelli did her best with the air, while the performance of the chorus was one of the finest efforts of the day. "Samson" contributed the next group of pieces; the Overture, "Total eclipse," "O first created beam," "Honour and arms," and "Let the bright Seraphim." Every one of these belongs to the familiar things of oratorio, and we are now concerned simply with their performance. The execution of the Overture left little or nothing to desire, each of the three movements being given with equal spirit and precision. The fugue was, of course, the most imposing, as became a piece in which science and martial feeling curiously and effectively blend.

But it was the Minuet, most tuneful and graceful of its kind, that went to the hearts of the audience and called out all their applause. Any other result would have been odd indeed. Father Haydn himself never wrote a Minuet more truly beautiful. Mr. McGuckin made no effect with "Total eclipse," which seemed to be beyond his dramatic capacity; but Mr. Santley in "Honour and arms," and Madame Albani in "Let the bright Seraphim" carried the audience with them. It may be that the popular baritone never gave greater effect to the song of the Philistine champion, but we have heard "Let the bright Seraphim" performed to better purpose, both by the vocalist and the solo trumpet. "O first created beam," and "Ye tutelar gods" ("Belshazzar") were choral triumphs, equal, in their way, to those of Mr. Lloyd in "Call forth thy powers" ("Judas") and Madame Nordica in "So shall the lute." The first part closed grandly with "See the conquering hero," the trio being sung by Mesdames Nordica, Emily Squire, and Trebelli.

The second part opened with the Overture to the "Occasional Oratorio." This Overture is too well known for description, and has rarely been omitted from the Handel Festival programme, thanks to its completely popular nature. In its performance the orchestra was not altogether of one mind; but the final March went splendidly, so delighting the audience that an encore was insisted on and granted. Another success attended Madame Albani's delivery of "Ombra mai fu" ("Serse"), best known now as a *Largo* by Handel, arranged for instruments by Helmesberger, of Vienna. In this form the piece is generally esteemed and Madame Albani had an easy task in winning for the original version abundant favour. The Saraband from "Almira" was followed by its derivative "Lascia, ch'io pianga," capitally sung by Madame Trebelli; after it coming the "Calumny" chorus from "Alexander Balus," with a magnificent and truly Handelian *Coda*. Now was the turn of a selection from "Acis and Galatea," "Hush, ye pretty warbling choir," charmingly given by Madame Nordica, "Love in her eyes," which Mr. Lloyd long since made his own; and the ever-welcome "Wretched lovers," rendered in the old, solid, stupendous style. Mr. Santley next repeated one of his stock pieces—"Del minacciar del vento," ("Ottone") with customary success; the remainder of the Concert being made up as follows:—Sonata in A for violin and orchestra, given as on the last occasion; the air "When two fond hearts" ("Deidamia"), sung by Mr. McGuckin; the "Nightingale" chorus, always expected on these occasions, and always successful, and a selection from "The Triumph of Time and Truth," consisting of the chorus "Ere to Dust," the air "Guardian Angels" (Madame Albani), and the chorus "Hallelujah." With this ended a very interesting and instructive selection.

"Israel" was performed on the 29th ult., too late for notice in our present issue; but even now the general success of the Ninth Handel Festival may confidently be asserted. It is a credit to everybody concerned, and an event of which the whole nation should be proud.

PHILHARMONIC SOCIETY.

The last two Concerts of the Philharmonic season now come under review—the sixth, given on May 31; the seventh, which took place on the 16th ult. Both were under the direction of Mr. Johann Svendsen, Conductor of the Copenhagen Opera House, &c., who had been engaged to fill the place of Mr. F. H. Cowen during his absence from England. The Swedish musician justified the choice of the directors. He is not a "brilliant" Conductor in the sense of being sensational, otherwise he would hardly have suited our Philharmonic Society. But he knows his work, does it efficiently, and is in the completest sense a safe man for his post. The Concerts, therefore, did not suffer by his direction; the season, on the contrary, ending with distinction. Mr. Svendsen's powers as a composer were shown at the first of the two Concerts by his Symphony in D, a work written while he was yet a student, and the first of its kind from his pen. We need not speak of the Symphony as though it were unknown in this country. It has several times been publicly performed and discussed; amateurs, therefore, were not unprepared for its manifest ability and interest, also for the fact that, though the work of a Scandinavian, there is about it little of national character or colouring. Composed at Leipzig, it reflects the classic influence of its birthplace, and derives no aid from the "dark and true and tender" North. Those of our readers who know the work will agree with us as to its concise and disciplined expression of vigorous and even exuberant ideas, as to the beauty of its orchestration, and, especially, as to the great charm of the *Scherzo*—a movement not easily dismissed from mind when once heard. The *Scherzo* was encored with enthusiasm, and certainly if ever there was adequate provocation to such a result it occurred on the occasion under notice. At the same Concert Mr. J. F. Barnett produced a revised and enlarged version of an orchestral work composed by him for the Norwich Festival of 1881, and then called "Harvest Festival." In its new form it is known as a "Pastoral Suite," and consists of five movements, descriptive of scenes and incidents connected with an ideal "harvest home." One of the movements, dealing with the quarrel and reconciliation of two lovers, is an addition to the old work, every part of which has had a thorough overhauling with a view to increased strength and importance. As it stands, the "Pastoral Suite" is a very agreeable thing, full of pleasant tune, marked by perfect clearness of treatment, and both picturesque and suggestive of the programme it illustrates. This might have been expected from Mr. Barnett's known qualifications for such a result—qualifications which, however, have rarely received such a complete exemplification as in the present case. The Suite was heard with attention and, at its close, the composer, who directed its performance, received ample assurance that his labours of revision and emendation had not been in vain. We have further to note that Mr. Alfred Hollins, the blind pianist, gave a really remarkable performance of Beethoven's Fifth Concerto. Having regard to the physical disadvantage under which he labours, Mr. Hollins played with astonishing correctness and freedom. It was clear, moreover, that he is an artist having qualities higher than mechanical skill. He read the music with intelligence and feeling. The "William Tell" Overture ended the Concert, in the course of which Mrs. Hutchinson sang some vocal music.

The final programme of the season contained nothing which had a claim to novelty. But it was full of excellence, and a crowded room testified ample approval of the directors' choice. Mr. Svendsen conducted a capital performance of Beethoven's "Pastoral" Symphony; Miss Soldat played Brahms's Violin Concerto in a manner which would have rejoiced the heart of her master, Joachim; Madame Menter, though suffering much from indisposition, gave a fine and characteristic rendering of Rubinstein's Pianoforte Concerto in G; Dr. Mackenzie conducted his excellent Scottish Rhapsody, No. 1; and that admirable artist, Mr. Carl Mayer (from Cologne), sang in his best manner an air from "Jessonda" as well as songs by Schubert and Schumann. Here was truly a "feast of fat things" with which the most exigent should have been satisfied. We rejoice to add that, at the annual dinner of members and associates, the chairman, Mr. Cummings, announced a state of affairs very satisfactory to the guarantors, who will not be called upon to make good a deficiency of cash for the reason that none exists.

RICHTER CONCERTS.

Since the date of our last notice, which dealt with the second performance of the series, five of these Concerts have been given, and only two remain. For the most part, Mr. Richter has pursued the even and customary tenor of his way, giving on each occasion works by Liszt and (principally) Wagner, which the patrons of the enterprise must know by heart. We are not so foolish as, on this account, to blame the Conductor, or the public whose preferences he consults. They have a right to do as they please, and we also have a right—to wonder that they can go on, year after year, forming the staple of their Concerts out of such limited and peculiar material.

The programme of May 28 contained Liszt's "Todtentanz," for pianoforte and orchestra. This was an addition to the repertory, made, it may be assumed, on account of a certain success achieved by the work when played earlier in the year at the London Symphony Concerts. The pianist under Henschel was also the pianist under Richter, Mr. Fritz Hartvigson achieving as great an executive triumph in the one case as in the other. Many amateurs, no doubt, find it hard to understand why an artist should devote much time and immense labour to the mastery of a composition like the "Todtentanz," but they can, on the other hand, admire the industry and skill which made possible a rendering such as that given by Mr. Hartvigson. There is undoubtedly power in the work, and we can understand that the subject would appeal to a highly sensational and picturesque nature like that of Liszt. The Wagnerian selections at this Concert were from "Die Meistersinger" and "Tannhäuser," the vocalist being Mr. Henschel; while the concluding Symphony, politely bowed in from without the charmed circle where Wagner reigns supreme, was Brahms's No. 2. Of this a very fine performance was given; but, indeed, the whole Concert ranked as a brilliant executive success.

The fourth Concert (the 4th ult.) introduced a new violinist in the person of Mr. (or Master) Henri Marteau, a boy of fourteen, who comes, we believe, from Rheims, and has been a pupil of Léonard. The young gentleman, a bright and intelligent looking lad, took the solo in Max Bruch's well-known Concerto, and played to the marked satisfaction of his audience. His tone is small, but pure; his style illustrates the special and, as yet, unrivalled merits of the French school, and he supplements executive capacity with the grace and charm that come of a musical nature. Thus equipped, it was not wonderful to see him received promptly into the favour of the public. A Haydn Symphony (in C), Beethoven's (No. 4) in B flat, and an Orchestral Transcription, by Felix Mottl, of Liszt's pianoforte solo, "St. Francis preaching to the birds," were also in the programme, as was Dr. Mackenzie's new Overture "Twelfth Night," specially written and performed for the first time. In this interesting work the Scottish composer has made no attempt to produce a musical epitome of the play as a whole, limiting himself, rather, to a few incidents and characters, principally connected with Malvolio. Yet even thus he found great length necessary to an adequate exposition of his ideas, the result being that the Overture might stand for the first *Allegro* of a Symphony without violation of the proprieties. To such a use it may come at last, and form, perhaps, a "Twelfth Night" Symphony—a work which Dr. Mackenzie has now shown himself well qualified to produce. The Overture, as will be inferred from the remarks just made, is regular in form, but it also contains charming and appropriate melodic ideas, worked out with the skill of a practised hand. We, however, find the special and peculiar merit of the new piece in its quaint, old-fashioned humour, sentiment, and colour. It is sometimes said of Mendelssohn's incidental music to the dramas of Sophocles that though we do not know what Greek music was, and though we know it was not Mendelssohnian, yet the composer has satisfied those who demand that such illustrations

shall be true to the spirit of the thing illustrated. It is so in the case of Dr. Mackenzie's Overture. We recognise there the Shakespearian humour, and what we know must have been the feeling and expression of the sixteenth century; of which feeling and expression Shakespeare, though "not for an age but for all time," stands as the embodiment. To our mind this is the highest achievement at which the composer could have aimed, and short of which he would have missed a full success. It shows him to possess the receptivity and power of assimilation, as well as of expression, that, while not required in abstract music, are essential to the musician who would make his art an index to extraneous things. Undoubtedly the Overture needs hearing more than once by an average audience, for the very reason that it is so true to the subject. Undoubtedly, also, it will grow more into favour as its merits are increasingly perceived.

Master Marteau appeared again at the fifth Concert (the 11th ult.), and played very acceptably a Rondo capriccioso by Saint-Saëns. At the same time, Dr. Mackenzie's Overture was repeated, with the result of fuller appreciation than on the first occasion. Apart from the works just named, and the "Jupiter" Symphony, Wagner and Liszt ruled the roost, the first contributing the "Faust" Overture, the "Trauer" March, and the "Good Friday Music"; the second being represented by his first Hungarian Rhapsody. The performance, up to the high average of these Concerts, calls for no special remark.

The sixth Concert (the 18th ult.) was devoted entirely to Berlioz's "Faust," with Mrs. Mary Davies, Mr. Lloyd, Mr. Pierpoint, and Mr. Santley as soloists; the choral music being sung by the augmented and re-organised choir connected with the Richter enterprise. Evidently the public regarded this occasion as important, a crowded audience being present, but for our purpose it was not suggestive. Nothing remains to be said about the work, which, to use a forcible expression of Prince Bismarck, has been "bled as white as veal" by comment and criticism, while the soloists have long been associated with their respective characters, and nothing is better known by amateurs than the manner in which they sing the music. It remains, therefore, only to speak of the orchestral performance and that of the chorus. The first came quite up to the expected mark, and all the instrumental numbers were superbly played and violently applauded. The chorus was not quite satisfactory. It wants better voices and further training before it can be fit to associate with such an orchestra as that for which Mr. Richter answers. However, the general performance of "Faust" appeared to give much satisfaction to the crowded audience, whose applause was frequent and hearty. That Berlioz's work will be heard from time to time under the same auspices scarcely admits of a doubt.

In the programme of the seventh Concert (the 25th ult.) there was nothing but very familiar selections, which it will be sufficient to name—Beethoven's "Namensfeier" Overture, some excerpts from Wagner's "Meistersinger," the "Ring," and "Parsifal"; Saint-Saëns's "Rouet d'Omphale," and Schumann's Symphony in D minor.

ROYAL ITALIAN OPERA.

THE story of Covent Garden Theatre since our last notice need not be a long one, since no works have been performed save such as are among the most familiar on the Anglo-Italian stage: "Carmen," "Lucia," "Le Nozze di Figaro," "Il Trovatore," "L'Africaine," "La Traviata," "Faust," "Don Giovanni," "Les Huguenots," "Rigoletto," "Lohengrin," "Il Flauto Magico," &c. We are hardly called upon to be particular about a list made up of materials which, however excellent, are so common. But it is necessary to make note of certain features in their performance as directed chiefly by Mr. Mancinelli, in part by Mr. Randegger, to whom falls the more classical works, for the reason, perhaps, that with them Mr. Mancinelli is not much in sympathy. The orchestra has shown an improvement during the month, and is now, while far from perfect, a good deal in advance of its first form. This may be explained by continuous working together, and increased familiarity with the intentions and directions of the chiefs. From the opening of the season the chorus has been good, but on special occasions, in "Faust," "Lohengrin," &c., Mr. Harris has supplemented it with a body of English choralists, to the manifest advantage of the *ensemble*. The introduction of the extra chorus when large effects are desired must be pronounced a success, creditable to those who conceived the idea and worked it out. With regard to the *mise-en-scène*, readers are prepared to be told of its adequate efficiency and splendour. Mr. Harris has spared no cost or trouble in mounting the more elaborate operas. He failed, it is true, in "L'Africaine," which could not compare with the original setting of the same work twenty-five years ago; on the other hand, the presentation of "Lohengrin" and "Carmen," to mention no others, gave the utmost satisfaction.

Turning to the principal artists, it cannot be said that the manager has had good luck with his new ladies. Several, among them Miss Martini and Miss Columbia, having appeared once, and then being relegated to the obscurity from which they ought never to have emerged; and only Madame Melba, an Australian soprano, made an effect good enough to warrant her retention on the active list. Madame Melba is a fluent vocalist, and a quite respectable representative of light soprano parts; but she lacks the personal charm necessary to a great figure on the lyric stage. Meanwhile Miss McIntyre—in whom "society" was so much interested—cannot be said to have made progress. An apparently invincible—sometimes ludicrous—stage awkwardness is a very serious obstacle in her path. With no really valuable recruits, Mr. Harris has had to carry on the campaign with the "old guard," and these have done excellent service. Mesdames Albani, Fursch-Madi, Russell, Nordica, Hauk, Arnoldson, Scalchi, Trebelli; Messrs. Jean de Reszke, Ravelli, Edouard de Reszke, Lassalle, Del Puente, Navarrini, Cotogni, D'Andrade—these were to be depended on, and in some cases, notably those of the De Reszke's and Lassalle, have carried all before them. On the whole, the operatic season may be described as a brilliant one, so far. The average of effective representations is high, the company is strong, and the fashionable world appears to have returned in force to its once familiar haunt. For this Mr. Augustus Harris may take credit.

DR. HANS VON BÜLOW'S RECITALS.

SOME fifteen or sixteen years ago musical circles in London were startled out of their propriety by the apparition of a performer on the pianoforte who cast to the winds nearly all the notions then held in favour as canons of art, and gave readings of honoured classical works which the sober-minded critics of the time regarded as revolutionary and destructive. It may be said without irreverence of Hans von Bülow, that "the common people heard him gladly," while veteran musicians regarded him with suspicion and almost unqualified distrust. Much has happened since that time, and a more potent illustration of the fact that "the old order changeth" could not be desired than the difference in the attitude of musicians and the general public towards the great pianist during his recent visit. The latter did not find him sufficiently sensational to run after greedily, while the former knelt at his feet, metaphorically speaking, and listened to his exposition of Beethoven as that of one having authority. The explanation is, that within the last decade we have made acquaintance with a large number of gifted performers, and are now generally agreed that the works of the great masters admit of many varieties of interpretation, so long as their obvious intentions are not wilfully violated. Progress on these lines is safe, but it is as necessary as ever to be on guard lest some impostor should arise and, boasting himself to be somebody, lead away weak spirits into false artistic paths. Hans von Bülow cannot be so described, and it is not too much to say that those who have carefully followed him through his Beethoven Cyclus at St. James's Hall on the 4th, 12th, 19th, and 26th ult. received a lesson the value of which it is impossible to over estimate. The task he set himself was arduous alike to executant and listener. The scheme did not include the

whole of the sonatas of Beethoven; indeed, some favourite works were omitted which we would gladly have heard him play. But enough was done to justify us in describing each performance as a herculean feat. Thus on the first occasion six of the early works were given, concluding with that in D (Op. 28), commonly known as the "Pastorale," beside two sets of Variations. At the next Recital we had Op. 27 (Nos. 1 and 2), Op. 31 (Nos. 2 and 3), the Variations and Fugue on a theme from the "Eroica" Symphony, and the thirty-two Variations in C minor. This programme, however, was child's play compared with that of the third Recital, when the pianist gave the Sonatas in F minor (Op. 57), "Appassionata" (Op. 78), "Les Adieux" (Op. 81), and the three last Sonatas (Op. 109, 110, and 111). As a test of physical endurance this was noteworthy, but the final work was as finely, or even more finely, played than any of the others. Equally exhausting was the fourth programme, which consisted of the Sonata in A (Op. 101), the Grand Sonata in B flat (Op. 106), and the rarely heard thirty-three Variations on a Waltz by Diabelli (Op. 20), Beethoven's last composition for the pianoforte.

And now it is necessary to consider briefly in what lay the unquestionable greatness of Hans von Bülow's interpretation of these mighty works, not certainly in the mere executive skill he possesses, remarkable though that may be. It is not often that one hears runs, trills, and *arpeggi* played with such a crisp, pearly touch. On the other hand, he occasionally stumbles over a comparatively easy passage, although it is only fair to add that this occurred but once or twice during the recent performances; at the third and fourth Recitals technique as well as every other quality was well nigh perfect. But that which gave distinction to the playing and rendered it memorable was the extraordinary impress of intellectual feeling which the pianist brought to bear upon his task. He did not merely play the sonatas as an actor might recite speeches from Shakespeare, with correct emphasis and inflection and clear enunciation; the spirit of the master seemed to animate him and made him an *interpreter* in the highest sense of the word. Something of the same kind of sensation has been experienced in listening to M. de Pachmann when playing Chopin, but in a far less degree even, as the Polish composer is inferior to Beethoven. We repeat that to hear the greatest works ever written for the pianoforte rendered with such a rare insight into their subtle beauty and strength was an artistic treat of the highest order, and, with all his eccentricities, Hans von Bülow must be regarded as one of the most remarkable musicians of his time. We trust he has been sufficiently satisfied with his reception to pay us another visit at no distant date.

MR. CHARLES HALLÉ'S CONCERTS.

THOUGH the knighthood of this esteemed musician has, we believe, been duly gazetted, he has not yet assumed the title, and we must therefore, for the present, speak of him as Mr. Hallé. At the fourth Concert, on the 8th ult., there was a large audience attracted by a lengthy and varied programme. The chief item of interest was a selection of four pieces from a set for violin and pianoforte by Dr. A. C. Mackenzie (Op. 37). The first of these, entitled "Benedictus," at once arrested attention by its melodic beauty and tenderness. It is a little gem in its way, and will assuredly obtain popularity with violinists. Of the others we preferred a bright and engaging "Saltarello," but they are all pleasing and musicianly, and being played to perfection by Madame Néruda, were received with very great favour. The other works in the programme were Schumann's "Mährchen Erzählungen," for pianoforte, violin, and violoncello; Beethoven's Sonata in A (Op. 101), finely played by Mr. Hallé; Mozart's Duet in B flat, for violin and viola; and Brahms's Trio in E flat (Op. 40).

On the following Friday there was another novelty of some importance—namely, a Pianoforte Trio in A minor, by Edouard Lalo (Op. 26). The composer was hitherto only known in this country by his "Symphonie Espagnole," which Señor Sarasate plays so frequently; but in France he is much esteemed, and if this Trio is a fair example of his works they deserve to become more widely known. It is thoroughly of the French school, but is none the worse on that account, and is distinguished by clearness of form and a large infusion of captivating melody. With the exception of the slow movement, marked "très lent," which seemed rather too lengthy for the material employed, the work was perfectly comprehensible on a first hearing and was much applauded. Mr. Hallé played Beethoven's grand Sonata in B flat (Op. 106) in his usual masterly style, and the programme likewise included Emmanuel Bach's pleasing Sonata in C minor, for pianoforte and violin, and Brahms's genial Sonata in F, for pianoforte and violoncello (Op. 99).

The late Stephen Heller's music is somewhat neglected in the Concert-room, and Mr. Hallé may be thanked for bringing forward his Intermezzo in E, still in manuscript, for pianoforte, violin, and violoncello, at the sixth Concert, on the 22nd ult. The work is of small dimensions, but it is pretty and fanciful. Volkmann's Trio in B flat minor (Op. 5), which commenced the Concert, is elaborate, and, with the exception of the slow movement, somewhat dry. Mr. Hallé was warmly recalled after his fine rendering of Beethoven's Sonata in E (Op. 109), but the honours of the afternoon were carried off by Madame Néruda, whose share in Schumann's Sonata in D minor (Op. 121) was a magnificent example of violin playing.

MR. CUSINS'S CONCERT.

AMONG the most successful Concerts of the summer season must be numbered that of Mr. W. G. Cusins, given in St. James's Hall on the 7th ult. To what extent the co-operation of Señor Sarasate contributed to this result it would be idle to speculate; probably the name of the Spanish virtuoso was a potent attraction with the general public, especially as he was announced to co-operate with the Concert-giver in that most popular of concerted chamber works, Beethoven's "Kreutzer" Sonata. The work was placed first in the programme, and this no doubt accounted for the very small percentage of late-comers. To those used to the broad and vigorous playing of Herr Joachim or Madame Néruda in this work, Señor Sarasate's reading was not a little curious. He attacked the music in the light and airy style he adopts in his own show pieces, and anything less suggestive of Beethoven cannot be imagined. Still there was something of charm in the perfect finish and delicacy of the treatment, and the audience was evidently delighted. A large number of eminent artists took part in the Concert, and among them was Mr. Santley, who appeared to have received much benefit by his sea voyage. The very long programme partook of the nature of a high-class miscellaneous Concert, and there is no occasion to enter into further details.

M. OVIDE MUSIN'S CONCERT.

AMONG the most interesting Concerts of the past month must be numbered that of M. Ovide Musin, which took place at the Princes' Hall on the 19th ult. The Belgian violinist had the assistance of a full orchestra, under the direction of Mr. Walter Damrosch, son of the late Leopold Damrosch, who for many years occupied a very high position as Conductor in the United States. Mr. Walter Damrosch has succeeded his father as director of the Symphony and Oratorio Concerts as well as the German Opera in New York. The programme commenced with Beethoven's Symphony in A (No. 7), a very fair test of a Conductor's ability, and Mr. Damrosch's reading was generally commendable, though exception must be taken to the very slow *tempo* adopted in the trio of the third movement. The first solo of M. Musin was a series of Concertstücke in the form of a serenade by the elder Damrosch. The work is in four movements, and is chiefly noteworthy for light, fanciful, or, as some might say, "tricky" effects; but the second movement, "A Midsummer Night's Dream," and the third, "Love Song," are very pleasing. The Belgian violinist seemed scarcely at his ease at first, having, we believe, changed his violin at the last moment, but he recovered

DEDICATED TO MISS E. MANN, LOWESTOFT.

I will lay me down in peace.

ANTHEM FOR SOPRANO SOLO AND CHORUS.

Psalm iv. 9.

Composed by A. H. Mann, Mus. Doc., Oxon.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

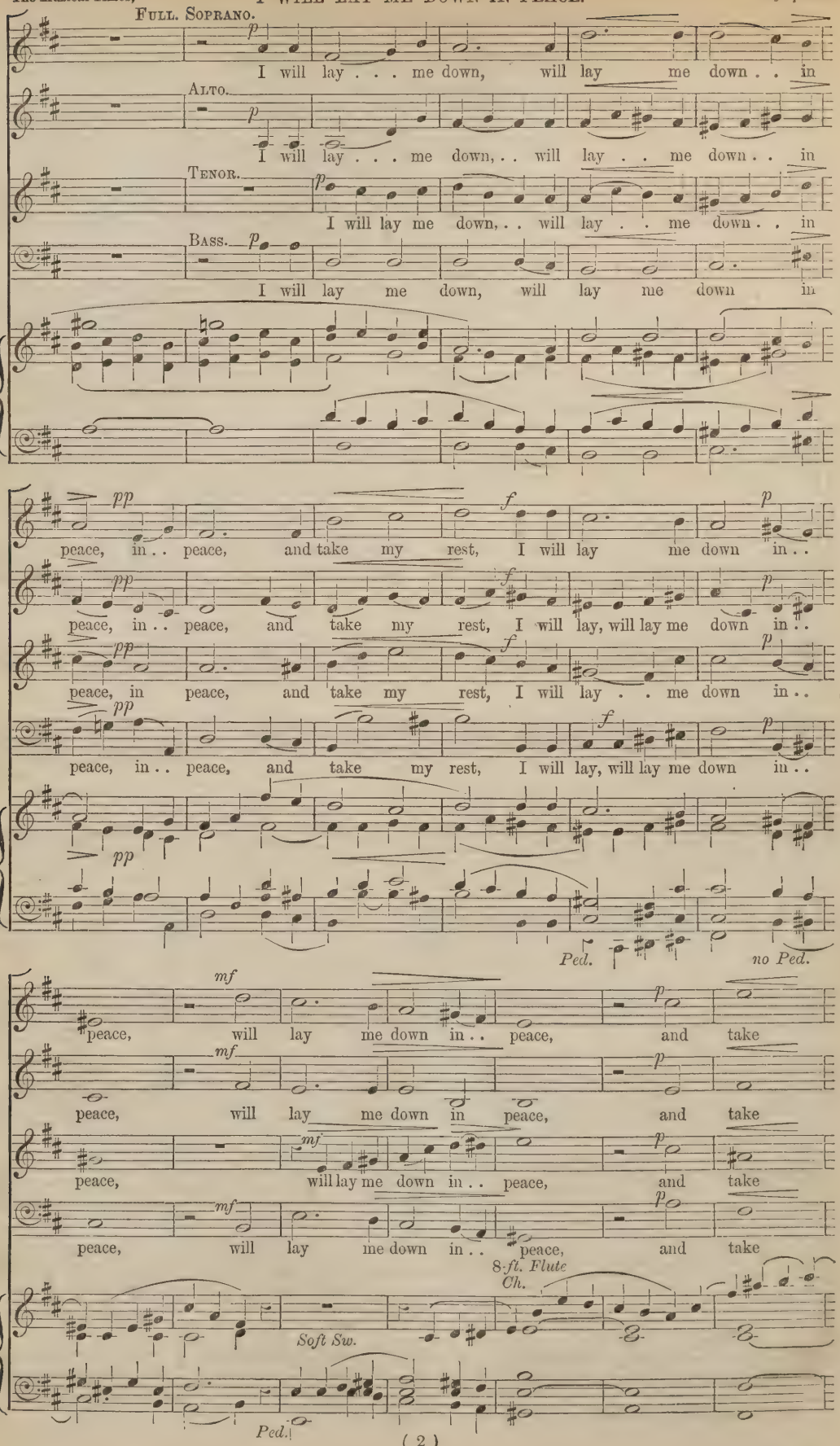
Organ. ♩ = 92.

Fl. Ch. Soft Sw. Sw. Ped.

Soprano Solo.

I will lay . . me down in peace, . . . will lay me down, and take my rest, I will lay me down in peace, will lay me down in peace, and take my rest, . . and take my rest. . .

Sw. no Ped. Ped. Ch. no Ped. Soft Sw. Ped. no Ped.


Full. Soprano.
I will lay . . . me down, will lay me down . . in
Alto.
I will lay . . . me down, . . will lay . . me down . . in
Tenor.
I will lay me down, . . will lay . . me down . . in
Bass.
I will lay me down, will lay me down in
peace, in . . peace, and take my rest, I will lay me down in . .
peace, in . . peace, and take my rest, I will lay, will lay me down in . .
peace, in peace, and take my rest, I will lay . . me down in . .
peace, in . . peace, and take my rest, I will lay, will lay me down in . .
Ped.
no Ped.
peace, will lay me down in . . peace, and take
peace, will lay me down in peace, and take
peace, will lay me down in . . peace, and take
peace, will lay me down in . . peace, and take
8-ft. Flute Ch.
Soft Sw.
Ped.

p

my rest, . . . and take . . my

p

my rest, ... and take . . my . .

p

my rest, . . . and take . . my . .

p

my rest, . . . and take . . my

SOPRANO SOLO. *Faster.* *mf* *f*

For it is Thou, . . Lord, . . for

rest. . . .

rest. . . .

rest. . . .

rest. . . .

Faster. *mf* *f*

no Ped.

it is Thou, . . Lord, . . that mak - est me

ff

dwell, . . that mak - est me dwell . . . in safe -

ff

Ped.

p

- ty, that mak - est me dwell . . in safe - ty, in

Sw. *p*

no Ped.

Original time.

safe - - ty.

Ch. Flute.

Original time.

Sw. Oboe.

Ped. *no Ped.* *Ped.*

rall.

will lay me down, . .

CHORUS.

rall. *Original time.*

p

I will lay . . me down, will lay me down . . in peace, will

rall.

p

I will lay . . me down, will lay . . me down . . in peace, . . .

rall.

p

I will lay . . me down, will lay . . me down . . in peace, . . will

rall.

p

I will lay me down, will lay me down . . in peace, . . will

Original time.

rall. *smoothly.*

. . will lay . . me down, and take my rest, my

lay me down in peace, and take . . my rest, . . . will lay me

. . down in peace, and take . . my rest, . . . will lay me

lay me down in peace, and take . . my rest, . . . will lay me

lay me down in peace, and take . . my rest, lay me

p

rest, . . . for it is Thou, for it is

down, . . and take my rest, . . for it is Thou,

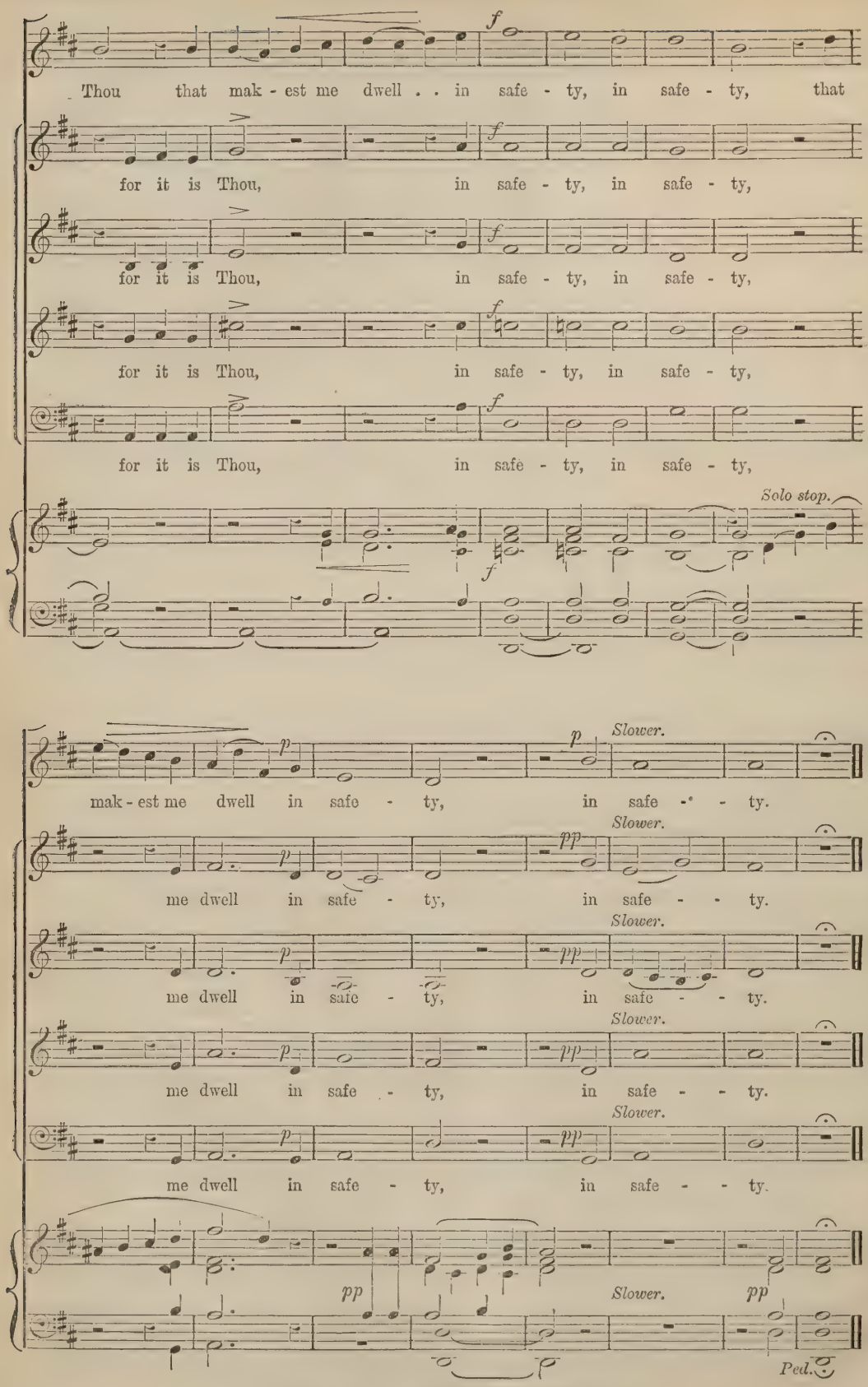
down, . . and take my rest, for it is Thou,

down, . . and take my rest, for it is Thou,

down, and take my rest, for it is . . Thou,

p

Ped.



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himself later on and played Corelli's "La Folia" and a Caprice of his own composition in his best style. Herr Max Heinrich made a favourable impression in an air from Spohr's "Faust."

SEÑOR SARASATE'S CONCERTS.

THE Spanish violinist has occupied the proud position of having interested the public to a greater extent than any other solo performer during the present season. The fourth Concert, on the 2nd ult., drew such an overflowing audience that it was at once decided to give an extra performance on the following Saturday. The works performed by Señor Sarasate are only known to the public through him. M. Emile Bernard's Concerto in G minor, first introduced two or three years ago, is a somewhat dull, though musicianly work, its principal weaknesses being the absence of individual expression and the lack of interest in the accompaniments. The *Andante* is a curiously feeble echo of the corresponding movement in Mendelssohn's Concerto. The solo part is effectively written, but we do not think violinists generally are likely to add M. Bernard's work to their repertory. On the other hand, Max Bruch's Fantaisie Ecossaise is not unlikely to win popularity as it becomes known. Free as to form, its outline is, on the whole, consistent and symmetrical, and very effective use is made of themes bearing a close resemblance to genuine Scottish tunes. Another piece of a national kind was Señor Sarasate's "Muñeira," a Spanish song, with some extraordinary variations, which we should think very few violinists would care to attempt. The orchestral items at this Concert were Mozart's "Jupiter" Symphony, Massenet's favourite Rêverie, "Le dernier sommeil de la vierge," and Liszt's "Mephisto Walzer."

The extra Concert duly took place on the 9th ult., and, in order to give distinction to the occasion, the Concertos of Beethoven and Mendelssohn were repeated. How Señor Sarasate plays these masterpieces we have already declared this season, and need not enter into the subject again. We understand that he is so well pleased with the result of his recent visit to this country that he will return to us next year. This news will be welcome to a very large circle of amateurs.

M. DE PACHMANN'S RECITAL.

IF St. James's Hall was not so full as usual at M. de Pachmann's last Recital, on the 23rd ult., the diminution can be accounted for partly by the lateness of the season and partly by the excessive number of pianists who have courted the favour of the London public of late. The gifted interpreter of Chopin must not imagine that there is any real falling off in the number of his admirers. His programme on the present occasion contained several examples of the Polish composer which he played in his usual inimitable style. It also included three new pieces by Mr. F. H. Cowen, which the composer has dedicated to him. The first and second of these, Allegretto grazioso and Romance, are graceful, elegant trifles, exactly suited to M. de Pachmann's style, but the third, a Scherzo in G minor, is by far the most meritorious and original of the three. The audience endeavoured to gain a repetition of this, but the pianist would not comply. We cannot speak so favourably of a Tarantella (Op. 21) by Hans von Bülow, though as a study it would certainly be useful. Other items in the programme were Madame de Pachmann's clever Theme and Variations, Brahms's Ballade (Op. 10, No. 2), and Beethoven's Sonata in F sharp (Op. 78).

MADAME DE PACHMANN'S RECITAL.

THIS event, which took place on the 9th ult. at Princes' Hall, must be classed among the most interesting of the season. It was so in a double sense: firstly, on account of the marked improvement evinced by the young English artist over her previous efforts as an executant, and, secondly, in consequence of the illustration afforded of the rapid development of her powers as a composer. The Theme with variations from her pen which she played on a previous occasion gave evidence of more than average ability, and this was more than confirmed by her new Sonata in E minor for pianoforte and violin, in which she was assisted by Mr. Gompertz. Though the work is in four movements it is more remarkable for condensation than elaboration of the thematic material. What Madame de Pachmann has to say is of interest in itself; in other words, her subjects are virile and attractive to the ear, and throughout she expresses herself with mingled clearness and energy. To say that she appears to have been principally influenced by Schumann and Brahms is tantamount to placing on record that the composer has taken the best of the modern masters as her models. The new pianoforte and violin Sonata is a work of great promise and at once places its author among the foremost female composers of her time. The programme of her Recital included selections from eight composers, the most important work being Beethoven's Sonata "Les adieux, l'absence, et le retour." This most highly esteemed piece of programme music demands a very large amount of feeling and expression for its proper interpretation, and Madame de Pachmann fairly proved herself equal to its requirements. Her touch is extremely sympathetic, and her execution as neat and accurate as could be wished. The future stages of her career, both as an executant and a composer, will be watched with interest.

MADAME SOPHIE MENTER'S RECITALS.

AMONG female pianists of the present generation Madame Sophie Menter deservedly holds a foremost place, though it is impossible for musicians or cultured amateurs to regard her with unqualified admiration. The border line which separates the artist from the virtuoso is sometimes difficult to define, but the Austrian pianist must unquestionably be placed in the lower category. Physical power far beyond the average is a dangerous gift for a musical executant to possess. The temptation to exaggerate a composer's meaning, or to devote too much attention to music of the sensational school is no doubt hard to resist when a player has phenomenal means at command, and it must be said that Madame Menter sometimes yields to it in a measure calculated to make the judicious grieve. The programmes of her two Recitals at St. James's Hall, on May 28 and the 14th ult., were largely made up of show pieces, the classical masters being poorly represented. On the first occasion the only great work was Beethoven's Sonata in E (Op. 109), of which, strangely enough, she gave a feeble and colourless rendering, the lovely air with variations suffering especially. The most acceptable performances were those of an *Allegro* (modernised) by Scarlatti, and Schumann's fanciful trifle "Traumeswirren." We have never heard the latter played with more delicacy and crispness of touch. Liszt was represented by no fewer than seven items, among which were the extraordinary Fantasia and Fugue on the name of Bach, three of the transcriptions of Schubert's Lieder, the Rhapsody (No. 8), and the famous "Don Juan" Fantasia. The energy and manipulative skill with which Madame Menter interpreted these pieces were simply astounding, and in this particular line she has no rival among her own sex, and very few among male pianists. We may take this opportunity of correcting a widespread, though erroneous, impression, that she was a pupil of the Weimar master; as a matter of fact, she never received any tuition from him, and it is to Tausig she owes the training and development of her natural gifts.

The delay in the commencement of the second Recital, which caused manifestations of impatience from the audience, was due, we understand, to a temporary indisposition, from which, happily, Madame Menter sufficiently recovered to carry out her programme. Indeed, she was at her best in the opening item, Beethoven's Sonata Caractéristique in E flat (Op. 81). The first two movements were rendered in the true classical style, all superabundant energy being carefully repressed, and only in the *Finale* was there some tendency to exceed the bounds of moderation. Schumann's Carnaval, which came next, afforded opportunity for a wonderful and startling display of the player's mechanical resources. Save by Rubinstein we have never heard this series of poetic sketches interpreted with such vivid colouring and herculean strength. At the same time, it must be said that if the reading Madame Schumann gives of the

work is correct, that of Madame Menter must be wrong; they are too widely asunder to be reconcilable. The rest of the programme consisted, with the exception of two Chopin trifles, of virtuoso pieces, including Liszt's fanciful "St. Francis preaching to the birds," and his transcription of Wagner's "Tannhäuser" Overture, the rendering of the latter being an extraordinary feat of pianoforte playing.

MR. AMBROSE AUSTIN'S CONCERT.

Performances are sometimes given in which the interest is of a personal rather than a strictly musical nature, and the pen of the critic has for the time to be laid aside. One of this nature was the "Testimonial Concert" given to Mr. Ambrose Austin at St. James's Hall on the 13th ult., on his retirement from the management of the hall. That such a compliment was well deserved everybody who has been brought into business contact with Mr. Austin will at once agree. Much of the present prosperity of the building, judged simply from the commercial standpoint, is unquestionably due to the zeal and tact mingled with unfailing courtesy with which he has managed its concerns; and the personal respect in which he is held was evinced by the number of well known names on the organizing committee of the farewell Concert, as well as the readiness of the most eminent artists to lend their aid in the programme. As we have said, criticism of what was done is wholly needless, the scheme being framed mainly to afford opportunity for as many high class performers as possible to appear. The list of names was as strong as it could well be, and included Madame Valleria, Madame Stirling, Madame Trebelli, Madame Patey, Mr. Lloyd, Mr. Maybrick, Mr. Santley, Mr. Sims Reeves, and M. de Pachmann. There was a full orchestra, Mr. W. G. Cusins conducting the Overtures to "William Tell" and "Leonora," No. 3, and Herr Richter that to "Tannhäuser." Madame Albani was only prevented by illness from lending her valuable assistance.

MADAME NILSSON'S FAREWELL CONCERTS.

If it cannot be said that the retirement of the great Swedish artist, Madame Christine Nilsson, will cause a distinct void in the musical world, it is because she has gradually withdrawn herself from public life for the past seven years. But the actual, and so to say official farewell, is nevertheless an event of interest, and so it was regarded by the public. Most of us would have been pleased had the gifted songstress elected to appear once or twice more on the operatic stage, of which she was for many years a supreme ornament; but, doubtless for sufficient reasons, she preferred the Concert platform for her final appearances. The Concerts given under the direction of Mr. Kuhe at the Albert Hall on the afternoon of May 31 and the evening of the 20th ult., had no abstract musical interest whatever. An orchestra lent some dignity to the first, but the second was a mere ballad Concert, rather below than above the average of its class. Beyond saying that Madame Nilsson was assisted by several eminent artists, including Madame Trebelli, Madame Sterling, Mr. Sims Reeves, Mr. Henschel, Signor Foli, Mr. Santley, and Mdlle. Janotha, we need not enter into the general features of the entertainments. The selections of the Swedish artist herself included examples of every style of music in which she has won distinction, and the way in which she rendered them showed that her natural powers are as yet unaffected by time. Among other pieces she introduced a song by Balfe, "There is a shadow," his last composition, written expressly for her, and now sung for the first time. It was well received by the audience. After her final song on the 20th ult., commenced a series of demonstrations, the like of which is rarely witnessed in a concert-room. Madame Nilsson first responded by singing a ballad, and then the applause continuing unabated she came forward and gave the Jewel Song from "Faust," one of her most brilliant efforts in the past. Still the audience would not be satisfied, and nearly half-a-dozen recalls followed, the assemblage rising *en masse* and waving hats and handkerchiefs with enthusiasm, apparently uncontrollable. Thus was written the last chapter in the public history of a grand performer, and Madame Christine Nilsson is now only a memory to those to whom she had afforded unqualified delight. We have no space here to discuss at length the qualities which gave her a position absolutely unique among executive artists. Nature endowed her with a personality more winning and a voice more strangely thrilling in its sweetness than any other singer we can call to mind, and in parts requiring above all things feminine gentleness and pathos she has never been approached in our time; and it is in the highest degree improbable that another such ideal *Marguerite*, *Mignon*, *Ophelia*, or *Edith* will appear for many years. It should be mentioned that the book of words of the second Concert contained a well-written biography by Mr. W. A. Barrett, and an artistic portrait, both worthy of reproduction if possible.

"THE LOTHIANS" ORCHESTRAL CONCERTS.

Mr. John Pettie, R.A., evidently does not share in the absurd opinion that a sanctuary dedicated to one art is desecrated by being made the temporary abode of another, equally noble and elevating. On May 30 and the 20th ult. he threw open his spacious studio, the Lothians, in Fitz john's Avenue, to his talented fellow countryman, Mr. Hamish MacCunn, for two Orchestral Concerts, of which the programme consisted mainly of the young Scotch musician's works. The only drawback to the enjoyment of the audience was one quite unavoidable; the orchestra of forty-eight performers were necessarily ill-balanced, and a proper *ensemble* was out of the question, the wind quite overpowering the strings at times. We will, therefore, defer all expressions of opinion as to Mr. MacCunn's qualifications as a Conductor, judgment under the circumstances being obviously unfair. The examples of his ability as a composer at the first Concert were the piquant Overture, "Land of the mountain and the flood," the picturesque and original Ballad, "The Ship o' the Fiend," and a remarkably spirited drinking song, "Pour forth the wine," sung by Mr. Henry Pope. Into the rest of the programme it is not necessary to enter.

At the second Concert a new so-called Ballad Overture, suggested by a Scottish folk-poem, "The Dowie Dens o' Yarrow," was performed for the first time. In this Mr. MacCunn displays as much or even more originality than in his previous works. The Overture is a remarkably well written piece, full of characteristic melody and capitally scored. It will sustain, if it will not strengthen, the composer's reputation as a national musician. We do not blame him for confining himself to Scottish subjects; he, doubtless, knows the bent of his genius, and does well to follow its dictates entirely for the present, especially as nationalism in music is becoming a more powerful factor every year. In this programme was another new Overture by Mr. E. Duncan, lately a companion student of Mr. MacCunn at the Royal College of Music. It is excellently put together, if it does not display any precise vein of originality. Schumann's Pianoforte Concerto, the solo part excellently played by Mr. Barton, was another prominent item in the scheme.

PIANOFORTE RECITALS.

Mr. Robert Goldbeck, a pianist, composer, and professor of very considerable repute in the United States, gave a Recital at Steinway Hall on the 1st ult. Some thirty years had elapsed since Mr. Goldbeck first came to London, and doubtless few amateurs remembered his having been here at all. He is by birth a German, and studied under Heinrich Litolff. In 1861 he took up his residence in the States, where he became in turn head of the Chicago Conservatoire and of the Beethoven Conservatory of St. Louis, subsequently settling down in New York. Mr. Goldbeck possesses as a pianist the characteristic attributes of the school in which he studied—a sound technique, rare lightness and delicacy of touch, and remarkable brilliancy of style, allied with great charm and intelligence of expression. His playing, whilst giving evidence of exceptional manipulative force, is free from the slightest trace of exaggeration, his powers being invariably

kept under admirable restraint. Unfortunately, Mr. Goldbeck afforded no opportunity for judging of his gifts as an exponent of some important classical work, his chief effort being made in a Pianoforte Concerto of his own composition, the accompaniments to which were executed on a second piano by Mr. F. A. Sewell, of the Royal College of Music. This work, however, served to show that he knows how to write clever *bravura* effects for his instrument as well as to interpret them with skill and ease. Among other pieces from Mr. Goldbeck's pen included in the programme was a song entitled "Lucy," prettily sung by Miss Sibyl Grey, whose vocal efforts, together with those of Mr. Richard Temple, helped to agreeably diversify the Recital.

A pleasant afternoon's entertainment, enjoyed by a numerous audience, resulted from the Vocal and Dramatic Recital given at the Marlborough Rooms on the 6th ult. by Miss Bertha Moore in conjunction with Mr. Ernest Pertwee. The young soprano sang in her accustomed graceful and effective manner three *Lieder* by Meyer Helmund, Grieg's "Solveig's Song," Schumann's "Humility," and songs by Dvorák, Rubinstein, and Sullivan, ably accompanied by Signor Bisaccia. All were more or less heartily applauded, while Mr. Pertwee's recitations likewise commanded warm appreciation.

Two Pianoforte and Vocal Recitals were given last month at Steinway Hall by Herr Max Vogrich and Madame Alice Rees-Vogrich. At the first, which took place on the 14th ult., the room was sparsely filled, and it was perhaps fortunate for the spirits of the Recital-givers that their audience atoned for lack of numbers by vouchsafing them an abundant measure of applause. Herr Vogrich is an executant of no mean ability, and his rendering of Schumann's Sonata in F sharp minor (Op. 11), and Liszt's eighth Rhapsody, showed him in the most favourable light as an interpreter of modern pianoforte music. He also figured largely in the programme as a composer, playing some clever original pieces, and also showy transcriptions of Wagner's "Feuerzauber," and the "Erlkönig" and "Ständchen" of Schubert. Madame Vogrich, who, we believe, won a considerable reputation in the Colonies under her maiden name, possesses a bright, resonant soprano voice, and sings with good artistic feeling. She was heard, among other things, in an air from "Der Freischütz," Mozart's "Deh vieni," and an "Arabian Song" by her husband.

THE MACFARREN SCHOLARSHIP.

A MEETING of the subscribers to the above was held on Saturday afternoon, the 23rd ult., in the Concert-room of the Royal Academy of Music, among those present being the Rev. Canon Duckworth, Dr. A. C. Mackenzie, Dr. Horace Hill (Norwich), Miss Agnes Zimmermann, Miss Oliveria Prescott, Messrs. W. Macfarren, Meadows White, C. A. Barry, T. L. Southgate, B. Tours, G. T. Rose, A. O'Leary, H. R. Rose, Kuhe, Schloesser, F. R. Cox, John Gill, and Charles E. Stephens and J. Percy Baker, the Hon. Secretaries. Mr. Meadows White, Q.C., occupied the chair.

The subscription list was announced to amount to nearly £1,430. The following resolutions were unanimously passed as defining the conditions of the Scholarship:—

1. That the Macfarren Scholarship shall be an open scholarship at the Royal Academy of Music, and shall be awarded for promise in Musical Composition.

2. That it shall be open for competition to British-born candidates between the ages of fifteen and twenty-one years.

3. That it shall be tenable for three years, subject to the usual annual tests, and the control of the Committee of Management of the Royal Academy of Music; with power to the Trustees, in cases of exceptional talent, to extend it to one year more, on the recommendation of the Examining Board of the Academy.

4. That the holder of the Scholarship shall be ineligible for a second competition.

5. That if, after payment of the Academy fees and other necessary expenses, there be any surplus remaining, the Trustees shall be empowered to hand over to the holder of the Scholarship such portion of the annual balance as they may deem desirable from time to time.

6. That in the event of the Scholarship not being awarded for want of a fit candidate, the income, for the time being, shall be added to the *corpus* of the fund.

7. That intending candidates shall, on entering their names for the competition, be required to pay a fee of one guinea towards defraying the expenses of the examination.

8. That the balance of the money subscribed shall be invested in the names of three Trustees, whose appointment shall be subject to the conditions pertaining to trusteeship.

9. That the Principal, for the time being, of the Royal Academy of Music be one of the Trustees.

10. That Mr. Walter Macfarren and Mr. Thomas Threlfall be appointed Trustees.

THE MUSICAL ASSOCIATION.

ON the 4th ult. Dr. Charles W. Pearce concluded the session with a paper on "Some further modifications of Day's Theory of Harmony." After briefly recapitulating the various objections that had been raised to the theory he said that Day had two sides to his book. He was pre-eminently *psychical* but he tried to be *physical* as well. The lecturer's object was to show the untruth and worthlessness of Day's physics, and to prove that when his book was stripped of its pretended and false science his psychics still remained not only uninjured by the separation, but immensely improved. The great truth which Day taught us was that modern tonality is three-fold. The tonic key is the centre of the tonal system, having as its accessories certain characteristic features of the dominant key on the one side, and of the subdominant on the other. Why did not Day develop the idea that as every scale has in itself strong melodic dominant and subdominant tendencies, so too the key established by that scale was harmonically capable of so expanding itself in either direction as to almost become a new key, but could be saved from entirely overbalancing its tonality by preserving its own individual characteristics amongst those of its two closely allied attendant keys? Having laid the foundation for his theory in some such manner as this, he could have gone on building up his system of roots and derived his psychical series, depending thereon not from mistaken observation of natural phenomena, but from the unquestionable teaching of musical history. After dealing with various points that had been raised in the discussion on Mr. Prout's paper in March, Dr. Pearce went on to say that it was not easy to see why Day and Macfarren so strictly confined the use of the eleventh to the dominant only when several chords, even in Mozart's works, can only be explained as supertonic or tonic elevenths, and asked why a chord of the augmented sixth could not be used with good effect on the minor third and the diminished fifth of the key. It was simply extending the three-fold tonality one remove in each direction. The Day Theory needed simplification in its exposition and presentation in an attractive and popular form. That this could be done, that it was worth doing, and that the doing of it could be justified, confirmed, and exemplified by a book of practical illustrations from composers of all ages since harmony began was undeniable.

Dr. J. F. Bridge, Mr. Charles E. Stephens, and Mr. E. Prout were the speakers in the discussion that ensued.

BOLOGNA *EN FÊTE*, 1888.

THE present year seems that *par excellence* for exhibitions. In London we have, *inter alia*, an Irish, an Italian, and a Danish exhibition, and at Glasgow, Munich, Barcelona, Brussels, and at Bologna special attractions of the kind on a larger scale have this year been organised. A few stray notes concerning the last-mentioned, after some allusion to the recent Bolognese festivities, may be acceptable to your readers.

The International Exhibition of Musical Instruments, &c., of which Verdi is Honorary President, and Boïto is President of the Committee of Organisation, and which was opened early in May, has not yet attracted a very large number of visitors to the ancient capital of the "Emilia." But the very remarkable and brilliant

"VIII Centenario dello Studio Bolognese, sotto l'alto patronato di S. M. Umberto I Re d'Italia," the celebration of the 800th year of foundation of that mother of Universities, which was held in the middle of last month, brought to the supremely interesting old city a crowd of professors and students from almost every University; and the occasion being emphasised by the unveiling, by the present King, of a Roman equestrian statue of the late King of Italy, civic and military co-operation was also secured, and the presence of Royalty added lustre to an event which, more certainly than the exceptional bloom of the aloe, can only take place once in a century. Excepting want of organisation, in which the Italians showed marked incompetence, and excepting also the great heat of the weather, causing all exertion to be difficult to Northern visitors, everything combined to render the occasion memorable to those who took part in its celebration. The ancient city itself, an ideal *locale* for an academic festival, with its arcades in every street and picturesqueness at every turn; its leaning tower, commemorated by Dante; its famed gallery of pictures, containing the divine "St. Cecilia" by Raphael, known, from numberless reproductions, to most musicians, and worshipped by their brother artists; its Campo Santo, churches, and palaces—Bologna "la grassa," or the wealthy, is familiar to those of your readers in whose route it may have occurred in visiting the contiguous Ravenna, Florence, or Venice. Such readers will recognise the eminent suitability claimed for the old city on such an occasion, when its University and its municipality, aided by almost every advantage of place and association, put forth their whole strength to give due effect to the various functions, which were made bright with academic and civic costumes of every hue, recalling pictures of mediæval pageants and traditions of olden time. And amid the glimpse into past ages which seemed thus afforded, a visitor of 1888, especially if he had previously known Bologna, could scarcely fail to be struck by the practical adoption of modern improvements in a city where all, till recently, seemed antiquated—such as a funicular railway up to San Michele in Bosco, and, more prominently, a most effective illumination by electric lamps, gracefully swung, as at Milan, across the principal streets, causing a sort of full moon every night, and enhancing architectural effect.

Early this year a circular letter in choice Latin was written to the Senates of the Universities of the world, with an invitation to send delegates to the Eighth Centenary of the "Mater Alma Studiorum." Some 370 professors accepted, and representatives of students from most European Universities also responded to the invitation. The Universities from Italy represented were Cagliari, Camerino, Catania, Ferrara, Genoa, Macerata, Messina, Modena, Naples, Padua, Palermo, Parma, Pavia, Perugia, Pisa, Rome, Tassari, Siena, Turin, and Urbino; from Austria-Hungary—Buda-Pesth, Cracow, Czernowitz, Grätz, Innsbruck, Kolozsvar, Lemberg, Prague, and Vienna; from Belgium—Brussels, Ghent, Liège, and Louvain; from Holland—Amsterdam, Leyden, Utrecht, and Gronigen; from Denmark—Copenhagen; from Norway and Sweden—Christiania, Lund, and Upsala; from Germany—Berlin, Bonn, Breslau, Erlangen, Fribourg, Göttingen, Halle, Heidelberg, Jena, Kiel, Königsberg, Leipzig, Marburg, Munich, Rostock, Strasburg, Tübingen, and Würzburg; from France—Paris, Aix, Bordeaux, Caen, Lille, Lyons, and Toulouse; from Russia—Dorpat, Helsingfors, Kasan, Moscow, and St. Petersburg; from Greece—Athens; from Roumania—Bucharest and Jassy; from Spain—Madrid, Granada, and Oviedo; from Portugal—Coimbra; from America—New York, Baltimore, Cambridge, Iowa, Itaca, Cornell, New Haven, Philadelphia, Princetown, Michigan, and Virginia; from India—Bombay; from Australia—Adelaide and Sydney; from New Zealand—Dunedin and Wellington; from Switzerland—Basle, Berne, Geneva, and Zürich. From Great Britain and Ireland, the Oxford University delegates were Professors Holland, of All Souls'; Hon. W. Warren-Vernon, and Mr. R. Spencer Stanhope, of Christ Church—the two latter words not being translated, as at Oxford, into the Latin "Ex Æde Christi," but naïvely into the literal Italian "della Chiesa cristiana," as if all the other British delegates were heathens. Cambridge was represented by Professors Jebb (who also represented Glasgow), Adams, Middleton, and Denman; St. Andrew's by Principal Donaldson and Professor Knight; Aberdeen by Professor Harrower; Glasgow, by Sir William Thomson, Professors Ramsay, Fergusson, Jebb, and Macleod; Edinburgh, by Principal Sir William Muir, Professors Sir Herbert Oakeley and Kirkpatrick; Dublin, by Professors Cunningham and Haughton; Durham, by Professor Rashdall; London, by Dr. Pole, also a delegate from the Royal Society. Various academies and learned societies from most parts of the world were also represented. The following was the official list of the principal "functions" of the festival:—

The 11th ult.—9 a.m. Presentazione dei Delegati delle Università, Accademie ed altri Istituti scientifici al Sindaco di Bologna.

2 p.m. Intervento all' inaugurazione del monumento a Vittorio Emanuele II. Concerto del' Orchestra Bolognese diretto dal Maestro Martucci all' Esposizione.

8 p.m. Fiaccolata artistica disposta dal Municipio in onore dei Sovrani.

9.30 p.m. Illuminazione alla veneziana nei Giardini Margherita.

The 12th ult.—9 to 12 a.m. Corteo dei professori e dei delegati degli Istituti scientifici dall' Università all' Archiginnasio. Solenne commemorazione dell' VIII Centenario dello Studio alla presenza di S. M. il Re.

6 p.m. Banchetto offerto dal Governo.

9 p.m. Serata in onore delle rappresentanze al Teatro Comunale.

The 13th ult.—9 a.m. Distribuzione delle lauree d' onore ad illustri scienziati nel Cortile dell' Archiginnasio. Discorsi di S. E. il Ministro e del prof. Ceneri.

8 p.m. Festa umoristica degli studenti nella Montagnola.

From the above list is omitted a Reception held on the evening of the 12th ult., by the King and Queen of Italy, when some of the delegates had the honour of being presented to their Majesties. The Queen was present at the Concert given in the fine Music Hall of the Exhibition on the 11th ult., under the admirable direction of Signor Martucci when the following programme was excellently performed by the Bolognese orchestra of about seventy-five executants:—

1. Weber—Ouverture dell' Opera "Freischütz."
2. Beethoven—Andante della 5.ª Sinfonia.
3. Rossini—Ouverture dell' Opera "l'Assedio di Corinto."
4. Rubinstein—Andante (per istrumenti ad arco).
5. Tscaïkowsky—Walzer (per istrumenti ad arco).
6. Brahms—Due danze ungheresi.
7. Berlioz—Danza delle silfidi.
8. Wagner—Calvalcata delle Walküre.

This Concert agreeably surprised some of the German and British visitors, who were scarcely prepared to hear finished orchestral playing on the south side of the Alps. The performance was chiefly remarkable for the grace and refinement associated with Italians, and in these respects the "wind" was immaculate. The purity of intonation and delicacy of the four horns at the commencement of the first Overture at once rivetted attention, and the family of "wood-wind" appeared equal in excellence to that, for instance, of the Paris Conservatoire of twenty-five years ago. The unison of violas and violoncellos in the divine melody in A flat with which the second movement of Beethoven's C minor Symphony begins, never seemed more exquisite. An Overture by Rossini, perfectly played, was an interesting selection at a concert in the city where the "Swan of Pesaro" passed so much of his time; and the three last items by modern composers, whose names and music no longer seem strange or uncouth to sensitive Italian ears, were rapturously received. In fact, the close attention of the whole audience, which contained a large number of University students who appeared absorbed only in the music, and the unanimous burst of applause after each selection, seemed to show the deep-rooted love and devotion to our divine art still possessed by Italians. Evidence at Bologna of a cultured taste in music is also indicated by the calibre of Martucci's periodical Exhibition Concerts. On the evening of which some of us were reluctantly obliged to return northwards, Beethoven's Seventh Symphony and other good things were in the programme. And if the testimony of a musical student of the "Liceo Rossini," now the principal teaching *conservatoire* at

Bologna, may be taken as accurate, another sign of recent advance there is that the music at present most admired by teachers and students of that school is that by Bach, Mozart, Beethoven, Schumann, &c. And further, the assiduous study of counterpoint is still considered a *sine quâ non* and *de rigueur* for Bolognese musicians. Thus, as of old, and true to its motto, "Bononia docet."

Specially interesting features of the morning function on the 12th ult. were the congratulatory addresses, chiefly in Italian or Latin, by a University delegate from each nation. In the case of the address from England, which was read in Latin by the accomplished Professor Jebb (who also contributed a masterly Greek and an Italian Ode on the Centenary), an unconsciously severe satire on the British pronunciation of Latin which was observed in a Bologna journal of the following day, caused considerable amusement. After mentioning the language in which each congratulatory address had been delivered, the Italian reporter, whose opinion seemed to be generally shared by his countrymen, stated that the English representative spoke in English, "parlò il reppresentante del l'Inghilterra in inglese."

A few words may be added regarding the Musical Exhibition, which, as will be understood, your correspondent had very little time to examine. The most interesting portion of the collection was placed just where, in a hurried visit, it might be altogether missed—namely, in the rooms upstairs, which are approached by a "scala," unusually mean and narrow for Italy. No catalogue had been published, nor was anything indicated *viva voce* to aid native or foreign exploring parties. The upper rooms referred to contain a priceless exhibition of MSS. and of autographs, which have been lent by various continental libraries or by private collectors. Besides a probably unequalled collection of old ecclesiastical MSS., most of which are illuminated, and which are contributed chiefly by the Bologna "Liceo Filarmonica," and by other Italian musical societies or libraries, the following autograms of the greatest masters were noticed:—Full scores by Haydn and Mozart, and the famous "Exercise" in Counterpoint written by the latter when only fourteen years of age, for the diploma which he received from the Bologna Philharmonic Society or "Liceo Filarmonica"; also the scores of Beethoven's opera "Fidelio," Ninth Symphony, Septuor, &c.; scores by Bach, Cherubini; pianoforte music by Clementi, Mendelssohn, including the "Gondola" "Lied ohne Wörte," and by Schumann, &c. Near the autographs are some superb violins, by Stradarius and other famed Cremona makers, and also a case containing stringed instruments lent by H.R.H. The Duke of Edinburgh. It is unfortunate that the instruments from England, and from Edinburgh University Music Chair, which were to have been forwarded by the London Committee, formed early in the year for aiding British exhibitors, were not sent to Bologna, owing to a hitch, at the last moment, as to insurance against all risks.

It may here be mentioned that the statement which appeared in several English papers that a MS. score of a work written for the Festival was sent from England, and was by mistake placed among the autographs at the Exhibition, is quite erroneous. No such score was sent. The misstatement may be traced to the fact that some printed music, forwarded for the University Library, and for the Conductor of the Exhibition Concerts, seems to have been mixed up with other modern printed works sent for exhibition by various musical publishers, and was placed in the portion of the building on the ground floor assigned to modern publications. It need scarcely be added that this department of the Exhibition is of quite secondary interest, and left no special impression.

From the retrospective glance thus taken of the occasion under notice, it will be perceived that the paramount interest of this year—it may be said of this century at Bologna—was the memorable eighth centenary of the ancient University, which in brilliancy and in general success has probably surpassed any celebration of the kind. But after the summer heat has subsided, towards the second half of September, English tourists on the other side of the Alps would certainly find a visit to the International Musical Exhibition, at one of the most interesting cities of North Italy, "operæ pretium."

HERBERT OAKELEY.

DUDLEY BUCK'S "LIGHT OF ASIA."

THE *American Musician* in speaking of the performance of this work, says:—

"An audience that filled every seat assembled at the First Baptist Church, Newark, on May 31, to hear the first complete performance in America of Dudley Buck's Cantata, the 'Light of Asia.' Mr. Dudley Buck and his sons, who are promising vocalists, were present."

Mr. E. M. Bowman conducted. The Harmonic Society, about one hundred voices, sang well. Their attack was good, their most effective efforts being in the "Wedding Chorus," the "Spring Song," "The Temptation," and "Softly the Indian night."

The orchestra was composed largely of the Symphony Society members, and the soloists, Miss Mary J. Dunn, Mr. Dennison, and Dr. Carl E. Martin, did their work admirably, and were deserving of warm praise.

During the evening Dr. Stockton, the President of the Harmonic Society, presented Mr. Bowman with an elegant *bâton*. Mr. Dudley Buck, the composer, was also called upon, and complimented the Conductor for his moral courage and liberality in producing a work by a native author. The general verdict in Newark is that the Concert was one of the most successful ever given by the Harmonic Society, and that the work is worthy to rank with the best cantatas of the day. The Newark *Daily Advertiser*, in summing up its review of the Concert, says:—

"The once despised cause of American music was brought into prominence in a most gratifying way, and there is no doubt that this Concert—with the eyes of the musical world upon it—will exert a wide and beneficial influence upon the development of national music and its recognition. Dudley Buck stands in the front rank of American composers, and his latest large work was performed for the first time in this country by one of the oldest of our singing societies and under a distinguished Conductor. Mr. Buck shows that he is a progressive artist, and thoroughly in sympathy with the modern romantic school. In his modulations, in his use of the *Leitmotif*, in the importance given to the orchestra, in his avoidance of senseless repetitions of words and phrases, and in his strict adherence to canon that the music must fit the meaning of the words, he acknowledges the value of Wagnerian principles. The work is replete with the sweetest melodies and at times decidedly dramatic. The orchestration is elaborate and striking."

A second journal says:—

"After the first measures had been sung, one could not fail to be struck with the exquisite beauty of the subject-matter of the Oratorio. The poem is wonderfully musical in itself, the sentences flow with wonderful smoothness, the diction is perfect, each line contains some gem of thought, and throughout the whole are scattered marvellously powerful word pictures which adapt themselves to musical composition. Anyone who has read the poem can see in an instant why Dudley Buck fastened upon it for the subject-matter of his latest great musical work. Its music of rhythm must have captivated him, while the all-pervading purity of its tone—a requisite almost imperative in all Oratorios—proved how admirably adapted it was from another standpoint. The audience last night must have seen at once how perfectly the composer must have understood 'The Light of Asia' before he undertook the musical adaptation of it. One could not fail to perceive also that Conductor Bowman had given to the preparation of the Oratorio a vast amount of study not only from a musical, but from a literary standpoint as well."

A third thus speaks:—

"The old Harmonic Society last evening achieved the grandest triumph of its long existence. 'The Light of Asia' was presented in such a delightful manner as to charm everybody. The production of this composition is not only a credit and honour to the chorus, but also to the city. We take pleasure in giving this praise, because it requires (though it should not) great courage for any leader and chorus to take hold of an American work. It is a great credit to our country that we have a composer who has the ability to produce a work of the grand scope of 'The Light of Asia.'"

The Newark *Sunday Call* says:—

"The orchestral part, which the composer thought so important that he declared he would rather have the work never given at all than have this omitted, is very picturesque and highly descriptive. Indeed, it may truthfully be said that no proper conception of the composition can be obtained unless it be heard with full orchestra and chorus. Mr. Buck has shown not only a high degree of technical skill in his orchestral scoring, but he has also demonstrated that he possesses a lively imagination and a true poetic appreciation of his theme. The two representative phrases, the Fate and Consummation motives, which run through the whole work, take the most delicate shades of meaning through his treatment of them. The performance was an even plane of excellence. The attacks were firm and precise, the phrasing was clear and intelligent, the *pianos*, *fortes*, *crescendos*, and *diminuendos* were all excellent, and the various choral phrases delivered with dignity and impressiveness. It is certainly truthful to say that the society never sang better. Even in the difficult 'Temptation' scene there was not an instant wavering, and the final *crescendos* in the Epilogue has never been excelled by any chorus singing before heard in Newark."

SIR JOHN STAINER.

AN influential committee has been formed to give a public dinner and to present an address of congratulation to Sir John Stainer, M.A., Mus. Doc., together with words gratefully recognising his eminent services to the musical art. The following gentlemen form the committee: Lord Herschell, Lord Thring, Lord Charles Bruce, Colonel the Hon. W. Colville, the Hon. Spencer Lyttelton, the Right Hon. J. A. Mundella, M.P.; W. H. Gladstone, Esq., M.P.; C. Stuart Wortley, Esq., M.P.; the Rev. Canon Scott-Holland, the Rev. Canon Gregory, the Rev. S. Flood Jones, the Rev. W. H. Milman, the Rev. W. Russell, the Rev. Dr. Troutbeck, Mr. J. Barnby, Mr. W. A. Barrett, Mus. Bac., Oxon; Dr. J. F. Bridge, Mr. T. Chappell, Mr. Arthur Chappell, Mr. Arthur Coleridge, Mr. W. H. Cummings, Mr. W. G. Cusins, Professor Ella, Mr. Otto Goldschmidt, Sir George Grove, Mr. E. W. Hamilton, Mr. H. Weist Hill, Mr. R. R. Holmes, F.S.A.; Mr. Henry Leslie, Mr. Alfred H. Littleton, Dr. A. C. Mackenzie, Dr. G. C. Martin, Mr. Charles Morley, Mr. Buxton Morrish, Dr. C. Villiers Stanford, Dr. Steggall, Sir Arthur Sullivan, Mr. E. H. Turpin, Mr. F. Walker, and Mr. M. E. Wesley, with power to add to their number. The Executive Committee consists of Lord Charles Bruce, the Hon. Spencer Lyttelton, Dr. Bridge, Messrs. Otto Goldschmidt, A. H. Littleton (Hon. Treasurer), and E. H. Turpin (Hon. Secretary). It is expected that the dinner will take place at the Hotel Metropole, on Tuesday, the 17th inst., and applications for tickets (25s. each) should be made at an early date to the Hon. Secretary, at the College of Organists, 95, Great Russell Street, or 6, Argyle Square, W.C., or to Messrs. Novello, Ewer and Co., 1, Berners Street, S.W. At the moment of going to press the name of the chairman and several final arrangements are still in abeyance. There is no doubt, however, that the meeting will be a most enthusiastic one, and the company highly representative. The occasion will alike do honour to our eminent English musician and to the cause of music and its professors and admirers.

OBITUARY.

THE name of MR. WILLIAM WINN has now to be added to the list of those who have crossed the dark waters of death. He was born at Bramham, in Yorkshire, on May 8, 1828. He came to London about 1854, and was in great request as a vocalist. His voice was a rich basso-baritone and his style of singing was manly and incisive. He was appointed Gentleman of the Chapels Royal in 1864, and Vicar-Choral of St. Paul's Cathedral in 1867. He was the composer of a number of vocal pieces, glees, and songs. Among the latter was the Ballad "A kiss and nothing more," which has attained a world-wide reputation. He was one of the Professors at the Guildhall School of music and was a valuable member of the Committee, and one of the Treasurers of the Choir Benevolent Fund. He died on the 1st ult., and was buried in Kensal Green Cemetery.

MADAME LINA BALFE, the widow of the composer Michael William Balfe, died on Friday, the 8th ult., after a short illness. She was born in Hungary, in 1806, on September 1, and consequently was in her 82nd year. In early life she was a famous singer, and while she was yet a student Bellini heard her, and wished her to make her *début* in his opera "La Sonnambula," many of the passages in the part of *Amina* being altered to suit her vocal powers. When she married Balfe she sacrificed her own career in order to devote herself to her husband. This devotion was the characteristic quality of her life. After Balfe's death in 1870 she occupied her time in founding a scholarship at the Royal Academy, in erecting a statue in the vestibule of Drury Lane Theatre, the scene of his many triumphs, in having certain of her husband's posthumous operas placed upon the stage, and in securing a place in Westminster Abbey for a tablet to his memory. She had three children, a son and two daughters, deceased, one of whom, a famous opera singer, married the Duke de Frias, who recently died Governor of Madrid, the other was the mother of Henry Behrend, the well known composer. Her remains were interred at Kensal Green, on the 14th ult., in the grave where rest those of her famous husband. Only a few friends were present, the funeral being of a private character, and the *cortège* consisted simply of a hearse drawn by four horses, two mourning coaches, in which were the deceased lady's son-in-law, Mr. Behrend, with members of his family, and the private carriage of Madame Christine Nilsson, who herself attended at the cemetery. Among those present at the grave side were Mr. Barton McGuckin, Mr. Stewart, publisher of Balfe's posthumous opera "The Talisman"; Mr. John Gill, representing the Royal Academy of Music; Mr. Duncan Davison, a very old friend of the Balfe family, and a few others. The burial service was read by the Rev. Canon Duckworth, and the coffin, covered with a profusion of flowers, bore the inscription, "Lina Rosen Balfe, born 1806, died June, 1888." A magnificent wreath of choice blooms was sent by Madame Nilsson.

MR. FRANK SPINNEY, Organist of Leamington Parish Church, and Conductor of the Warwick Choral Society, and formerly of Warminster, died at Leamington on the 5th ult., aged thirty-eight. He was the elder surviving son of Mr. T. E. Spinney, of Salisbury, under whom he received his early musical training. Afterwards he was articled to Dr. Hayne, choragus, University of Oxford, and Organist of Queen's College.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

OUR musical doings this month have taken the form of Promenade Concerts at the Theatre Royal, an enterprise which seems to be very successful, judging from the large audiences that patronise the nightly performances. Mesdames Sinico, Agnes Larkcom, Annie Grey, Marian Mackenzie; Mdlles. A. Mullen, A. Janson, and Messrs. Bantock Pierpoint, Sidney Tower, A. Rousbey, and J. W. Turner are among the artists engaged for these Concerts. M. Auguste von Biene conducts the orchestra and gives violoncello solos, and Mr. Bridgman is accompanist. The programmes are of the popular order, as a rule, Scotch nights, Irish nights, national dance music, &c., with a sprinkling of Wagneriana now and then.

The first number of the new monthly journal of fine arts, called *The Scottish Arts Review*, has been issued in Glasgow for June. Whilst the first section and the third treat of painting and literature respectively, the second is devoted to music. This month's number contains, amongst other articles, an analysis of Dr. A. C. Mackenzie's "Ode," performed at the opening of the Glasgow Exhibition; an article upon provincial musical examinations held by delegates from the various schools of music in the metropolis; a summary of the Glasgow musical season, and one of the same order for Edinburgh. The enterprise of this journal is in the hands of the artists themselves, both painters and musicians, and the object of it is to

record the progress of art and to further the interests of artists in Scotland.

The Edinburgh Society of Musicians have held, since the last report, two meetings. At the first Mr. Robertson, Mus. Bac., gave a Lecture on the subject of the advisability of registration of Musical Societies in Great Britain, with a view of raising the status of the profession. At the second, held on the 17th ult., office-bearers were elected for the year as follows: Hon. President, Mr. Edmund Edmunds; President, Mr. Otto Schweizer; Vice-Presidents, Mr. G. Lichtenstein and Mr. Carl Hamilton; Treasurer, Mr. A. C. Edmunds; and Secretary, Mr. J. C. Dibdin. Mr. W. A. Barrett, Mus. Bac., London, Mr. J. Seligmann, President of the Glasgow Society of Musicians, and Mr. F. Niecks, Dumfries, were elected honorary members.

In the Committee's statement for the past year, which was submitted to the meeting, it was stated that the roll of the Society contained sixty-eight names as foundation members, and that twenty-one Associates had been elected during the season.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

MUSIC in our "dark sea-born city" (to quote Mr. Robert Buchanan's imaginative characterisation of Glasgow) is almost exclusively to be associated at present with the International Exhibition, now in full swing, within its bounds. The general character of the music daily discoursed in the Exhibition Building and its spacious and attractive grounds, has proved, taken altogether, to be rather higher than was anticipated, both in the selections, vocal and instrumental, which have been made, and in the manner of their execution. Following the introductory note of the Glasgow Choral Union on the opening day, there was a Concert, a week or two later, by the Pollokshields Lyical Society (under Mr. D. McColl), with a programme of Scotch music, chorally arranged. Succeeding that came a highly satisfactory appearance on the part of the Greenock Choral Union, under the direction of Mr. W. T. Hoeck, one of our cleverest local musicians. The programme of this Society, which has been recently re-constituted, and is nearly 200 strong, comprised the "Loreley" fragments—Ave Maria, Vintage Song, and Finale to Act 1—and several Glees and Madrigals by Webbe, Stevens, Morley, and Macfarren, together with choruses by Wagner and Eaton Faning, and vocal solos, the latter, as also those in the "Loreley," being taken by Miss Minnie Duffus, a promising young soprano of this district.

On the 7th ult. the Glasgow Choral Union again occupied the platform with a repetition performance of the Inaugural Ode "The New Covenant." An enormous crowd was present, and Dr. Mackenzie's music, splendidly executed as it was on the part of chorus and band, and under the direction of Mr. Joseph Bradley, was accorded the warmest possible reception. The audience joined with fervour in the choral "All people that on earth do dwell," with which the Ode terminates. It is understood to be the intention of the Choral Union to give another performance of the work within the Exhibition Building, while it has been suggested that it might fittingly be included also in next year's scheme of Concerts, all which is corroborative of the view that the composition is very far removed from the character of a *pièce d'occasion*. Choruses from "Samson," "Engedi," and "Israel in Egypt," interspersed with solos from Mendelssohn and Handel were sung at this Concert, to the effective organ accompaniment of Mr. Thomas Berry. The next following Choral Concerts that may be referred to were, first, on the 14th ult., by Mr. J. Bogue's choir (fifty to sixty voices), with a programme of part-songs, madrigals, &c., ably rendered throughout; and, second, on the 16th, by what is somewhat ambitiously entitled the Exhibition Chorus, it being furnished chiefly from the Glasgow Foundry Boys' Religious Society, and under the charge of Mr. Andrew Myles. The programme was quite of a distinctive character, comprising specimens of rounds, madrigals, and glees, chronologically arranged.

The Paisley Choral Union (which is under the conductorship of Mr. James Barr) sang in the Exhibition Building on the 21st ult. Their programme consisted of choral selections from Macfarren's "Lady of the Lake," Sullivan's "Golden Legend," and Handel's "Samson"; and on the 23rd ult. a choir of 700 children from the Board Schools discoursed some simple music under the direction of Mr. W. M. Miller. All the choral Concerts have been largely patronised.

The Glasgow organists are all taking their part in the daily Organ Recitals in the large hall of the Exhibition, and, generally speaking, they have large and attentive audiences. Those who have already played are Messrs. J. Bradley, Herbert Lewis, F. Turner, T. Berry, H. A. Lambeth, Alfred Heap, J. Pattinson, W. J. Clapperton, J. B. Ritchie, and W. G. Martin. Dr. A. L. Peace, who ranks so high among our organists, and who was prevented taking his intended place at the organ on the occasion of the inauguration ceremony by very severe indisposition, is to give a fortnight's Recital during July.

The annual pic-nic of the Glasgow Choral Union took place on the 9th ult., the members of the Society turning out in goodly numbers and betaking themselves to the beautiful shores of Lochgoilhead, in the "good ship" Shandon, so long identified with these pleasant excursions. Despite a somewhat threatening day, and not a little rain at departure, the trip was most successful in every respect. To each member was presented a copy of an Ode written for the occasion by the Union's own laureate, Mr. Robert Carmichael. It proved to be an exceedingly clever parody of the Exhibition Ode, with strophe, antistrophe, and epode, all in order, and preceded by a proem, the first of the two parts of which is an imitation of the old ballad "Sir Patrick Spens."

The Glasgow Society of Musicians have unanimously elected Dr. Stainer and Mr. W. A. Barrett honorary members of their body.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

SUMMER term is usually marked by a series of College Concerts of considerable interest, and this year the colleges have fully sustained their reputation. The most important performances are now given in the "Eights week," during which Concerts, with full orchestra and chorus, were held at Exeter (May 29), Merton (May 31), and Queen's (1st ult.). All of them were eminently successful and most creditable to the various committees and conductors. It is almost invidious to particularise when so much was excellent, but we cannot forbear to add a special word of praise for the chorus at Queen's. The principal works performed were, at Exeter, Handel's "Acis and Galatea" and a MS. Overture by Arthur Carnall (conducted by the composer); at Merton, Cowen's "Rose Maiden" and Mendelssohn's "Italian" Symphony; and at Queen's, Haydn's "Clock" Symphony, a Spohr Concerto for violin and orchestra, and J. F. Bridge's "Festival Ode." The last-named work was specially composed for the occasion by Dr. Bridge, who is a member of Queen's College, and was conducted by the composer, who had every reason to be satisfied with the way in which his charming work was performed, and with the applause bestowed upon it.

Concerts on a less complete and important scale were given at Pembroke (14th ult.), Keble (14th ult.), New College (19th ult.), and Magdalen (20th ult.). C. H. Lloyd's "Andromeda" was performed at Keble, and Corder's "Bridal of Triermain" at New College. Amongst the soloists at Keble was Miss Hilda Wilson, but both Cantatas suffered much from the want of orchestral accompaniment. It may be questioned whether it is not better, when a band is not forthcoming, to fall back on a madrigalian programme, after the plan of Magdalen and Pembroke. We regret to say that the encore nuisance shows some signs of recrudescence here. At Magdalen especially the authorities seemed quite unable to protect the vast bulk of the audience from the repetitions demanded by a very small, but very noisy, knot of people at the back of the hall. Mr. Farmer's Concerts at Balliol have included a very fine performance by the Nottingham Philharmonic Chorus (May 25), and renderings of Pergolesi's "Stabat Mater" (May 27), and Mendelssohn's "Antigone" (16th ult.)

Three other performances require a word of mention. On April 26 a Concert was given in the Sheldonian Theatre by a Ladies' String Orchestra, conducted by the Rev. E. H. Moberly. The ladies played with great taste, if with little power, and Miss Liza Lehmann sang Meyer Helmund's "Mädchenlied" most charmingly. On the 13th ult. an Exercise for the Degree of Doctor of Music, by Dr. Gilbert, of New York, was performed in the same place. A curious circumstance in connection with this exercise is that it was approved more than a quarter of a century ago, but, owing to the composer's absence in America, not performed till now. The Philharmonic Society gave Barnett's "Ancient Mariner," the *Finale* to Mendelssohn's "Loreley," and Schubert's B minor Symphony, in the Sheldonian Theatre, on the 18th ult. Mr. Taylor, after more than twenty years' service, is now retiring from the conductorship of this Society, and the members appeared to have taken unusual pains to make his last Concert successful. There was a good deal of indecision about the leads, and the tenor chorus was poor, but otherwise the performance was really good. It is hardly needful to say that Mr. Taylor had a warm reception, and that he will carry with him into his retirement the best wishes of all who know how to appreciate honest hard work and musicianly ability.

MUSIC IN PARIS.

(From our own Correspondent.)

The French capital has entirely assumed her summer aspect, and the Muse, following the fashion, has closed her several temples and departed. Only one event, in the way of public performances, comes under our notice, and that is a Concert which took place at the Trocadero, where Charles Gounod and Benjamin Godard conducted some of their orchestral and choral works. For this occasion Gounod wrote a hymn on a poem by George Boyer, entitled "Notre Dame de France, hymne de la Patrie," which was performed by the choir with accompaniment of organ and full orchestra. This hymn is a simple melody in D major within the compass of an octave, which is to be sung by a soloist, the choir in unison taking up the refrain. The hymn is preceded by a prelude of eight bars played by the orchestra, after which the solo begins, accompanied by the organ and supported by a few chords of harps and wind instruments at the end of each melodic period. In the refrain, at the end of each of the three couplets,

Nous avons mis en vous toute notre ésperance
Daignez nous protéger Notre Dame de France!

the voice is further supported by contrapuntal work given to the altos and double basses, the rhythm being marked by drums, and in the concluding *fortissimo*, on the repetition of these two lines, all the strings, the harps, and the brass instruments are used to lead up to the *ritornello* of the orchestral prelude. It is a very effective composition, and bids fair to become deservedly popular in France. Only three parts of Benjamin Godard's choral Symphonie were performed. This work has been heard in its entirety and for the first time two years ago at the Colonne Concerts, and though the French public, and French critics especially, have not been unanimous in their appreciation of it, yet we most decidedly side with such as believe the "Symphonie Legendaire" is not only one of the most original and inspired works of its composer, but of all modern French and foreign composers.

M. Lalo's "Roy d'Ys" holds on successfully at the Opéra Comique, and has reached the twenty-first performance. It is undoubtedly the best "drawing card" of the season, as it has the power of raising the *recette* of the *répertoire* operas, which is about £32, to £250 and even £300, every night that it is on the bills.

At the end of June the Opéra Comique also will close its doors for a time, so that for several weeks there will not be literally anything important to be registered by musical critics. Active preparations are, however, already being made for the next season and for the eventful exhibition year. Saint-Saëns's "Ascanio" is already entirely written and scored, and is to be brought out during the winter at the Grand Opéra. Massenet is also, together with Sardou, busy at the composition of a new opera which he has been commissioned to write for the Opéra to be produced during the exhibition, and at the same time he is working hard with De Grammont and A. Blau to complete a new work for the Opéra Comique. Though the newspapers have already announced the titles of these two works their authors have so far not yet decided on any, and we have good reasons for saying that nothing positive is known and cannot be known for some time to come, either as regards the titles or the chosen subjects.

At the re-opening of the Opéra Comique two new operas will soon be presented to the public: first, "Carmousine," by M. Poise, and immediately after "Benvenuto Cellini," by M. Diaz, the successful author of "La coupe du roy de Thule." Later on there is well grounded hope of hearing Godard's "Ruy Blas," though as yet nothing has been definitely arranged, and it is asserted that within the twelve months there shall also be ready a "Charlotte Corday," by Gounod. Works and workers are evidently not lacking in France. It is only to be hoped that audiences will follow them in their newer and freer fields of art, and that all reasonable innovation in musical and operatic forms may not be held back by the indifference and conservatism of the public generally and of opera-goers particularly.

Weber's "Oberon" is shortly to be revived at the Grand Opéra, with a new version of the libretto from the pens of MM. Jules Barbier and Philippe Gille, assisted by M. Victor Wilder. As to the question of the recitatives, it is probable that those added by the late Sir Julius Benedict will be made use of. "Oberon" was, it may perhaps be remembered, in course of preparation at the Opéra Comique at the time when that historical theatre was destroyed by the now equally memorable conflagration.

MUSIC IN SOUTH WALES.

(From our own Correspondent.)

The Bridgend Eisteddfod, intended to be annual, was held on the 25th ult., and came up to the standard of general expectation. Lord Dunraven shows his interest in the institution by volunteering the handsome subscription towards the funds of £100 per annum for seven years. In his absence, Judge Gwilym Williams presided. The adjudicators in music were Mr. E. H. Turpin and Mr. D. Jenkins, and the accompanists Madame C. N. Davies and Miss H. Hughes. The test piece in the principal competition between choirs of more than 150 voices was "Great and wonderful are Thy works," and the prize £100 and a gold-mounted *bâton* for the Conductor. Five choirs sang—Blaenycwm (Mr. E. Watkins, Conductor), Dowlais Philharmonic (Mr. J. Davies), Porth and Cymmer (Mr. T. Hopkins), Port Talbot Choral Union (Mr. Vowles), Rhondda Philharmonic (Mr. D. J. Prosser). In his remarks, Mr. Turpin said he hoped the great musical talent of Wales would be saved by orchestral aid, and it was not fair such great choirs should suffer from the want of stronger instrumental support. In spite of drawbacks great feeling had been betokened in the interpretation of the music. Mr. Jenkins offered some critical remarks, and awarded the prize to Dowlais. For the best rendering of "Worthy is the Lamb," a prize of £25 and a silver-mounted *bâton* was offered, choirs to consist of from eighty to 150 voices. Three choirs sang, and the prize was divided between Swansea Excelsior and Tondu and Aberkenfig Choirs. The brass band competition involved the rendering of "The Village Festival." Five bands took part in this competition, and the prize went to Cwmmer Colliery Band (Mr. R. Martin).

MUSIC IN THE WEST.

(From our own Correspondent.)

The two grand services in connection with the opening of the Western Towers of Bristol Cathedral took place on the 8th and 9th ult. The preparations for the occasion were on a large scale, a temporary orchestra being erected at the west end of the nave for the accommodation of the choir of about 600 voices, and the band, which numbered about 100. There was also an organ placed above the orchestra, so that nothing should be lacking to ensure a

complete rendering of the great works selected. Immense interest was manifested in the city, and at both services there were crowded congregations. The Cathedral was lighted by electric light, the effect of which was much admired, and the coolness of it was especially appreciated by the performers. Coming to the services themselves, we may speak of them as a real musical triumph, of which Bristol may well be proud, and especially as she owes it almost entirely to the exertions of the talent within her gates. The large chorus belongs to Bristol, as well as a good portion of the band; and the Conductor, to whom so much of the success is due, is a native of the city. So that, possessing the material in our midst, and also the hand that can form it, we hope that our city may realise her own capability, and that in days to come she may be satisfied with nothing short of perfection, and that she will produce this result from her own resources. "Israel in Egypt" was given on Friday evening, the 8th ult., and "Elijah" on the following afternoon. The chorus effects in the former were simply marvellous. The "sighing" of the children of Israel was intensely *real* in its pathos, the opening sentence being given out by the alto with just the right quality of tone, subdued, and yet clear; and this is worthy of note, as it is a point so often missed in this work. Later on, there was a little danger of the female voices being overpowered by the men, but this entirely vanished at the "Hailstone" Chorus, of which it is impossible to conceive a more truly magnificent rendering. Band, organ, and choir responded like a single man to the enthusiasm of the Conductor, and the result was such a piece of choral singing as has never been heard in Bristol before. The same may be said of "The horse and his rider," "But the waters," and "Thy right hand, O Lord." The two choirs were exceedingly well balanced, and the chief points which forced themselves upon our notice were the distinctness of the words and the accurate reading of the score. Not the smallest point was neglected, every word was begun and ended at the right time, and the rests were silent, which is not always the case. The attack was prompt and the *crescendos* and *diminuendos* united, and this of course must be put down to the credit of Mr. Riseley.

We have purposely dwelt at length upon the work of the choir, as it was the outcome of the hard practice of seven months, weekly rehearsals having begun in November, which were altered to bi-weekly ones in January. The orchestra must have almost unqualified praise for their accompaniment, while the solos were rendered by Miss Anna Williams, Miss Hilda Wilson, Mr. Harper Kearton, Mr. Montague Worlock, and Mr. W. Thomas, of Bristol Cathedral.

Of the performance of "Elijah" we shall not give such a detailed account. It was sung at the Commemoration held in the Cathedral last year at the time of the Jubilee, and though that was an admirable rendering this last was an advance upon it. The solos were entrusted to Miss Williams, Miss Wilson, Mr. Kearton, and Mr. Santley, who showed himself still unequalled in his conception of the part of *Elijah*. The ladies both did extremely well, and Miss Williams almost surpassed herself in the air "Hear ye, Israel." The band gave the Overture with telling effect, and accompanied well throughout, though sometimes their *pianissimos* were not quite so perfect as those of the choir.

Mr. Fulford, assistant organist of the Cathedral, rendered good service at the organ, and Mr. George Riseley, of course, was the Conductor. On each day the Oratorio was preceded by a short service, intoned by the Rev. Precentor Mann, and three hymns were finely sung by the choir and congregation. It should be observed that the part of the *Youth* in "Elijah" was taken by one of the choristers of the Cathedral, which seems a more natural arrangement than the usual one. The Mayor of Bristol invited all the guarantors and the members of the choir to a Soirée at Colston Hall on the following Monday evening, when, in speeches by Canon Robeson, Precentor Mann, and others, the disbanding of the choir was strongly deprecated, and it was hoped that Bristol would soon again have cause to pride herself on a similar success to that just achieved, and that these services were but forerunners of many other like ones to be held in the beautiful mother church of our city.

THE Examiner's report on the papers worked by the candidates in the recent Theoretical Examination of the Society of Arts shows some very curious facts. Not one of the papers obtained full marks, but the percentage of failures being proportionately small is in itself a cause for congratulation. The number of those who are entitled to distinction in the first class this year averages twelve per cent., for the second class forty-one per cent., for the third class thirty-four per cent., while the failures only amount to about eleven per cent. This is encouraging enough, but the clearness, and even neatness, with which some of the papers have been worked is still more so. Occasionally statements have been made which, by the regularity of their appearance, seem to be traceable to a common origin. The conclusion, therefore, is that the writers have been compelled by force of circumstances to depend for their information upon books which are not only worthless, but are mischievous for their errors. Mistakes in spelling have not been accredited with loss to the writers if the information intended to be conveyed was in the main correct. Thus, when it was stated that Brahms wrote a "Villain Concerto," the fact implied was recorded in the writer's favour, and the orthography, as well as the criticism involved in the statement, were overlooked. The name of Gounod was written Guonod, Gunod, Gunoud; yet the name of Mendelssohn offered no difficulty to the spellers, though in more than one place it was stated that one of his works was the oratorio "Elizah." The biographical particulars concerning the musicians whose names were placed upon the paper were again both curious and interesting. It was stated that Meyerbeer lived between the seventeenth and eighteenth centuries; that Beethoven was born in 1770, and died in 1887; that Schumann was born in 1710, and died in 1856; that Dvorák was the name of a German opera of the seventeenth century; that Bishop was organist of Westminster Abbey and of the Chapel Royal, and that his most important work was the "Misolto Bough." The composer of "Mors et Vita" was variously stated to be Mozart, Dr. Stainer, and Agust Manns; the composer of the "Talisman" was Tallis, and in correction of the paper, one kindly wrote relative to Brahms, "You mean Brahams, the well-known sea song writer," but offered no more information on the subject. The Examiner further states that "there are many other peculiarities which need not be specified. The teachers will learn of them through their pupils who worked the paper, and will doubtless take steps to avoid if possible their recurrence in future. There is yet something to be done in the way of teaching the proper formation of musical characters, but the style of the work done as a whole displays a distinct advance."

THE oratorios at the Cathedral of Bristol, to which reference has been made by our correspondent from the West, have not been allowed to pass without a protest from certain clergymen. A memorial with reference to the recent great musical services, at which the oratorios "Israel in Egypt" and "Elijah" were produced at the Cathedral, has been issued by three clergymen of the city and circulated amongst others of the clergy, soliciting their signatures to it, but several have declined to append their names. The memorial is addressed to the Dean of Bristol, and is to the effect that the memorialists have noticed with pain and sorrow that on the occasion of the musical services in commemoration of the completion of the Cathedral, admission to the Cathedral was only to be obtained by the purchase of books, which served as tickets of admission. They are of opinion that this is derogatory to the character and use of the Cathedral as the House of God, which should be free to all at every service, and they express the hope that on any future occasion the arrangements may be free from this objectionable feature. The objection to the payment for books of admission is rather singular from one point of view, seeing that in very recent times seats in the churches of the local Evangelical clergy have been sold in the open market, one pew sold as a freehold realising £100. At one church the pews have been known to belong by assumed right to certain houses, and to go with the change of ownership or occupancy just like the back garden. A correspondent says:—"It is rather difficult for a non-clerical mind to see how the charge of 5s., 2s. 6d., and 1s.

for a copy of the service as an admission book to a great special service can be, as the memorialists say, 'derogatory to the House of God,' while the payment of a guinea a seat or pew to perpetually hear a popular parson is to be taken as a conventional arrangement which custom has so sanctified that it is an honoured if not a sanctified proceeding." He asks whether the three clergymen who noticed with so much "pain and sorrow" the necessary charge made for the books on the occasion referred to took any part, lot, or interest in these grand services, and in what way they would carry out their suggestion that "on any future occasion the arrangements may be free from this objectionable feature"?

If we are unable to say much about the so-called "Improvisatore Concert" given by Mr. Mortimer Ames, on the 20th ult., the fault will scarcely be considered to rest with us when we explain that the affair in question was not held at the room where it was announced to take place, and that it did not commence until forty minutes after the advertised time. This change was necessitated, it seems, through Messrs. Collard and Collard refusing at the last moment to permit the holding of the Concert at their rooms in Grosvenor Street, and it was only on the very afternoon that Mr. Mortimer Ames contrived to engage the Portman Rooms, and distributed telegrams right and left, to inform ticket holders of the alteration in the *locale*. Of his own improvisations on the pianoforte, we shall be compelled to speak another time. All we can do at present is to note the introduction by his brother, Mr. John Carlowitz Ames, of the new keyboard invented two or three years ago by the well-known Hungarian mathematician, Paul von Jankó, and now considerably in use in Leipzig, Dresden, and other German musical centres. This clever idea, which suggested itself to the inventor as a means for overcoming the difficulty of stretching long intervals on the pianoforte (his own fingers being uncommonly short), certainly presents many advantages, notwithstanding an awkwardness natural at the outset to learners who have already played upon the ordinary keyboard. The keys are arranged in four rows immediately adjacent to each other, so that all can be played on simultaneously by both hands. The fingering is essentially strange, but to compensate for this it is precisely the same for every scale, no matter what the key. The most difficult stretches and "extensions" may be accomplished with ease, such things as chromatic sixths and octaves and quick passages in chords here becoming comparative trifles to the player. For instance, Mr. Ames performed Chopin's E flat *Etude* on arpeggios without needing to alter in the slightest the normal position of the hand. Altogether the new keyboard possesses utility as well as interest, and though it may never replace the old one, we are prepared to see it taken up to a certain extent by musicians in this country.

Carlo Bozza, an Italian, has just perfected a series of inventions for the application of electrical power, by means of which he telegraphs, or rather produces, at any distance, the concerted orchestral music of the great composers, or, indeed, any music. Unaided, save by a powerful battery, he plays all the instruments of a brass band to the number of thirty or forty, with the usual accompaniments of drums, tambourine, castanets, triangle, cymbals, &c., and the music is produced at any required distance from the operator. The instruments are suspended in mid-air at a distance from the performer, and separated from each other by as many feet or yards as the dimensions of the hall will permit of. Signor Bozza has made application to the managers of the Italian Exhibition in London to give his performances there. The beating of drums, gongs, bells, &c., and percussion effects upon them by electricity are by no means new, having been exhibited at various times for many years, but the playing of wind instruments has never been attempted, and most certainly never before accomplished, and Signor Bozza has wisely protected the results of his long and patient study by patent. Those who have heard his performances in Liverpool agree that the effect is extraordinary. In addition to playing the whole of the instruments of a brass band, Signor Bozza plays upon a harmonium also suspended in mid-air at a distance from him, and likewise upon a number of clarinets, piccolos, and flutes. By means of switches he plays upon any number or upon all of these various instruments together by single touches upon a spring keyboard, if a board of about 20 inches square supported upon a pillar of about 6 inches in diameter can be so termed. London should have the opportunity of judging how much of these statements may be removed from the realms of fiction to that of fact.

Mr. J. T. Hutchinson's Annual Concert took place on May 29 at the Holborn Town Hall. The first part comprised Handel's "Alexander's Feast"; the solos were taken by the Concert-giver and two of his pupils—Miss Mildred Harwood and Mr. W. Price. The lady was especially successful. Though obviously indisposed she sang with good taste and feeling. Mr. Hutchinson gave an impressive rendering of the air, "Revenge, Timotheus cries," and the choruses were sung by the Holborn Choral Society, under the conductorship of Mr. Windeyer Clark. Mr. R. S. Philpot was the organist and shared the accompaniments with a small string band. The second part opened with Mr. Harvey Löhr's Motett "They that go down to the sea in ships." This work, which was reviewed in our columns some time since, is thoughtful and original, and Mr. Hutchinson is to be commended for including it in his scheme. The organ was in the hands of the composer, and the choir sang steadily under the firm beat of Mr. Hutchinson. The solo was efficiently sung by Miss Harwood. A few miscellaneous numbers followed, among which we must mention Haydn's Pianoforte Trio in G (played by Messrs. Harvey Löhr, Szczepanowski, and Hambleton), and a very clever rendering of the Quarrel Scene from the "School for Scandal" by Mr. Charles Fry, who was enthusiastically applauded.

On Thursday evening, the 14th ult., Mr. J. M. Ennis gave a Concert at Myddelton Hall, and there was a good attendance. The only vocalists were Miss Kate Flinn and Mr. Alfred Probert. The former sang four songs, "Mazurka," "Chanson de Florian," "Last Night," and "Mädchenlied." Each of these were given with much delicacy and effect. Mr. Alfred Probert sang "Where'er you walk" (Handel) and, later in the evening, "The Garland" and "Gondolier's song" (Mendelssohn). The instrumental portion of the programme was of a high order of merit. Mr. J. M. Ennis played three pianoforte solos, Scherzo in B flat minor, Op. 31 (Chopin), Nocturne (Liszt), and "En Courant" (Godard). His execution of these pieces afforded ample evidence of his ability as a pianist; and the encore which he obtained was fully deserved. Miss Janie Hutchinson's performance of a violin solo, "Bourrée," "Gondoliera," and "Perpetuum mobile," from the Suite in G, Op. 34 (Ries), was received with much applause. The Trios for violin, violoncello, and pianoforte, Rubinstein in G minor (Op. 14, No. 2) and Beethoven in C minor (Op. 1, No. 3), by Miss Hutchinson, Mr. P. Kiefert, and Mr. Ennis were also attractive items in an excellent programme. Miss Julia Allen was an efficient accompanist.

At a Meeting of music publishers, relative to the appointment of Mr. Moul as Agent-General for the British Empire of the Société des Auteurs, Compositeurs, et Editeurs de Musique, and Agence Internationale de la Propriété Artistique et Litteraire, on Monday, May 28, the following resolutions were passed. Mr. Ashdown was voted to the chair, and introduced Mr. Moul to the meeting as a chosen representative of foreign musical interests, whom he felt sure the trade would be glad to hear had been selected. The resolutions that closed the meeting were moved respectively by Mr. Thomas Chappell and Mr. Augener:—"That it is desirable to come as speedily as possible to amicable decisions with the foreign proprietors on all musical copyright matters which the Berne Convention and domestic legislation have furnished with new forms of protection." "That Mr. Alfred Moul's appointment and representation of the various foreign interests placed in his hands be welcomed and endorsed by the London music publishing trade, and that he be assisted and encouraged in every possible way to bring about the reciprocal defence and development of all commercial and artistic musical interests in those countries which have joined the International Copyright Convention."

MR. HENRY PHILLIPS gave his annual morning Concert at Messrs. Collard and Collard's Rooms on May 31, when an attractive programme was gone through to the evident delectation of a full audience. Mr. Phillips sang in artistic style the air "Shepherd, what are these pursuing" ("Acis and Galatea") and a new song called "The Milkmaid," by Miss Mary Carmichael; the latter being accompanied by the composer and encored. A prominent part was taken in the Concert by Mrs. Davis, who, in addition to singing "Ah non credea" and the final air from "Sonnambula" and Dessauer's "Le retour du promis," was associated in a duet with Mr. Henry Phillips, and the trio from "Ernani," wherein Mr. Barrington Foote took part. Madame Patey sang "Caro mio ben" and "Who is Sylvia?" and among the remaining vocalists were Miss Gigia Filippi (a talented daughter of the famous Milanese critic), Mr. Herbert Reeves, and Signor Villa. Miss Sasse and Miss Shinner played a duet by Reinecke for piano and violin, and were also heard in solos for their respective instruments; Miss Annette Lotinga recited, and Miss Carmichael accompanied throughout in her usual tasteful manner.

SOME excellent music was heard at the morning Concert given by Madame Sophie Löwe and Miss Mathilde Wurm at Princes' Hall on the 12th ult. The most important item in the programme was the earlier set (Op. 52) of Brahms's "Liebeslieder-Walzer," for vocal quartet and piano accompaniment for four hands. This charming "cycle" of pieces has not been heard so often of late, and the graceful music was listened to with an enjoyment that found frequent expression in cordial applause. The voice parts were capitally interpreted by Madame Sophie Löwe, Miss Lena Little, Mr. Robert Kaufmann, and Mr. Herbert Thorndike, while Miss Mathilde and Miss Alice Wurm executed their task at the pianoforte with neat and facile skill. Miss Matilde Wurm, who is making distinct progress in her art, gave an intelligent and interesting rendering of Schumann's "Carnaval," and was likewise heard with good effect in shorter pieces by Bach, Scarlatti, Chopin, and Rubinstein. Each member of the quartet above-named sang solos, Madame Sophie Löwe's comprising Beethoven's "An die ferne Geliebte" and four songs by Robert Franz.

THE United Richard Wagner Society (London Branch) held its annual Conversazione at the Princes' Hall on Tuesday, the 19th ult. There was a crowded and brilliant attendance of the members and their friends, and the proceedings passed off pleasantly enough. Regarded from the standpoint of pure Wagnerism, however, the musical programme left a good deal to desire. The "Siegfried" Idyll and the "Träume," for small orchestra, were performed as the composer wrote them, under the skilful direction of Mr. Carl Armbruster; but selections from "Götterdämmerung" and "Die Meistersinger" were given with pianoforte accompaniment only. Miss Pauline Cramer, Mr. W. Nicholl, and Herr Carl Mayer deserve praise for their earnest efforts as the principal executants. Choruses from "Rienzi" and "Der Fliegende Holländer" were sung with purity of intonation and strict attention to the *nuances* by the choir of the Hyde Park Academy of Music. The London Wagner Society has greatly increased in numbers of late, and we understand that its next public performance will be an Orchestral Concert in St. James's Hall.

A PIANOFORTE Recital was given by Mr. E. H. Thorne, at the Princes' Hall, on Saturday afternoon, the 23rd ult., in which he was assisted by several of his pupils. There are few English musicians who occupy a higher position than Mr. Thorne, and as an executant he is a thoroughly sound and trustworthy guide to young pianists. Besides playing Beethoven's Sonata in D (Op. 10, No. 3), and pieces by Sullivan and Bennett, he introduced a new Sonata Elegie from his own pen. This work is in the key of A minor, and shows the hand of a musician on every page. In order to preserve its elegiac character it is necessarily somewhat serious in tone, but by no means too sombre, and the theme of the second movement, which stands in the place of a *Scherzo*, is very fresh and melodious. An *Andante con variazioni* must also be praised on account of its clever workmanship. It would be invidious to single out any of the students who appeared, as they all evinced the proficiency which can only come of good training.

AN experimental performance of Balfe's operetta "The Sleeping Queen" was given privately, on the 21st ult., with a view to testing its suitability for a provincial tour. Miss Fusselle sang the music of the *Queen* effectively, although she failed to realise the dramatic significance of the character; Mr. Gawthrop, as *Philippe*, displayed a charming voice and natural qualifications for opera which will be improved by experience; and Mr. Frank May sang and acted the part of the *Regent* with considerable spirit and humour. The most artistic performance was, however, that of Miss Mary Willis as *Agnes*. Her singing was refined and musicianly, and her acting highly intelligent, displaying considerable promise. The accompaniments were effectively given by a trio of strings and pianoforte, played by Miss Willis, Miss Edith Willis, and Mr. George Calkin, and the stage business was efficiently directed by Mr. Charles Fry.

THE forty-eighth performance of the Musical Artists' Society was held at Willis's Rooms on the 2nd ult. The principal instrumental works were a Pianoforte Quartet in G, by Miss Oliviera Prescott; a Sonata in E minor, for pianoforte and violin, by Dr. Swinnerton Heap; and a Septet in D, for pianoforte, wind, and strings, by Mr. Aguilar. We are only able to speak of the first of these, which is the best effort we have yet received from the composer. The motto, "Be happy since God is good and friends are kind," prepares us for the generally cheerful character of the music. The *Scherzo* is especially winning, and was warmly encored. Mr. St. John Lacy has well caught the spirit of the time in his setting of Alison's quaint verses, "There is a garden in her face" (1606), and the song is effectively written for baritone voice. We can also speak favourably of a *canzonetta* for violoncello, in B minor, by Mr. Walter Wesché.

THE tenth Concert of the Westminster Orchestral Society was given on Wednesday, the 6th ult. A lengthy selection from Mozart's "Don Giovanni," comprising the Overture and six of the solo numbers, occupied the first part. Obviously the interpretation of these rested chiefly in the hands of the vocalists, whose efforts may be described on the whole as creditable. An Italian pianist, Signor Benedetto Palmieri, displayed a large amount of energy and technical skill in some reminiscences of Verdi's "Otello," but he must be heard in pianoforte music of greater artistic value before an opinion can be pronounced as to his real abilities. The second part included Beethoven's "Prometheus" and Mozart's "Figaro" Overtures. This Society has advanced itself by the work done during the past season, and we hope its progress will be continuous.

THE Streatham Choral Society has recently concluded a very successful second season, during which two Concerts have been given at the Assembly Room, Streatham Common, under the conductorship of Mr. Charles Stewart Macpherson. The programmes have included Sir Arthur Sullivan's "Prodigal Son" and Sir W. Sterndale Bennett's "May Queen," besides smaller works, amongst which may be mentioned two charming part-songs by Mr. Walter Macfarren, who was present at their performance. Mr. H. C. Banister read a highly interesting paper to the members of the Society on the "Life and Works of the late Sir George Macfarren," who was the first President of the Society. Mr. Macpherson's work in connection with the Society has met with cordial support, the members showing their appreciation of his services during the season by presenting him with a handsome silver-mounted ivory *bâton*.

MISS SOPHIE LINDEN gave a very successful Concert at the Steinway Hall, on Wednesday evening, May 30, and was heard with marked favour in several well selected airs, the list including Logé's "Relics," Henry Klein's "Love's rebuke" (the accompaniment to which was played by the composer), and the aria "Roberto tu che adoro," from Meyerbeer's "Roberto il Diavolo." The Concert-giver also had the assistance of Mdlle. Adelina Bordogni (who created a special effect in a very pleasing new song, with a cleverly written accompaniment, entitled "Fleurette," from the pen of Mdlle. L. Bordogni), and also of Miss Helen Armstrong, Mrs. Elwyn, Miss Bessie Furze, and other competent vocalists. The programme was varied with some violin

solos, played by M. Jacques Haakman; some pianoforte solos, contributed by M. Henri Logé, and some recitations given by Mdlle. Dith.

A performance of Flotow's Opera "Martha," was given at St. George's Hall on the 23rd ult. before a large audience. Miss Clara Leighton and Miss Jeanie Rosse efficiently represented the vivacious Maids of Honour, *Lady Harriet* and *Nancy;* Mr. Valentine Smith's experience with the Carl Rosa Company enabled him to give an admirable rendering of *Lionel*, both vocally and dramatically; Mr. Charles Victor was an acceptable *Plunkett*, and the subordinate parts were played by Mr. H. G. Harper and J. B. Dumbell. The band and chorus were both excellent, the latter especially distinguishing themselves by throwing life and action into their stage business. The staging of the opera, together with the training of the chorus, reflected great credit on Mr. Henry Baker, who conducted throughout with much skill and discretion.

The Meistersingers have opened their beautiful new Club House in St. James's Street, and have already given two Concerts in their elegant music room, each under the able direction of Mr. A. J. Caldicott. At the second, besides some English glees given by a choir of selected voices, a blind Spanish guitar player, Señor Manjou, delighted the club with his extraordinary transcription for his instrument of Beethoven's "Moonlight" Sonata, and other pieces expressively executed; a violin solo by Tivadar Nachez; a violoncello solo by Mr. Leo Stern; and songs by Mr. Herbert Thorndike, Mr. Percy Palmer, Mr. Lloyd James (a new tenor from Birmingham), and Mr. Franklin Clive. It is intended to form a male voice choir to perform part-music, such as the "Œdipus" and "Antigone" of Mendelssohn, and Gadsby's "Alcestis."

In the Report of the Annual General Meeting of the Music Publishers' Association, among other matters mentioned concerning the work done by the Society there is a note of warning which it may be as well to place before our readers. It appears that it is not generally known that by virtue of the 5 and 6 Vic., cap. 45, sec. 2, the sole and exclusive liberty of making manuscript or other copies of copyright works is vested in the owner of such copyright, and any other persons making such copies without the permission of the said owner render themselves liable to heavy penalties or damages. It may be mentioned also that the transposition of copyright songs into other keys is an unlawful copying. Considering that most of the useful pieces of music are published at a very cheap rate, it seems scarcely worth while to risk so much to save so little.

Mr. Charles Gardner's annual *Matinée Musicale*, at Willis's Rooms, on the afternoon of the 9th ult., had an attractive programme, and a large audience attended. To musicians the most interesting item was Beethoven's recently published Trio in G, which was given for the first time as the composer wrote it—that is to say, for pianoforte, flute, and bassoon. The Concert-giver was assisted by Mr. W. L. Barrett and Mr. W. Wootton, and the effect was decidedly curious and picturesque. The work possesses little value save as a curiosity, but it deserves to be heard occasionally if only to show from what small beginnings Beethoven's genius gradually developed itself. Among the artists who took part in the Concert were Madame Belle Cole, Mr. W. H. Cummings, and Herr Josef Ludwig.

An interesting *Matinée* was given by M. and Madame Breitner at 1, Belgrave Square, on the 11th ult. It will be remembered that M. Breitner, a former pupil of Herr Rubinstein, played on several occasions at the Musical Union eight or ten years ago. He is an executant of great ability, though he sometimes sacrifices refinement to mere display, and produces unpleasant tone by a too ponderous touch. Madame Breitner is a capable violinist, with a pleasant, highly finished style. Their programme included Brahms's Trio in C minor (Op. 101), in which they were assisted by M. Hollmann; a somewhat dry Sonata for pianoforte and violin by M. Saint-Säens (Op. 75), and Rubinstein's favourite Sonata in D (Op. 18), for pianoforte and violoncello.

The June Chamber Concert of the Royal Academy of Music was postponed from the 16th to the 23rd on account of the death of the Emperor of Germany, and the programme opened with the Dead March in "Saul," played on the organ by Dr. Steggall. Among the most promising of the students who appeared were Miss Isabelle Girardot, who was heard in two tastefully written songs by Mr. Frank Idle; Miss Blanche Powell, in Sullivan's "Orpheus with his lute"; and Miss Greta Williams (Westmoreland scholar) in a ballad, much above the average of its class, by Mr. Henry J. Wood. High commendation is due to the ladies' choir, who gave a beautifully finished rendering of Schubert's 23rd Psalm, under the direction of Dr. A. C. Mackenzie.

The opening of the East London Institute of Music, under the principalship of Mr. George J. Sumpter, was celebrated by an inaugural Concert, given at the Town Hall, Stratford, on the evening of May 31, under the patronage of the Mayor, George Hay, Esq. A large audience assembled for the occasion and a programme of a miscellaneous order was executed by well-known artists, together with several professors and students at the new Institute. Particulars are not called for: it will suffice to say that the Concert served its purpose admirably, being in all respects a success, and bringing into conspicuous notice an undertaking that merits and will doubtless receive substantial local support.

The members of the Grosvenor Choral Society gave their 196th monthly Concert at the Grosvenor Hall on Friday evening, the 15th ult., when a miscellaneous selection was given. Among the part-songs, "The Rainbow," by Tours, was the most justly appreciated, and great success awaited Mr. H. J. Wood's new semi-chorus, "'Twas in the beauteous month of May," conducted by himself. The soloists were Miss Amy Burton, Miss Charlotte Hanlon, Mr. Owen Roberts, Miss Ullithorne (with two brilliant violin solos), all first appearances at these Concerts, Mr. Nye, and Miss Kelly. Miss B. Poirin gave two pianoforte solos. Mrs. T. P. Frame accompanied, and Mr. David Woodhouse conducted.

The second of Messrs. Ludwig and Whitehouse's Chamber Concerts took place at the Princes' Hall, on the 13th ult., when a programme framed on the "Popular Concert" model was presented to a numerous audience. The instrumental works were Brahms's second Sextet in G (Op. 36), Beethoven's Rasoumowski Quartet in C (Op. 59, No. 3), Haydn's Trio in E, and Boccherini's familiar Violoncello Sonata in A. Praiseworthy performances were given of these, the Concert-givers being assisted by Messrs. Collins, Gibson, Heydrich, and Leo Stern, and Mdlle. Jeanne Douste. The necessary vocal relief was pleasantly supplied by Miss Lena Little.

The fifth annual Festival of the Association of Tonic Sol-fa Choirs was held at the Crystal Palace on Saturday, the 16th ult. The programme embraced a choral contest for choirs of mixed voices, a grand performance of Mozart's Twelfth Mass, with full orchestral accompaniments, and Organ Recitals by Messrs. H. W. Weston, F.C.O., F. Proudman, E. F. Cowick, and Miss F. Klickman. Mr. L. C. Venables conducted the Concert, and Mr. H. W. Weston was the Organist. During the evening the first performance of the open-air ballet "Midsummer Night's Dream" was given, and was well received by a large audience.

A very successful Concert was held on Monday, May 28, at Princes' Hall, in aid of the funds of the Poor Jews' Temporary Shelter. The programme was formed and the arrangements efficiently carried out by Mr. James Castello and Mr. F. H. Harvey Samuels. Songs were well rendered by Misses Adela Meyers, José Sherrington, A. A. Levy, and Birnbaum; Messrs. S. J. Spurling and Iver McKay. The instrumental music, exceedingly well executed, was provided by the Misses Ellen Eldridge, A.R.A.M., Copland, and Powell, and Messrs. L. H. and R. L. Powell.

Madame Madeline Hardy gave a morning Concert at Willis's Rooms, under influential patronage, on the 16th ult. Besides the *bénéficiaire* herself, there appeared in the programme the names of Miss Eleanor Rees, Miss Meredyth Elliott, Miss Hilda Wilson; Messrs. Percy Palmer, Sidney Santon, Henry Guy, Sackville Evans, and Richard Temple as sustaining the vocal element; while instrumental solos were contributed by Mdlle. Marie Ernst (violin), Mdlle. Clara

Eissler (harp), and Miss Kate Cheyne (pianoforte). Recitations by Miss Blanche Leigh and Mr. Reginald Sumner. Mr. Turle Lee accompanied.

MADAME MINNIE HAUK, after the third act of the tenth anniversary performance of "Carmen," at Covent Garden, on the 22nd ult., in which she repeated her matchless impersonation of the heroine, was presented with a splendid testimonial subscribed for by several ladies, including Madame Bizet, widow of the composer. The testimonial is a wreath of laurel and oak leaves in solid gold, bearing the inscription, "Presented to Madame Minnie Hauk in commemoration of the tenth anniversary of the first production of 'Carmen' in England, June 22, 1878." Few testimonials have been better earned.

MR. OSBORNE WILLIAMS gave his annual Concert at St. George's Hall, on the 5th ult., when a well varied programme was presented. The Concert-giver was assisted by Madame Rose Hersee, Miss Minnie Wassall, Miss Adelina Hibbert, Mrs. Goode, Miss Winifred Williams, Mr. Reginald Groome, Mr. Stanley Smith, Mr. Mallett, Mr. S. S. Barker, and several pupils. Mr. Williams's new Coronation March, for eight hands, was enthusiastically encored, and special successes were made by Madame Rose Hersee in Rode's Air with Variations, and by Mr. Charles Fry, who gave three recitations.

THE 232nd Consecutive Monthly Concert of the St. George's Glee Union took place on the 1st ult., in the Pimlico Rooms, Warwick Street, S.W., under the direction of Mr. Joseph Monday. The solo vocalists were Madame Madeline Hardy, Miss Annie Matthews, Miss Jeanie Rosse, Mr. Sidney Santon, Mr. T. W. Page, Mr. W. H. Webb, and Mr. James Budd. Mdlle. Eléonore de Burgh played two pianoforte solos. The part-singing included glees, &c., by Pinsuti, John Wilbye, Bishop, Mendelssohn, Eaton Faning, Martin, and Schumann. Mr. F. R. Kinkee was the accompanist.

MR. AND MRS. HENSCHEL announced two of their agreeable Vocal Recitals at the Princes' Hall on the 1st and 18th ult., but on account of the Court mourning the second was postponed until the 27th, just too late for notice in our present number. On the former occasion Mrs. Henschel made her first appearance since her severe illness, and we were glad to notice that her voice was in nowise affected; indeed, she has never sung more charmingly. Among the items of a very interesting programme were some rarely heard airs from Handel's operas and five numbers of Schubert's beautiful "Winterreise."

A VERY successful Service of Sacred Song was given on Wednesday evening, the 13th ult., in Eltham Congregational Church. The choirs of the churches of the Loop Line Association united in rendering the following Anthems: Mendelssohn's 95th Psalm, "Come, let us sing"; Gounod's Ave Verum, Mendelssohn's "How lovely are the messengers," and Smart's Te Deum in F. The chorus consisted of about seventy voices. Mr. Francis Adams, of Bexley Heath Congregational Church, presided with efficiency at the organ, and Mr. Storrie, of the Eltham Church, conducted.

ON Friday, the 22nd ult., Dr. Stainer entertained the Vicars and Assistant-Vicars Choral of St. Paul's to dinner, at the Albion Tavern, on the occasion of his leaving the Cathedral. Several complimentary speeches were made by Mr. F. Walker, Mr. Kempton, Dr. Martin, and Mr. Barrett, the latter presenting Dr. Stainer, in the name of the Vicars Choral, with a magnificent painting of the "Pool of the river Thames at evening," by Charles J. de Lacy, taken from near Rotherhithe, and having a distant view of the dome of St. Paul's. On the same day, at the Chapter House, St. Paul's Cathedral, Mr. Salisbury and Mr. Hewitt, on behalf of the Deputy-Choirmen, presented a set of musical tubes, accompanied by an address, both of which were accepted and acknowledged by Dr. Stainer.

THE students of the Highbury and Islington Organ School and College of Music gave a Concert on Wednesday, the 6th ult., in the large Hall of the Highbury Athenæum, before a crowded audience. A special feature of the programme was a Cantata for female voices, by Godwin Fowles, F.C.O., given by the choir, the solos being taken by the Misses Johnson, Addington, and Dingley. Miss Berrie Stephens conducted, and the accompaniments were played by Miss Emily Free.

ON May 28, too late for notice in our June number, the Hornsey Wood Musical Society gave a Smoking Concert at Hornsey Wood Tavern. The programme was a lengthy one, and we have not space to notice it in detail. It must suffice to say that the selection comprised many of the popular songs of the day, varied by a pianoforte solo and a vocal quartet. Mr. P. L. Deighton was Musical Director, and Messrs. Barnard and Bambridge presided at the pianoforte.

A PERFORMANCE of Mendelssohn's "St. Paul" was given on the 6th ult., at Chelsea Congregational Church, Markham Square. The choir was largely augmented, and the choruses were very effectively given. The solos were sung by Miss Laura Cater, Miss Annie Layton, Mr. A. Howden Tingey, Mr. E. Humphry, Mr. Joseph Catten, and Mr. Alfred J. Layton. The accompaniments were played by a stringed orchestra and the organ, at which Mrs. A. J. Layton presided.

A PERFORMANCE of Sacred Music was given at St. Mary's Boltons, on Sunday, the 17th ult., in place of the usual voluntary after Evensong. The performers were Miss Marie de Lido, Herr Waldemar Meyer, and Mr. Abdy Williams, the Organist of the Church. The programme included an aria from Bach's Passion Music, with violin obbligato, solos for violin by Meyer and Thorne, and Bach's Toccata in F, for organ. The choir also took part and sang Richardson's Anthem "O how amiable are Thy dwellings."

MR. AND MRS. STANLEY MAYO gave their first Concert of this season at St. James's Hall on the 16th ult. Among the performers who most distinguished themselves were Misses Agnes Meyers, Isabel Cooper, Alice Severn, Louise Line, Grace Stroud; Messrs. Walter Barker, James Fairbrother, and J. B. Hardwicke. The *débutantes* were Miss Louie de Caston, Miss Florence Rosemere, and Miss Mary Howard. The pianists were Madame Williams and Miss Ada Marguerite Edwards.

MISS EMILIE LLOYD, a rising and talented young contralto, gave her first *Matinée Musicale* at 30, Grosvenor Square (by permission of Mr. and Mrs. A. Wynne Corrie), on the 19th ult. She was assisted by Mrs. Mary Davies, Madame Laura Zagury, Miss Adèle Myers, Miss Eleanor Falkner, Miss Millward; Messrs. Harper Kearton, William Nicholl, Edward Griffin, Robert Hilton, Frank Arnold, and Carlo Ducci.

MR. FREDERICK S. MARSH, Assistant Organist of Hampstead Parish Church, gave an Organ Recital at St. Barnabas Church, Kentish Town, on Saturday, the 16th ult. The programme was made up of selections from the works of Bach, Handel, Guilmant, Salomé, Sterndale Bennett, F. E. Gladstone, and W. S. Hoyte. The vocalist was Mr. William A. Marsh. There was a large congregation.

THE Kyrle Choirs, under the direction of Mr. F. A. W. Docker, gave a performance of the "Creation," on May 30, at St. Jude's Church, Kensal Green. Soloists: Mrs. Bartholomew, Mr. Reginald Groome, and Mr. W. G. Forington. A second performance of the Oratorio was given on the 6th ult. in St. Peter's Church, Clerkenwell. Soloists: Mrs. Stanesby, Mr. John Probert, and Mr. Albert Orme. Mr. E. H. Turpin accompanied on the organ.

"THE CAPTIVES OF BABYLON," an Oratorio by Geo. Shinn, Mus. Bac., Cantab., was performed on the 4th ult., at St. Luke's Church, Bermondsey, by a band and chorus of 100 performers, under the direction of the composer. The solo parts were well sustained by Madame Jarratt, Miss Leah Marchant, Mr. W. F. Gellatly, and Mr. Robert Poole. Mr. Arthur J. Crabb presided at the pianoforte, and Mr. F. G. Shinn at the organ.

ON Tuesday last the Directors of the Birmingham Town Hall unanimously appointed Mr. W. Perkins as organist, *vice* Mr. Stimpson retired. Mr. Perkins, who is a young man of marked ability, was for several years organist of the Swedenborgian Church, at Handsworth, near Birmingham; but for some time past he has filled a similar post in London.

An interesting and novel musical representation is to be given in Manchester this month. A Russian National Opera Company, with a band and chorus of 120 performers, under the direction of Herr Wilhelm Spaczek, will perform, in their native speech, Glinka's Opera "Life for the Czar." The result of the performance will be watched with considerable curiosity.

The Free Scholarships in the Music School under Miss Macirone, in Baker Street, have been awarded by Mr. Walter Macfarren as follows:—The Senior School Scholarship to Charlotte Mark; the Junior School Scholarship to Ethel Shepard; the Exten Scholarship, to pupils of the Music School only, to Clara Haines; and the prize for excellence in harmony to Eleanor Lassell.

An Organ Recital by Mr. Thomas Pettit, Organist of St. Peter's Church, Cranley Gardens, South Kensington, was given on Monday, May 28, at Messrs. Henry Jones and Son's Organ Factory, Fulham Road, to test the capacities of an instrument just constructed by the above firm, under the personal supervision of Mr. Pettit, for the Parish Church, Stour, Staffordshire.

Miss Wakefield is about to contribute to *Murray's Magazine* a series of popular articles upon "The Foundation Stones of English Music," the first of which appears in the number for the present month. Miss Wakefield is specially anxious to advocate the more frequent performance of works by old English composers, whose achievements are far too seldom recognised at the present day.

Mr. Edward A. Coombs, Organist and Musical Director of Beckenham Congregational Church, gave a Recital on the fine organ at the People's Palace on Saturday, the 16th ult., when he rendered an attractive programme to a very large and appreciative audience. The Recital commenced with the Dead March in "Saul" in memory of the late Emperor of Germany.

A most successful Organ Recital was given by Mr. W. G. Wood at St. Michael's, Bowes Park, N., on Monday evening, the 11th ult. The programme included Mr. Wood's Introduction and Allegro in D, Mendelssohn's Organ Sonata in B flat (No. 4), and Beren's Fantasia in C minor. During the evening a selection of choral music was rendered in an efficient manner by the choir of St. Michael's.

It has been suggested that as the pianoforte makers are an important body in London, it would be advisable to form a Section or Committee of the London Chamber of Commerce, to look after, in particular, the interests of the pianoforte trade, should a sufficient number of firms join the Chamber to warrant its formation.

A Bazaar took place on the 5th, 6th, 7th, and 8th ult. in Holloway Hall, in aid of a fund for the establishment of a Musical Institute in connection with the Finsbury Park Musical Society. There was a good attendance, and the entertainments were very well executed and amusing. About £500 were realised.

A competition of tenor vocalists for the Joseph Maas prize was held at the Royal Academy of Music on Thursday, the 22nd ult., when it was awarded to Mr. Maldwyn Humphreys. The adjudicators were Dr. A. C. Mackenzie, Mr. Charles Lyall, and Mr. W. A. Barrett.

A contract between Mr. Barton McGuckin and Mr. Carl Rosa has been made whereby Mr. McGuckin rejoins the Carl Rosa Opera Company in August next for the new season 1888-9. He will appear, it is said, in the English version of Halévy's opera "La Juive."

The "Royal Albert Hall Choral Society" will, by command of Her Majesty, be known in future under the style and title of "The Royal Choral Society."

The Queen has been graciously pleased to select for the honour of knighthood Mr. Charles Hallé and Dr. John Stainer—honours well deserved and reflecting distinction on the whole profession.

On Tuesday, the 5th ult., at St. Nicholas, Cole Abbey, an Organ Recital was given by Mr. Edward Harvey, Organist of Holy Trinity, Lee. Mr. John Garratt was the vocalist.

REVIEWS.

The Fairies' Isle. A Cantata for female voices. Words by Edward Oxenford. Composed by Battison Haynes. [Novello, Ewer and Co.]

We have frequently drawn attention to the conspicuous merits of Mr. Haynes's compositions, chiefly for the organ, and must now compliment him highly upon his contribution to a class of music in greatly increasing demand. Mr. Oxenford's libretto is simplicity itself. The peasant maidens of Sicily make an annual pilgrimage to a rocky island supposed to be the home of the sea fairies, in order to propitiate these beings on behalf of their fisher relatives and friends. Each maiden brings away a shell, which is supposed to act as a charm against all disasters during the coming year. The music, in ten numbers, is laid out for three solo voices and three-part chorus. In general it is graceful and refined in character, and though the voice parts are by no means difficult the composer has taken care to distribute the interest between each part, and the flowing and independent pianoforte accompaniment greatly enhances the effect. Measures in triplets predominate, and there is a pleasant suggestion of the sea in almost every number. "The Fairies' Isle" is certain to please the young vocalists for whom it is intended.

There is a Shadow. Ballad composed expressly for Madame Christine Nilsson, by M. W. Balfe. [Novello, Ewer and Co.]

This delightful and expressive ballad was sung by the gifted *prima donna* on the occasion of her farewell to the public in the Royal Albert Hall last month, an event which forms the subject of a special notice in another column. The air is sweet, flowing, and natural, and like most of Balfe's songs is exactly fitted for effective singing. The accompaniment is most artistic and helpful, and the song will delight not only the admirers of Balfe's music, but also will give much pleasure to the lovers of melody from whatever source it may emanate.

Musical Pictures, an opening to the Study of Harmony. By Isabella C. Fletcher. [William Reeves.]

These musical pictures place in a very attractive form some of the truths required to be known by students of harmony. They will be valuable to those who desire to know those truths for the purpose of better understanding the powers of music. Serious students will have to approach the matter more seriously. Still the little pamphlet is pleasantly written and may be read with profit by all interested in musical composition.

Joyful Songs for Sunday School and Home. [Sunday School Union.]

The collection called the "Voice of Praise," from which the present little book is compiled, has already been made the subject of favourable comment in these columns. It is therefore only necessary to call attention to its existence, and to say that it contains two hundred melodies, soprano and alto parts only, with all the words, published for twopence in paper covers.

FOREIGN NOTES.

The mortal remains of Ludwig van Beethoven were removed from the suburban churchyard of Währingen to what it is to be hoped will prove their final resting-place, at the Central Cemetery of Vienna, on the 22nd ult. They were laid next to Schubert's, and close by the empty grave of Mozart. There was an immense concourse of spectators in addition to those officially engaged in the ceremonies—musical societies from various parts of Austria and Germany, representatives of the town of Bonn, the composer's birth-place, and others—the hearse being, moreover, followed by over two hundred carriages. Dr. Angerer, the popular Assistant-Bishop of Vienna, supported by a large number of priests, performed the Funeral Service, after which Herr Lewinsky, one of the leading actors of the Burg Theater, delivered a brief but impressive oration. The musical performances forming part of the proceedings had been entirely selected from the works of the great master whose memory they were intended to honour. There was afterwards a gathering of the professors of the Conservatoire under conditions curiously associated with the memory of Beethoven. By the will of a great professor of counterpoint, a sum of money

was left quite recently to the Conservatoire in order that its professors should all sup together on Beethoven's anniversary or on some other day devoted to his memory. This testator was Herr Marxsen, of Altona, the master in his art of many great living musicians, and among them of Brahms. He died not long ago at the age of eighty-three, and his life curiously connects the modern composers with the great founders of the German school. He was a pupil of Von Seyfried, who was a constant friend of Beethoven, and who had known Haydn and Albrechtsberger intimately.

Wagner's most characteristic music-drama, "Tristan und Isolde," was performed, for the first time on Italian soil, on the 2nd ult., at Bologna, and was received throughout with enthusiasm, a fact which is the more noteworthy considering the uncompromising character, both musically and dramatically, of the work. The translation of the book was by Signor Arrigo Boïto, and Signor Martucci conducted the most carefully prepared performance.

At the Weimar Hof-Theater a three-act comic opera by M. Gevaërt, the Director of the Brussels Conservatoire, has just been brought out with much success. The opera is entitled "Quentin Durward," the libretto being founded on Sir Walter Scott's novel of the same name, and the music is described in German papers as most fascinating and melodious. It may be added that the work, though written thirty years ago, has never been performed outside the composer's native country before.

The following paragraph, which appeared in a recent number of the *Neue Zeitschrift für Musik*, is scarcely calculated to increase that journal's otherwise well founded reputation for the general accuracy of its statements. "The Royal Opera of Berlin," our esteemed German contemporary informs its readers, "has accepted, for performance at no distant date, Dr. Mackenzie's Opera "Nadeshda." The composer, who, in the room of Sir Arthur Sullivan, is now the director of the London Conservatorium, is a brother of Sir Morrel Mackenzie, the physician of our Kaiser." The *Neue Zeitschrift* would be well advised in submitting similar random paragraphs concerning English matters to its able London representative before publication.

The first performance, at Munich, of Richard Wagner's early opera "Die Feen," had been fixed for the 29th ult.

It is announced in Dutch papers that the well-known musical society going by the name of Felix Meritis, at Amsterdam, founded in 1788, has ceased to exist.

Encouraged by the undisputed success of his completed version of Carl Maria von Weber's operatic fragment of "Die drei Pintos," Herr Mahler has resigned his position as second Capellmeister at the Leipzig Stadt-Theater, and is now devoting his efforts entirely to the composition of a grand German opera, constructed on the lines indicated by Weber in his operatic masterpiece "Euryanthe."

An Austrian nobleman, Count Eberhard of Württemberg, a well-known patron of musico-dramatic art, has written an opera "Der Schalk von Castilien," which has been accepted for performance at the Theater an der Wien, in the Austrian capital.

Signor Arrigo Boïto, the successful composer of "Mefistofele," has at length completed his long-expected new opera, entitled "Nero," which is to be the great novelty next season at the Theatre Della Scala, of Milan.

M. Camille Saint-Saëns has nearly completed a new opera which is to be entitled "Benvenuto," the libretto, by M. Louis Gollet, being founded upon a novel from the pen of Paul Meurice.

Liszt's oratorio "Saint Elizabeth" is to be performed this month by the Sing-Akademie of Jena.

M. Gounod celebrated his seventieth birthday on the 17th ult.

A one act vaudeville by Gluck, entitled "Les amours champêtres," was recently revived at the Vienna Opera in connection with the unveiling of the Maria Theresa statue. The interesting work was composed in 1756, when Gluck was Capellmeister in the Austrian capital, and is said to be full of melodious charm and gracefulness.

The Swedish Parliament has refused to grant in the future the annual subvention hitherto accorded to the Royal Opera at Stockholm.

Madame Johanna Jachmann-Wagner, the eminent dramatic singer and niece of Richard Wagner, has resigned her professorship at the Musikschule of Munich, and will shortly establish a training school for dramatic vocalists at Berlin.

Dr. Gustav Gunz, for many years the leading tenor at the Royal Theatre of Hanover, and highly esteemed also as a Concert singer (he being especially an unrivalled interpreter of the Evangelist in Bach's Passion Music), has quitted the lyric stage for a professorship at the Hoch'sche Conservatorium at Frankfort, an institution which, despite of active and legitimate competition, continues to flourish.

The death was announced last month at Leipzig of Hermann Hirschbach, composer and musical critic, aged seventy-six. The deceased artist was a friend of Robert Schumann to whose journal, the *Neue Zeitschrift für Musik*, he largely contributed in his younger days, wielding a most able and severely critical pen. In addition to some fifty published compositions, Hirschbach has left behind him a surprising number of manuscript works, amongst them two complete operas, numerous overtures, concertos and chamber works, as well as *fourteen* grand symphonies, none of which has ever been publicly performed.

Constantin von Holler, musical author and composer of some merit, died on May 27, at St. Petersburg.

Professor Carl Riedel, the highly esteemed Conductor of the famous Leipzig Gesangverein bearing his name, and for many years president of the *Allgemeine Deutsche Musikverein*, died at Leipzig, on the 3rd ult.

CORRESPONDENCE.

HENRY LITTLETON.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you allow me to add to Mr. Bennett's sympathetic notice of the late Mr. H. Littleton that appeared in this journal last month, an anecdote which displays the perseverance and frank character of the man whose premature death is indeed a loss to music.

Mr. Littleton was a member of the Executive Committee of the "Sir John Goss Memorial Fund." In that capacity he showed much zeal, and gave valuable advice as to the course to be pursued in sundry difficulties that came up. Among other troubles we had that unusual one, an *embarras de richesses*. The question as to the disposal of this surplus excited much contention; various schemes were put forth for the solution of the unexpected difficulty. Eventually these became narrowed down to two, both of which, it was contended by the respective partisans, would satisfy the subscribers to the Fund as doing honour to the memory of that distinguished organist of our Metropolitan Cathedral. Mr. Littleton identified himself with one of these plans. With much persistence and skill he argued for its adoption, and he had on his side several influential members of the Committee. But after much discussion and consideration this scheme was rejected, and the Committee determined by a majority of votes to recommend to the general body of subscribers that the surplus, amounting to about £120, be paid over to the Trustees of the Goss Scholarship Fund at the R.A.M. to augment the annual interest available for the students' fees. The difficulty was thus regarded as settled, and the confirmation of the Committee's recommendation looked upon as a matter of course. But Mr. Littleton, though fairly beaten, was not satisfied; like some other famous Englishmen, he quietly determined to persevere, and not rest contented with the defeat in Committee. As Honorary Secretary to the scheme the whole matter had considerably exercised me, and I was glad that a decision had been arrived at. On a Sunday afternoon, the day before the unveiling of the Memorial in the Cathedral, and subsequent to the general meeting of subscribers, Mr. Littleton paid me an unexpected visit. To my surprise he said, "Mr. Southgate, I am not satisfied with the vote we came to on Friday last, and I am sure Sir Arthur Sullivan (our Chairman) thinks with me. I am going to try and upset it at the meeting to-morrow afternoon; but as I did not think it fair to take you unprepared, I have called to tell you the course I intend to take." I reminded him that I was but

an executive officer and that the time was too short to let the members of the Committee know of his new opposition, but that I thanked him for his courteousness in letting me know his intentions, and that I could not but admire his pluck and determination to take no unfair advantage. To complete my recital, I may say that on the morrow, Dr. Stainer presiding over the meeting, despite an admirable speech Mr. Littleton made, his scheme was formally rejected, and the other plan carried by a small majority of votes. At the close of the proceedings he said to me: "Well, I made a good fight for it, and still think I ought to have succeeded. I am not often beaten."

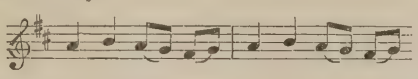
This tale may possibly help to show the inherent pertinacity, pluck, and straightforwardness of him whose loss his many friends mourn, and whose sterling English character will not readily be forgotten by those who knew him.—I am, yours faithfully,

T. L. Southgate.

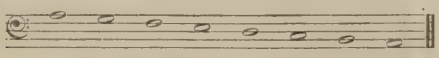
THE MINOR NOTATION OF THE TONIC SOL-FA SYSTEM.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—I think Dr. Pole misconceives altogether the objections which Tonic Sol-faists have to Mr. Sedley Taylor's "improvements." The whole question resolves itself into one of mental relation. If it is granted—and few musicians would demur, I imagine—that there is a certain quality, or character, or individuality—call it what one will—attached to each note of the diatonic scale which distinguishes it from all the rest, then, were we able to analyse the cause of this, we should probably find out why we prefer our present tonic and the diatonic succession of notes built upon it in preference to any of the other "modes" once in vogue. But the truth is that, notwithstanding all that science has done in investigating the basis of musical *expression*, we are as far off as ever from a confident perception of its real *nature*—vibration being the result, not cause, of music. Now, in using the syllables Doh, ray, me, fah, sol, la, te, in any key, a certain mental quality, distinct for each (as has been already explained) is consciously present; but *why* there should be such a thing no man can tell, or why this order is most satisfying. It pleases the ear, that is all, and Doh (the tonic in all major keys) "impresses" us as ruling all the others. Immediately there is a change to the minor, we recognise the ruling power of Lah; it *is* minor, in fact, only because of this central relation to Lah, although the note itself need not be prominently present, any more than the major tonic is in a passage such as the following, which every ear recognises as major—

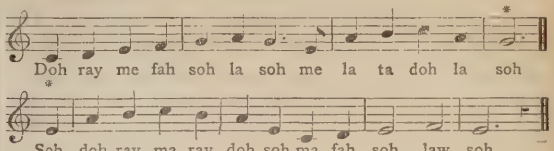


If Doh, therefore, were suddenly called upon to do duty for Lah, as Mr. Sedley Taylor insists upon, nothing could be more confusing to the perception of that mental effect referred to, or more *opposed* to the principles of Sol-fa. All the firmness and substantiality characteristic of Doh in such a tune as "Hearts of oak" would have to be dissevered from it in, say, "John Anderson, my Jo," for it is to be observed—what both Mr. Taylor and Dr. Pole appear to have overlooked—that you may *name* as much as you like, but it is quite another matter to have the *thing*. To give the Sol-fa names written beneath to such a succession of notes as that quoted by Dr. Pole on page 268 of your May issue, and here reproduced, is simply to wrest from them their ordinary meanings and import with them others quite different—



doh tah law soh fah ma ray doh.

Is there a single *one* of these notes which to the *ear* has the characteristic usually attached to it? Not one. Every name is a contradiction, and the cause of inevitable confusion when the same names are applied to the major scale. Lastly, both Mr. Taylor and Dr. Pole appear to have only the tonic minor in view. What benefit in the world could be derived from using the names in their double capacity in such a passage as follows?



Blairgowrie. H. D.

SYDENHAM TOUCH REGULATOR.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Some weeks ago out of curiosity I purchased one of the above, and I am so delighted with its utility that I consider it a duty as well as a pleasure to direct the attention of musicians to this apparatus. It is no mere toy, but a genuine touch regulator, which, without injuring the pianoforte in the very least, is capable of producing a touch of any weight, and it is so simple that any one can apply it. Mr. Sydenham is an utter stranger to me, and my only object in writing is to call attention to an invention which cannot fail to become a great boon to all pianists and organists in the practice of their technical exercises.

I am, Sir, yours truly,

H. A. Harding, Mus. Doc., Oxon.

Sidmouth.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Barmouth.—*The best way is to practise the Scales with a due observance of the relation between tones and semitones.*

Philomelos.—1. *Copyright lasts for forty-two years from the day of publication. If the author is alive at the time of expiration, then copyright is continued for the remaining term of his life, and for seven years after.* 2. *The laws affecting copyright abroad must be observed in this country.* 3. *As near as possible, "Beloave."*

W. A. Higgins.—*No date given.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Beckenham, Kent.—An amateur Concert was given in Christ Church Lecture Hall on May 31, arranged and conducted by Mr. F. W. Partridge. Solos were creditably delivered by Mrs. J. L. Partridge, Messrs. J. Gordon Langton, R. Murray Hyslop, and F. W. Partridge, whilst Miss Gertrude Fox delighted her audience with poetical and prose recitals. These were interspersed with pianoforte pieces by the Conductor and his talanted colleague, Mr. Sydney Sheppard, who also accompanied the choruses. But the *pièce de résistance* was certainly Anderton's *Wreck of the Hesperus*, which was rendered in a manner which at once revealed careful training.

Blackburn.—At Chapel Street Congregational Church on Sunday, the 17th ult., special services were held in aid of the Schools, the Anthem in the morning being "Praise the Lord" (Dona Nobis), from Mozart's *12th Mass*, and at the evening service Mendelssohn's *Hear my Prayer* (the solo part being sustained by Miss Thornborough) was given by the choir, consisting of thirty-six voices, under the direction of Mr. S. Thornborough, Organist and Choirmaster.

Blaina.—An excellent performance of *The Messiah* was given on the 19th ult. by the English Congregational Church Choir, Mr. Thomas Williams, Conductor. The principal soloists were Miss S. A. Jenkins, Mr. R. C. Jenkins (Llanelly), Mr. H. Williams, and Master R. Williams. The choir has already performed *Judas Maccabæus* and obtained considerable local reputation.

Brighouse.—The golden wedding of Mrs. Sunderland, once a famous soprano singer, who retired from the profession a quarter of a century ago, was celebrated at Brighouse on the 7th ult. She was presented with an address and a silver casket. A Concert was given, speeches were made, and the whole celebration, hearty and sincere, was indicative of the just pride the Yorkshire folks take in their great people.

BURY ST. EDMUNDS.—On the 14th ult. Dr. Stainer's *St. Mary Magdalen* was given, with full orchestral accompaniment, in St. Mary's Church, the principal vocalists being Madame Lita Jarrett, Miss Snape, Rev. A. W. Ivatt, and Mr. Frederick Pattle. Mr. G. C. Richardson (St. Augustine's, Highbury) presided at the organ, and Mr. T. B. Richardson (Organist of the Parish Church) conducted. The choruses were well rendered by the choir of the church, assisted by members of the Choral Society. Dr. Henry led the band with great ability.

CAPE TOWN.—At St. Paul's Church, Rondebosch, Cape Town, an Organ Recital was given by Mr. T. Barrow Dowling, Organist of St. George's Cathedral and Conductor of the Suburban Choral Union, on Thursday evening, May 3, when, besides the Fourth Organ Sonata of Mendelssohn, pieces by Sterndale Bennett, F. E. Bache, Batiste, Dr. Rinck, J. S. Bach, and Henry Smart were given in a satisfactory manner.

CHRISTCHURCH, N.Z.—The large hall of the Young Men's Christian Association was well filled on April 18, on the occasion of Miss Stratton making her *début* in Christchurch, New Zealand, as a pianist. The compositions she selected were of a character well calculated to display her abilities and to show that she had been well taught. Beethoven's Sonata in C sharp minor, which, however, seemed to offer no obstacles to her facile fingers, Schumann's Fantasia in C, Presto Scherzando of Mendelssohn, Impromptu Fantasia of Chopin, and the Adagio and Allegro of Beethoven's Sonata in A (Op. 101) were all played from memory, with a crisp freedom that did not prevent accuracy. Miss Stratton's last selections were Hiller's "Alla Marcia," W. Sterndale Bennett's Andante Capriccioso, and Arthur O'Leary's Romance in E flat minor, given with dashing brilliancy.

CLECKHEATON.—Mr. S. Midgley, of Bradford, who has for two years gratuitously conducted the performances of the Cleckheaton Philharmonic Society, has been presented with a silver-mounted *bâton* bearing a suitable inscription, in recognition of his services. Mr. Midgley has been the life and soul of musical progress at Cleckheaton, and the members of the Society were warm in their acknowledgment of his valuable assistance.

DEMERARA.—The report of the Committee of the Musical Society for the year ending April 30, 1888, is encouraging to the cause of music. It states that the number of members has considerably increased, but the list of active members has not increased in the same ratio as that of ordinary members. The want of voices in all parts of the chorus is still noticeable, and the Committee would urge all members who are able to take a part to give their musical aid to the Society. Although it was contemplated that some complete works would be given during the year, it was found impossible, from sundry causes, to carry this out. At the Jubilee Concert in September last, through the courtesy of a Society in Trinidad, the Committee was enabled to give selections from Mackenzie's *Jubilee Ode*, to which were added some other new compositions specially written for the celebration of Her Majesty's Jubilee. This Concert was attended by a large and appreciative audience, and proved a great success, the Society being considerably indebted to the talented young lady who undertook the principal solos. Selections from Barnett's Cantata *The Ancient Mariner*, together with miscellaneous pieces, vocal and instrumental, were given at another Concert, the whole performance, especially the orchestral portion, being very successful.

DRAYTON, NEAR OXFORD.—On Thursday, the 14th ult., the new organ, built by Mr. C. Martin, organ builder, of Oxford, for the Parish Church of St. Leonard, Drayton, was opened by Dr. Roberts, Organist of Magdalen College, Oxford. There was shortened Evensong, followed by a sermon by the Rev. Canon Paget, D.D., of Christ Church, and a Recital on the organ by Dr. Roberts.

GREAT BERKHAMPSTEAD.—At a special service at the Parish Church of St. Peter's on St. Barnabas' Day, the 11th ult., the Church Choral Society performed Dr. Garrett's *43rd Psalm*, for contralto solo and chorus, and Mendelssohn's Motett *Hear my Prayer*. The solo in the former was sung by Miss Janet Tatham, and in the latter by Master Herbert Defty, of Mr. Stedman's choir. Mr. F. Gatward officiated at the organ, playing at the close Bach's Toccata and Fugue in D minor. The Rev. C. J. Langley conducted.

ILFORD, ESSEX.—Thursday, the 7th ult., being the Dedication Festival of the Parish Church, after the evening service Dr. John Stainer's Cantata *The Daughter of Jairus* was performed by the choir, under the direction of Mr. Fred. J. Brand, the Choirmaster. The solo parts were admirably rendered by Mr. Herbert Clinch (tenor), Mr. H. S. Dean (bass), and Master Defty (soprano). The choruses were very creditably performed. Mr. Henry Riding, F.C.O., presided at the organ.

KILLALOE, LIMERICK.—An Organ Recital was given in St. Flannan's Cathedral on the 15th ult., by Mr. Charles Haydn Arnold, Organist and Choirmaster. The programme included Mendelssohn's First Organ Sonata (Op. 65), Andante in G (Léfébure Wély), Prelude and Fugue in E minor (Bach), Romanza in D minor (W. T. Best), "Hallelujah," *Mount of Olives* (Beethoven), "Worthy the Lamb" (Handel). The vocalists were the Misses B. and A. Twiss, Rev. J. Kempston, and the Cathedral Choir.

LEEDS.—Encouraged by the reception accorded to selections from his own compositions during the last popular holiday, Dr. Spark repeated several of these items on Saturday night, the 16th ult., before an audience quite filling the Victoria Hall. The examples performed included the Marche Triumphale in D ("Sardanapalus"), which was originally written for a full orchestra; "The Lake," composed some years ago for the purpose of illustrating the peculiarities of the beautiful little echo organ that was added to the Victoria Hall organ some years since; a Concertstück in A minor and major, written for the Leeds Musical Festival in 1874; and the old Vesper Hymn, with variations and fugue. As a tribute to the memory of the deceased German Emperor two further productions of the Borough Organist were replaced by Beethoven's Funeral March, composed on the death of a hero, and an equally appropriate selection from Chopin.

LLANGATTOCK.—A second district Festival was held on the 20th ult. at Llangattock. About 200 singers were present at Talgarth, and at the second festival that number was exceeded. The hon. secretary was the Rev. John Price, Llanvegan.

PAIGNTON.—The Ipplepen Deanery Choral Union, formed in connection with the Exeter Diocesan Choral Association, met at Paignton on the 6th ult. There were 227 voices, together with a few lady members, present, the choirs coming from Paignton (St. John the Baptist), Dartmouth (St. Saviour's and St. Barnabas), Stoke Fleming (St. Mary's), Torre (St. Saviour's and All Saints'), and Torquay (St. Mark's). There was the ordinary Evensong with anthem, the music being taken from the "Anglican Festival Service Book, 1888," of the Choral Association. Mr. Roylands-Smith, the diocesan Choirmaster, was the Conductor. Mr. F. L. Harris, of Paignton, presided at the organ with much taste and skill. The special Psalms were xcvi. and cxlvii., being set to chants by Dr. Harding of Sidmouth and Dr. Edwards of Barnstaple. The music to the Magnificat and Nunc dimittis was by Mr. C. Harford Lloyd, and was written for a festival of choirs in Tewkesbury Abbey, 1882. It was carefully interpreted, as was Goss's powerful and melodious Anthem, "Stand up and bless the Lord your God."

PILTON, SOMERSET.—On the 14th ult. special Choral Services were held in the Parish Church on the occasion of the opening of the new organ, which has been built by Messrs. Norman Bros. and Beard, of Norwich. Mr. Mills, Organist of St. Andrew's, Bath, gave a Recital in the afternoon, and presided again at the organ for the evening service. The instrument stands in the chancel, and is remarkable for occupying a very small floor space. The bellows and mechanism are arranged immediately above the console, and the connection between keys and sound boards is by tubular pneumatic action.

SWANSEA.—Much interest has been taken by local lovers of music in the production of a new comic opera, in two acts, entitled *The Rustic*, the libretto by Mr. Albert H. Siedle, and the music by Mr. W. F. Hulley. The plot is very simple. Simon Daw, a miserly old farmer, has "one fair daughter, and no more," whom he wishes to dispose of to the highest bidder, personified, for the time being, by one Crotchety Vellum, a lawyer. This lawyer, some twenty-five years previous, had stolen or concealed a child, the heir to an earldom and great estates, and placed him with Farmer Daw, under whose roof he has resided; and, as is usual on the stage, he loves and is beloved by the farmer's daughter, Margie. Feeling noble aspirations within he determines to go out into the world to seek his parents, and departs amidst the tears and regrets of all his fellow servants, dairymaids, and farm hands. In the second act we see him settled in the family house in Grosvenor Square, in full possession of his estates and title, Earl of Fitz Altamount. His former farm companions have entered his service as flunkeys and wear a handsome livery. They regret the absence of former friends, and are consequently delighted by the information that Farmer Daw and all his belongings are coming from Dawkin Farm to spend the day with the earl. They come accordingly, and the dairymaids are surprised, and in a way deceived to find the gorgeous flunkeys no other than their old friends the yokels from the farm. Mr. Vellum, the lawyer, is also invited, that his villainy may be exposed in the presence of them all. He gets rather roughly handled, but is rescued by the devoted *affection* of Aunt Priscilla Daw, the old farmer's spinster sister. Meantime Farmer Daw, having "sold" his daughter to the earl for £5,000 down, all ends happily after mutual confessions and forgiveness. Mr. Hulley's music is bright and tuneful and, as might be expected from his knowledge of stage requirements, always appropriate to the various situations. The orchestration is rich in mass, and varied and piquant in detail; in short, the whole score bears the stamp of an accomplished and experienced musician. The opera was first performed on April 19 and 20, and was reproduced subsequently, the approval of the audiences increasing with each performance, until it reached a pitch of genuine enthusiasm. One notable and interesting feature is the fact that all persons concerned, including author, composer, principal vocalists, and chorus, and the orchestra of twenty-eight performers are all Swansea residents and principally amateurs. The leading parts were taken by Miss Ellen Flynn (Margie) and Miss Marian Hyde (Priscilla Daw, spinster), Mr. W. J. Murphy (Reuben), Mr. Fred. Tunbridge (Crotchety Vellum), Mr. A. H. Siedle (Simon Daw), and Mr. H. Siedle (Bob Beanstalk, principal Yokel), and all the other parts, as well as the chorus, were well and efficiently rendered. The orchestra, with Mr. J. Squire as leader, is becoming a considerable feature in all Swansea music. The production of the opera and all the rehearsals have been under the personal superintendence of Mr. W. F. Hulley, the composer, whose skill as a Conductor is well known in Wales. Altogether it has been a great success, and we hope soon to hear of its production farther afield, where its beauties and the undoubted talent of the composer will have a chance of being more widely and generally recognised.

TALGARTH.—A district Festival of the Brecon Archidiaconal Choral Union was held at Talgarth on the 13th ult. General and district festivals are held in alternate years, the former in Brecon and the latter in various parts of the Archdeaconry.

TENBURY.—An interesting extra Concert of miscellaneous music was given by the Musical Society on the 19th ult., in the Corn Exchange, under the conductorship of the Rev. John Hampton. Songs, glees, and part-songs by Bridge, Callcott, Hatton, Silas, Pinsuti, Smart, Macfarren, Sullivan, and Mendelssohn, with instrumental pieces by Handel, Gurlitt, and John Hampton were given with good effect by Miss Ayscough Smith, Mrs. H. B. Hunt, Misses Matthews, Mrs. Wroth, Mrs. Hill-Lowe, the Rev. A. T. Powley, Messrs. Williams, Miles, Higginson, Morris, and Anstice. Mr. R. C. Bailey played a flute solo successfully, and the singing of the choir was marked by refinement and expression.

TUNBRIDGE WELLS.—Mr. J. Maughan Barnett gave his second annual Pianoforte Recital in the Pump Room on the 16th ult. His programme included Beethoven's "Moonlight" Sonata, Variations Sérieuses, Mendelssohn; Nocturne, Studies in C minor, A flat, and G flat, Polonaise in A flat, Chopin; and other pieces by Schumann and Liszt. Miss Percy Douglas contributed songs by Brahms, Cowen, and Gustav Ernest.

Walsall.—On Trinity Sunday, after Evensong, Mendelssohn's *Hear my Prayer*, together with selections from Handel's *Messiah*, were performed at the Parish Church, the choir being largely augmented for the occasion, together with a band of instrumentalists led by Mr. Whitehouse. Miss Minor took the solos. Mr. H. W. Rogers conducted, and Mr. W. Keay, Organist of the Church, presided at the organ, each with their accustomed ability. Handel's "Occasional Overture" and "The March of the Jewish Warriors" were given by full band and organ.

Warwick.—The Musical Society brought a very successful season to a close on May 31 with a performance of Van Bree's Cantata *St. Cecilia's Day*, and a miscellaneous selection. The Cantata was given with full orchestral accompaniments and was extremely well rendered, the whole being marked by true artistic refinement. The Hon. Mrs. R. H. Lyttelton (Miss Edith Santley), who resides in Warwick, and who is always ready to further the cause of music in the place, sang the solos, which seemed singularly adapted to impress the audience with the beauty of her voice and style. The chief feature in Part 2 was the playing of the band, all local amateurs, save the leaders of each division, who had been got together, drilled, and perfected by Mr. W. H. Bellamy, the talented Conductor, who has done so much for the music of this place since his appointment to the Collegiate Church here. The instrumental items were Overture to *Tancredi* (Rossini), Trio, piano, violin, violoncello (Mendelssohn), Intermezzo for strings "Loin du Bal" (Gillet), "Wedding March" (Mendelssohn). The rest of the programme consisted of part-songs by the Society, which gave evidence of the careful training given by Mr. Bellamy.

Organ Appointments.—Mr. Stephen Richardson, Organist and Choirmaster to St. John's Episcopal Church, Perth.—Mr. F. Slade Olver, A.C.O., Organist and Choirmaster to St. Peter's Parish Church, Westchester, New York, U.S.A.—Mr. E. Bruton, Organist and Choirmaster to the Parish Church, Chipping Sodbury.—Mr. C. J. B. Meacham, Mus. B., Cantab., Organist and Director to the Choir of St. George's Church, Edgbaston, Birmingham.—Mr. Fredk. G. Shinn, Organist and Choirmaster to All Saints', Clapham Park.—Mr. E. H. Hammond, Organist and Choirmaster to Trinity Church, New Orleans, La., U.S.A.—Mr. W. H. Wilson to the Parish Church of St. Helen's, North Kensington.—Mr. Charles R. Fisher to St. Peter's Church, Gildersome, Leeds.—Mr. Robert W. Wilson, to St. Saviour's, Aberdeen Park Highbury, N.—Mr. Walter S. Jessop to Carver Street Wesleyan Chapel.—Mr. Walter Spinney to All Saints', Doncaster.—Mr. J. A. Edlington, Organist and Choirmaster to St. Michael's, Appleby, Westmoreland.—Mr. Robert Grier, Organist and Choirmaster to St. Augustine's, Bermondsey.

Choir Appointments.—Mr. G. Bower, Choirmaster to the Parish Church of St. Helen's, North Kensington.—Mr. P. Dent to the Conductorship of Band and Chorus, Droylsden and District Philharmonic Union.—Mr. Walter J. Thrussell (Solo Alto) to St. Luke's, Redcliffe Square, South Kensington.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

AUGUST 1, 1888.

THE LONDON MUSICAL SEASON.

Once more the rolling seasons have brought about the time when, according to custom, it is necessary to pause and to review the past, with the knowledge of the present, and with high hopes for the future.

The year's musical activity began in October with the Crystal Palace Saturday Concerts. At the opening meetings works by English writers were admitted to places of honour. Sullivan's "Golden Legend," George J. Bennett's Concert-Overture "Jugendträume," which by its well-ordered melody and clever scoring showed that he had not gone back on his path since the production of his Serenade; Mr. Goring Thomas's Suite of Ballet Airs, Mr. Hamish MacCunn's Concert-Overture "Land of the mountain and the flood," his clever ballad for chorus and orchestra "Lord Ullin's Daughter," Mr. Charlton Speer's "Day dream," Mr. T. Wingham's Concert-Overture in F (No. 4), with other pieces, represented English art among the varied and attractive items of which the programmes were composed.

The Handel Festival, held at the Crystal Palace in June, was both musically and financially successful. There is little opportunity for intending patrons to judge the possible quality of the performance they are likely to get other than through rumours which may be spread concerning the character of the rehearsals of the London Choral contingent, under the competent direction of Mr. Manns. Extra rehearsals were held, and many things were done with a view to improvement. The consequence exceeded the highest expectations. The chorus singing was superb, and the band worthy of the highest praise. The solo singers were well selected, and the whole performance, not only of the familiar "Messiah" but "Israel in Egypt," was far above the average as yet attained. Many of the pieces introduced into the programme on Selection Day were new, and all were interesting, as well for their own merits as for the excellent manner in which they were given.

The work of the standard Choral Societies during the past year has been well maintained. The Royal Albert Hall Choral Society gave ten Concerts during its seventeenth season, beginning with Sullivan's "Golden Legend" and including in its scheme "Israel in Egypt," "The Creation," "The Messiah" (at Christmas, on Good Friday, and Ash Wednesday), "Faust," by Berlioz; "Elijah," and Verdi's "Manzoni" Requiem. By request of the Queen, who attended a performance of "The Golden Legend," the style and title of the Society is changed, and it is to be known henceforward as the Royal Choral Society. The Sacred Harmonic Society also made changes during the past year, not in its designation, but in its arrangements, to fit in with modern requirements. The day of meeting has been altered from Friday to Thursday, and the hour from 7.30 to 8. For many years this singular hour of assembling was kept up, and many a singer, believing that the Concerts commenced as most other Concerts did, has found himself cut off from his opening aria if it began before eight o'clock. The committee of the re-organised Society appear to be anxious to fit their ways with popular inclination, and all who have the good of music at heart will wish them heartily success. There was no lack of either spirit or enterprise in their plans for the past year. They produced Bottesini's "Garden of Olivet," Cusins's "Jubilee Cantata," Cowen's "Ruth," Sullivan's "Golden Legend," Rossini's "Moses in Egypt," and "Elijah."

The performances given at Novello's Oratorio Concerts were high over the average of excellence. The chorus singing was crisp, tuneful, and intelligent, and the splendid band of the Society gave a good account of the several works produced. A particular interest was attached to the early productions during the season by the variety of readings afforded to the audience by the several conductors. Mackenzie's "Jubilee Ode" and Dvorák's "Spectre's Bride" were conducted by Mr. Randegger; "Ruth," produced for the first time in London, was under the direction of the Composer, Mr. F. H. Cowen. In like manner Barnett's "Ancient Mariner," revived after a period of years, and Stanford's Irish Symphony had each the composer as Conductor. Besides these works, Sullivan's "Golden Legend," "Rose of Sharon," and Gounod's "Redemption" were performed. The three last Concerts were under the able direction of Dr. A. C. Mackenzie, the composer of the "Rose of Sharon."

The Monday Popular Concerts have continued to attract large audiences, though very little of novelty has been offered by way of temptation to the outside public. It is something, of course, to be able to enjoy excellent performances of standard works by well-known players; still, it could be wished that it were possible to import an element of variety into the arrangements. There must be other executants equally competent to present intelligent versions of the examples of chamber music which form the repertories of these Concerts as well as those who are constantly engaged. The frequent change of vocalists has been found to be satisfactory, why not an occasional change of quartet players?

The Chamber Concerts given by Messrs. Ludwig and Whitehouse, Mr. Dannreuther's Musical Evenings, Mr. Charles Wade's Chamber Concerts, the "Lothians" Orchestral Concert, at which some of the compositions of Mr. Hamish MacCunn were brought forward, all mark continued interest and possible development.

The recitals upon the newly invented instrument, the clavi-harp, though they did not wholly succeed in converting all the harp-players into a belief that the invention will supersede the time-honoured method of performance of one of the oldest forms of musical instrument in existence, at all events demonstrated that the minds of those who are bent upon improvements have not been inactive.

In the interpretation of orchestral works the Richter Concerts have maintained their acquired position. Those who have read the records from time to time in these columns know this without the fact being further insisted upon. The chorus which has been employed occasionally for works which have formed part of the plan has not satisfied any requirements. The body itself is ill-balanced, uncertain in attack, untuneful in its utterances, and in all respects the very antithesis of the character of the orchestra. The Concerts have been well patronised, and appear to be growing in favour, even though some of the Wagner extracts which appeared in the programmes have lost the glamour they may have possessed. It is a pity that the intentions of the composer could not be respected, and such things be reserved until they can be given with the necessary stage surroundings. That Wagner is at his best under dramatic conditions was proved conclusively by the reception accorded to his early Symphony, given under the direction of Mr. Henschel, at the Symphony Concerts. The right of performance in London was restricted to

this institution, and it was played to empty benches. Those who expected great things from it as music, were disappointed, as it proved to be a pale reflection of Beethoven and Mozart, ornamented with aggressive instrumentation. It is not necessary to recapitulate the details of these Concerts, as they must be fresh in the memories of those who were interested in them. It will suffice to say that, artistically, they were counted successful, but financially they were unprofitable. They were undertaken as an experiment for two successive seasons. That period is at an end, but it is rumoured that a third season is to be tried. Truly, after this, it would be unreasonable to declare that there is no enthusiasm among those who believe in the destiny of musical art.

Enthusiasm for art has been shown by both rich and poor. It will be sufficient to demonstrate this by calling to mind as evidence the successful festival at Walthamstow, which took place in a building erected for the purpose of music by an ardent patron of the art, Mr. J. F. H. Read, himself a composer of no mean merit, and the Concerts given at the People's Palace at Mile End, where the chief executants are formed from among poor but most earnest lovers of music. Among the matters showing the activity of the lovers of music in various directions, mention may be made of the Concerts of the Strolling Players, the Westminster Orchestral Society, the Stock Exchange Amateur Orchestral Society, and the Royal Orchestral Society, which has the Duke of Edinburgh as President. All these are doing good work in helping to advance a knowledge of the masterpieces of musical art in their highest forms.

The Borough of Hackney Choral Association, the Highbury Philharmonic Society, the Finsbury Choral Association, and others, are to be commended for their exertions in fostering the love of music in "the outside centres of the great metropolis." The organ recitals and musical performances at the Bow and Bromley Institute have called forth followers to their example. It is no uncommon thing now to have organ recitals in churches and chapels, and the eagerness with which they are attended proves their value.

The work of the societies and associations which have formed the patterns for most of these suburban bodies may be briefly touched upon in order to complete the record of the year. The Philharmonic Society, incidentally mentioned above, continued its useful labours, this time earning enough to obviate the necessity of making any demand upon the guarantee fund. Mr. F. H. Cowen conducted the former series of the Concerts, and Johan Svendsen the latter. The season was made memorable by the appearance of Edvard Grieg, who brought some of his own clever and original orchestral works to a hearing, and demonstrated conclusively an unusual amount of skill, tact, and sympathy in conducting the orchestra.

The Sarasate Concerts have been among the best patronised of the season. The programmes have been excellent, and the performances no less so. The interpretation of Mackenzie's Violin Concerto by the gifted Spanish artist was one of the things which will be long remembered in connection with these events.

Pianoforte recitals have been numerous enough, but the public interest in them has become slackened if not severed. Miss Fanny Davies, Madame de Pachmann, and Mr. Charles Hallé have been the most successful in securing large audiences. The Beethoven Cyclus by Dr. Hans von Bülow was an admirable illustration of the player's power, but the audiences were scant and few, and not even Madame Sophie Menter was able to command full attendances at her Concerts. The list of prodigy pianists and players, including the clever Bauer family, was augmented by the addition of the name of Otto Hegner. He gave several recitals, during which his special musical qualifications were displayed to full advantage. Like young Hofmann, who was the little lion of last year, he was made much of, and was permitted the distinct honour of an appearance at the Philharmonic Concerts. He also gave one or two orchestral Concerts during the season. A young violinist, Henri Marteau, who appeared at the Richter Concerts, may be also mentioned as among the prodigies of the season. Chief among the detached orchestral Concerts were those of Mr. W. G. Cusins, whereat Señor Sarasate appeared; the Concert given by M. Ovide Musin, when a new Concert-Stück in the form of a Serenade by Leopold Damrosch delighted the audience.

The Bach Choir Concerts, under Dr. Stanford, have been continued. At one the famous Mass in B minor was repeated, and at the others miscellaneous works of some of the older writers preceding the great Cantor, and of a few of those who followed his school in later times, were given. A particularly novel feature was provided in the revival of Purcell's early opera "Dido and Æneas," which attracted much attention. These, besides others whose undertakings have been already spoken of, form a fairly good record of musical enterprise during the season.

Apparently the most hazardous speculation of all was that undertaken by Mr. Augustus Harris, supported by a syndicate of "rich men furnished with ability." The task of reviving the glories of Italian opera in its ancient home at Covent Garden Theatre, which they undertook, was a bold one even with the strong support received. Still, the result proved a justification of their hardihood. Italian opera had been mourned as dead, its obsequies had been solemnly performed, and its requiem sung. Long essays had been written to show that it could not possibly exist any more, that the conditions necessary to its life were wanting, and that it had passed into history. It appears, however, that this season it has jumped into life, like the hero in the poem when—

> Somebody, one day, came to me and said
> That somebody else had somewhere read
> In some newspaper, as how you was dead:
> "I've not been dead at all," says Jack Robinson.

The credit of the revival of opera in Italian is entirely due to the spirit in which the matter has been conducted by the clever manager, Mr. A. Harris, acting for the Syndicate. In the first place, he produced only those operas whose popularity was secured. Beginning with "Lucrezia Borgia," he passed on with "Carmen," "La Traviata," "Faust," "Don Giovanni," "Rigoletto," "Lucia di Lammermoor," "Le Nozze di Figaro," "Il Trovatore," "L'Africaine," "Les Huguenots," "Lohengrin," "Il Flauto Magico," "Fra Diavolo," "Un Ballo in Maschera," "Aïda," "Mefistofele," &c.—that is to say, five French operas, four German operas, and eight Italian operas, sung by a company composed of American, French, English, Norwegian, Russian, Spanish, and Italian artists, all singing in what was accepted as the native tongue of the latter group. It is satisfactory to be able to say that the financial success has been taken as an encouragement to try the experiment once more in London next season, and to induce the manager to organise a travelling company for performance in the provinces of opera during the autumn and winter months. The revival of interest in favour of opera has been due to two causes. First, to the excellence of certain of the male vocalists of the company. This is especially to be noted, as one of the causes of the

decadence of the opera as a speculative entertainment arose from the undue prominence given to certain vocalists of the gentler sex who promoted and cultivated the star system. The second has been due to the effective manner in which the operas have been placed upon the stage. Many of the old and absurd conventionalities, chiefly relating to matters of posture, action, and deportment, especially in the chorus, were banished, others have unhappily been retained, not the least of which have been the "flower and bouquet nuisance." The *prime donne*, especially the strange ones, who were to the most part of the audience unknown, carrying the farce to such an extent as to have baskets of flowers as big as costermonger's barrows handed up to them on the stage. These, of course, came from grateful admirers, who must, if the gifts were not got ready early in the day in anticipation, have roused all Covent Garden to prepare the spontaneous offerings. It is a pity that Mr. Harris, having had the courage to break down many of the absurd customs connected with the performance of Italian opera, did not reform this business altogether. Nobody is deceived by the act, except, perhaps, those who pay for the "floral tributes." A sense of dramatic propriety ought to prevent its recurrence in future. It is then the duty of Mr. Harris to impart a sense of dramatic propriety to the female artists, especially to the *débutantes* on the lyric stage under his control. He has accomplished a difficult and delicate task in resuscitating a thing which was deemed to be dead. Let him not expose his tender revival to ridicule, for ridicule is more deadly than neglect. If Mr. Harris can succeed in awaking attention to his performances, and can secure popular support, he will do much for himself and not a little towards hastening the establishment of a National Opera, and so create a demand for the labours of young native artists trained in the great music schools.

These musical academies have shown much activity during the past year. At the Guildhall School of Music a series of lectures on various musical subjects have been given by the teachers and professors, and the Principal has organised a series of representative Concerts. The numbers attending the School have largely increased since the occupation of the new building on the Thames Embankment, and the work done is likely to show good results.

The Royal College of Music Concerts by the students have been interesting, and the performance at the Savoy Theatre of Nicolai's opera "The Merry Wives of Windsor" by certain of the students was indicative of much promise. How far such performances are likely to benefit the Institution cannot be calculated at present. They certainly show a desire to qualify some of the pupils for one branch of the profession for which their services may be demanded. They may lead to the establishment of a distinct branch of work in the College, for there is no doubt that their more frequent repetition cannot be undertaken without much sacrifice of the ordinary work. A similar thing has been done privately at the Royal Academy, and has received the sanction and approval of the new Principal, Dr. A. C. Mackenzie, who has entered heart and soul into the work of the school. For the first time in the history of the Academy medals were given to those who displayed the best ability in the Operatic Class. This is a step in the right direction. In his sensible and straightforward inaugural address Dr. Mackenzie showed a disposition to make new departures in healthy directions, as far as were consistent and practicable with the means at command. Some of the students may take to the stage; some may be required for the musical services of the Church. Their training should be conformable. Students should have the opportunity of learning within the walls of their school something of the work they will be called upon to do outside. That all facilities will be duly given to that end under the direction of the Principal cannot be doubted, and that the Royal Academy will send forth well qualified musicians and intelligent artists may be confidently hoped for.

It is gratifying to note that the Queen has conferred a distinguishing mark of favour on two well-known musicians—John Stainer and Charles Hallé, by investing them with the dignity of knighthood. By this act the members of the musical profession are honoured in no small degree, inasmuch as it proves the interest taken by royalty in the particular branch of the fine arts to which they are attached.

Here may be noted another matter which has taken place during the past year—namely, the retirement of Madame Christine Nilsson, Comtesse de Casas Miranda. Her career has been brilliant and honourable, and her many admirers follow her as she relinquishes public life with all possible good wishes. She is yet young in years, and may contemplate with serenity the good she has already accomplished, and rejoice in the leisure which will give her time to increase the number of her beneficent acts.

"To every day there is a night, to every joy a sorrow." So to every record of past events there must be some items of sadness. These are found in the long roll of the names of those "who breathe the fragrance of the earth no more." Those identified with English musical art who have died since the record of the London Musical Season was made last year are Sir George Macfarren, Principal of the Royal Academy of Music; William Henry Husk, librarian of the Sacred Harmonic Society; Francis Ralph, of the Royal Academy of Music; John Thomas Frye, of Saffron Walden; G. Kiallmark, George Venables, and Herr Carl Stepan, a famous baritone singer; Henry John Parry, music publisher; Chaplin Henry, bass singer of the Foundling Hospital; Walter Bache, the well-known pianist and friend and champion of Liszt in England; Henry Corri, a member of the Pyne and Harrison Opera Company; Ciro Pinsuti, Thomas German Reed, W. Fitzhenry, teacher of the violin at the Birkbeck Institute; Frederick Baker (Signor Federici), Oluf Svendsen, flute-player of Her Majesty's private band; Robert Donaldson, of Glasgow; George Gray, of Dublin, the founder of the Choir Benevolent Fund; Madame Lina Balfe, the widow of the composer; William Winn, Gentleman of Her Majesty's Chapel Royal and Vicar-Choral of St. Paul's Cathedral; Frank Spinney, of Leamington; and Henry Littleton, the head of the firm of Novello, Ewer and Co.

The musical literature of the year includes "A Short History of Cheap Music," as exemplified in the records of the house of Novello, Ewer and Co., which may be taken as a monumental record of the worthy labours of Henry Littleton in building up the world-famous business; a magnificent book on "Musical Instruments, Historic, Rare, and Unique," with superbly-printed coloured pictures of the instruments, and some interesting text by Mr. A. J. Hipkins; the completion of Groves's Dictionary; and a few works in musical literature of varying degrees of importance.

The record of the year thus shows a varied and chequered surface; whether it will display a distinct pattern when viewed from a distance cannot be said until that distance is reached.

THE GREAT COMPOSERS

By Joseph Bennett.

No. XXV.—SCHUMANN (*continued from page* 402).

In a letter to his mother from Leipzig (June 28, 1833) we find a first reference to the *Neue Zeitschrift für Musik*, which Schumann and a select circle intended as a whip wherewith to flog Philistinism out of the musical world:—

"Now to tell you about myself. While you have been hearing nothing of me my life has not been without brightness and charm. A lot of young men, mostly musical students, have formed a circle round me (mark the spontaneous egoism) which I have extended as far as Wieck's house. We are principally taken up with the idea of starting a new, serious, musical paper, to be published by Hofmeister, and the notices and prospectus are to appear next month. Its whole tone and style are to be fresher and more varied than the other papers, and we want particularly to break up the old conventional track, though I fear there is but little prospect of my ever agreeing with Wieck about art, notwithstanding my increasing intimacy with him. 'So many men, so many minds,' even though it should come to blows. The directors are Ortlepp, Wieck, myself, and two other musicians, almost all fine players (except myself with my nine fingers), and this will give the whole business an air of solidity since the other musical papers are edited by amateurs. Among our other contributors I may mention Lühe, Hofrath Wendt, Lyser (who is deaf), Reissiger, Krägen at Dresden, and Franz Otto in London."

Here we have, at first hand, the origin of the famous journal which, as regards music, best represented in its day the conflict of inexperienced youth with the traditions of age—a struggle which, like that for liberty, is handed down from sire to son. This battle is eternal, for the revolutionists of one generation are the conservatives of the next, and have, in turn, to encounter those whom they consider to be striking at the basis of law and order. Schumann, with all his enthusiasm for an ideal, was not quite unselfish in regard of the new enterprise. In the letter just quoted from, he wrote:—

"Perhaps I may gain something by this undertaking, which I and many other artists are longing for; indeed, I *naturally* hate *irregularity*, and therefore, perhaps, it may give me a more decided and business-like mind as a background to my character, which would be to me what the frame is to the picture, or the vase to the fluid it contains. I say nothing of the financial advantages which may follow by and by."

Schumann appears to have had some preliminary trouble with the one among his colleagues about whose art principles he was not sure. It is clear also that Wieck's whole heart was not in the new venture, or he would hardly have written to his former pupil: "If you take up the matter energetically, I promise you my help, but if you get lukewarm— . . ." Schumann promptly saw the true meaning of this, and pertinently asked Wieck, "How could any coolness on my part be an excuse for you? Do you only want to help us in a half-hearted way?" With equal directness he added: "If our structure begins to shake in this way in its very foundations, it is easy to foresee ultimate downfall. If such a complicated undertaking is to be firmly concluded its forces must support one another unconditionally." In August, 1833, Schumann was in communication with his brother Carl on the same subject. Carl, as a publisher, seems to have had doubts about the business outlook, and Robert wrote:—

"In fact, how can an enterprise come to grief which has been begun in the interests of art in its purest form, by men who make art their object in life? (Carl must have smiled at this.) Especially when it is based on well-founded opinions and experience gained by previous undertakings. I say, how can it possibly fail? There is a great deal in its favour. . . If the undertaking cannot be made to answer, Wieck, Knorr, Ortlepp, and myself will renounce all payment. My post as editor is worth about 150 thalers, which I will also give up if the worst comes to the worst."

Four days later, Franz Otto having come from London to Hamburg on a visit, Schumann invited him to join the Davidsbündler in their crusade against the Philistines:—

"I expect Wieck has told you that a new musical periodical is coming out, which is to be the representative of poetry, and will mercilessly attack all the weaknesses of the age. Although I don't exactly know what your opinions are, still I have always felt that I could rely on you as a warm friend of all that is thorough and genuine, and having always regarded you in that light, I feel that I am quite justified in calling upon you to lend a helping hand. Of course, you help us in a passive sense as it is, by writing, but beside that we require active criticism to make victory quite certain. You must begin by being very funny with some English letters, to make a sensation in the very first numbers, which will be published on trial at the beginning of October. My dear fellow, pray sit down the moment you receive this and mend a pen with a view to writing your English letters."

Schumann goes on to suggest that Otto might supply a framework and he himself would do the dressing up, adding, "If the undertaking answers, and you keep on writing regularly, I think we may promise you a small remuneration." Schumann, inciting to the perpetration of funny letters (at musical or non-musical John Bull's expense), just to make the new paper "go," gives us hardly an ideal of an anti-Philistine champion; but none of us are ever quite what we fancy ourselves to be, and too much stress should not be laid upon the point. Schumann's next letter regarding the proposed journal was addressed to Hofmeister, whose name had, at the first, come up as prospective publisher, and now recurs:—

"A few weeks ago I sent you half a sheet of paper with all about our newspaper arrangements. May I ask you to return it to me, if it is not troubling you too much. I doubt whether my brother will undertake it now, as he is too busy with his more important publications. You are not going to neglect the right moment for an enterprise which can only bring you honour and glory. Perhaps a clever editor may turn up."

In March, 1834, the journal was still occupying Schumann's thoughts. The *Neue Zeitschrift* had, by that time, made a start and its sanguine founder wrote, addressing his mother:—

"Perhaps we shall burst in upon you one of these days and solicit your kind hospitality. Only perhaps—for the new musical paper requires all our energies at present. Rascher will probably bring you a prospectus. The scheme is mine. . . . A new enterprise is always full of hopes. I am glad to have given my life such a satisfactory and attractive background. Besides honour and glory, I may also expect some profit, so that now you may really be easier about my means of subsistence in the future. Of course there is plenty to do, both to learn and teach; but great difficulties will be met by great talents, and I expect much success and infinite intellectual advantages.

Meanwhile, Fink, as an old-established writer and editor, was not graciously inclined to the pert new

arrival. Again addressing his mother, Schumann said:—

"It is a bad job about Fink. He is frantic as it is and will not tolerate anyone except himself. I am sorry that an old man, who is otherwise so highly respected, should lower himself in such a contemptible way. In any case, there will be a tussle in consequence, however *dignified* the spirit of it shall be. Depend upon it I shall insist on maintaining the word in italics. If it should come to intellectual blows, five backs (especially with youth on their side) can stand more than one which is old and very much bent."

Subsequent letters contain references to the *Zeitschrift*, from which we learn that, owing to various causes, the burden of conducting the paper fell largely upon Schumann, that the enterprise met with public favour, and so on.

Going back to the first of the letters mentioned above, a paragraph concerning Schumann's injured finger attracts attention. The young man had placed himself under Hartmann, a homœopathist, who, of course, told him that no allopath could cure the hurt, that he would be well in three months, and so on. Schumann adds:—"He produced a tiny little powder, and prescribed me a strict regimen, very little beer, and no wine or coffee. Electricity I had tried before, and perhaps it did harm, as the affected part was merely deadened by such a powerful remedy. I have not much faith in homœopathy, but was pleased with the doctor's confidence, and that was something, at all events." Nine months later the troublesome member was still uncured, and Schumann had become reconciled to a permanent disability. This is indicated by some words to his mother: "Do not worry yourself about my finger. I can compose without it, and I should hardly be happier as a travelling virtuoso. You have spoilt me too much at home for that. It does not interfere with my improvising. I have even regained my old nerve in improvising before people, and performed at Barth's the other day, where I went to dinner."

Schumann's finger was not the only source of bodily trouble at this time, some remarks in the letters making the fact very clear that the nervous weakness which embittered and shortened his life had already declared itself. Writing to his mother in the autumn of 1833, Schumann said: "You appear to have no idea of my painful disease, or you would not invite me so repeatedly. . . . I really must try and convince you that I am anything but flourishing, as every breath of air brings on an attack. I have not been allowed out for a fortnight, and may not even wash myself. Very likely I might have to go from the coach straight to bed, and perhaps never leave it again."

In November he wrote: "I still feel so nervous and upset that I cannot sleep alone. . . Would you believe it, I have not the courage to travel *alone* to Zwickau for fear of *something happening to me*. Violent rush of blood to head, inexpressible nervousness, shortness of breath, sudden faintness, alternate in quick succession, although less just now than in the last few days. If you had any idea of the dead condition to which this melancholy has brought my mind, I am sure you would forgive me for not having written." Premonitions, all these, of the melancholy end which was to come some twenty years later, and warnings that do not stand alone, since those who look for others through these letters have no difficulty in finding them. As the spring of 1835 came on, Schumann shared in the reviving life of nature: "The delicious mild weather of the last few months has made me almost quite well. I trust that the balmy spring days we have had this winter may cheer and console you. . . You should have seen me and my friend Ludwig Schunke walking about with lightened hearts and fresh energy."

In the year 1833, letters to Clara Wieck became numerous, and from their character it is easy to assume that the relations of the young couple were growing tender. So they were, but not yet in the sense which the term just employed usually expresses. Robert and Clara were, it would seem, held together chiefly by an artistic and mental connection than by one of the sort that tends to the matrimonial bond. An interesting passage, which would not be out of place in a love letter, is found under date July 13, 1833:—

"As there is no electric current between us to remind us of one another, I have had a sympathetic idea—namely, that to-morrow, exactly at eleven o'clock, I shall play the *Adagio* from Chopin's Variations, and shall think intensely, exclusively of you. Now, my petition is that you will do the same, so that we may meet and communicate in spirit. The trysting place of our respective doubles will probably be over the Thomaspfärtchen. If there were a full moon, it might have been a mirror reflecting our letters. I am anxiously looking forward to your answer. If you do not do as I ask you, and a string should break to-morrow at twelve o'clock, be sure that's I."

Another letter, dated August 2, in the same year, contains a passage of peculiar interest. It would seem that Clara had dedicated to Robert a piece of music composed by herself, and he acknowledged the compliment, using among other words, these: "But I will only send you my warmest thanks, and if you were present I would press your hand (even without your father's leave). Then I might express a hope that the union of our names on the title-page might foreshadow the union of our ideas and opinions in the future. A poor fellow like myself cannot offer you more than that." The last sentence in this extract is noteworthy. A lover would certainly have made the union of names on the title-page suggest more than an artistic association, yet the closing words might easily be taken as an intimation that the "more" was held in reserve simply through force of circumstances. At the same time, other and commonplace interpretations are conceivable, and one of them, we are disposed to assume, is correct. Schumann's nature was not that of a male flirt. It was an honest nature, and had he not been heart-whole he would not, on July 2, 1834, have said to his mother:—

"Two glorious beings of the fair sex have lately appeared in our set. One of them (whom I have mentioned before) is Emily, aged sixteen, the daughter of the American Consul, List. She is a thoroughly English girl, with bright sparkling eyes, dark hair, and firm step, full of intellect, dignity, life. The other is Ernestine, daughter of the rich Bohemian, Baron von Fricken. She has a delightfully pure, childlike mind, is delicate and thoughtful, deeply attached to me and everything artistic, and uncommonly musical—in short, just such a one as I might wish to have for a wife, and I will whisper it in your ear, my good mother—if the Future were to ask me whom I should choose, I would answer unhesitatingly, this one. But that is all in the dim distance, and even now I renounce the prospect of a more intimate relationship, although, I dare say, I should find it easy enough."

In the same letter there is casual mention of Clara Wieck: "Clara is at Dresden, and her genius is developing more and more. Her letters (she writes to me occasionally) are wonderfully clever." There is no more warmth in these words than could be

expected under the circumstances, but in writing to Clara herself he used expressions which, but for an apparent understanding between them, might easily have been misconceived: "Some misanthropists maintain that the swan is only a larger kind of goose. With quite as much reason one might call distance merely an extended vicinity. But it really is so, for I talk to you every day (and in a gentler whisper even than usual), and feel that you understand me." Again Schumann wrote: "Your letter was yourself all over. You stood before me talking and laughing, rushing from fun to earnest as usual, diplomatically playing with your veil; in short, the letter was Clara herself—her double. Dearest double, but what do you want?" and so on to the words "Addio, carissima Clara, cara Clarissima."

In the same month (July, 1834) Schumann wrote to Ernestine von Fricken in terms which suggest the devotion he had then no recognised right to express. Himself and Ernestine had become the god-parents of a little Wieck, and the "father" addressing the "mother" said: "I would first of all thank my good genius for letting me make your acquaintance, my honoured friend, and then for bringing us nearer together by the happy event in the Wieck family. Of course, it is only a sort of external relationship, and I am too modest to think that you would care to acknowledge a deeper, more artistic relationship. Still, however that may be, I shall never be able to repay that good genius for giving me an insight into such a glorious life as I had never dreamed of, and for bringing me among so many delightful people, who will love you so dearly and will never forget you. If ever I could wish time to stand still, I would do so now, and if ever I closed a letter with the deepest devotion I am doing so at this moment." Ernestine being a woman, could not have mistaken what lay between the lines of the epistle just quoted, and it is hardly surprising to find that, two months later, the young couple were about starting for Zwickau to receive the blessing of Robert's mother. On September 5 Schumann wrote to his "beloved and never-forgotten mother": "This midsummer romance is probably the most extraordinary episode of my life. You will hardly believe that it was you who really brought about our engagement. I will tell you all about it when we meet. . . . Mind you tell Emily, as I want to introduce her to Ernestine. They are truly a couple of angels both in heart and mind."

A little later he again addressed his mother:—"Ernestine writes long letters to me every week. Her love is a perfect god-send to me. The curious girl imagines that you cannot bear her. I am going to write to her to-day. When we meet we will talk it all over, see how things are going on, and settle how we are to communicate with one another, and all the rest of it." The settling "how we are to communicate," points to a fact established in a later epistle. Robert and Ernestine had engaged themselves to each other without the Baron von Fricken's knowledge, and for some time it was necessary to act with caution. This state of things, however, did not last long. In a letter to a friend, dated November, we read: "Ernestine has written to me in great delight. She has sounded her father by means of her mother, and he gives her to me! Henriette, he gives her to me! Do you understand that? And yet I am so wretched. It seems as though I feared to accept this jewel, lest it should be in unworthy hands. If you ask me to put a name to my grief, I cannot do so. *I think it is grief itself*, and could not express my feelings more correctly, but, alas! it may be love itself, and a longing for Ernestine. And I really cannot stand it any longer, so have written to ask her to arrange a meeting one of these days. If you should ever feel thoroughly happy, then think of two souls who have placed all that is most sacred to them in your keeping," &c.

The letters contain no further mention of Ernestine, who, from this point, disappears out of the story. But a short matter-of-fact footnote states: "Schumann was engaged to Ernestine von Fricken, but the engagement was broken off the following year." Thus curtly is recorded the end of a little romance, and we are left to guess the extent of suffering inflicted on one or both of the young hearts concerned. Fate, however, was cruel to be kind. She had a better destiny in store for Schumann than marriage with a girl who, however affectionate and attractive, belonged to a commonplace order of mind, and was no fit mate for him.

(*To be continued.*)

MATERIAL OF MUSIC.

(*Concluded from page* 399.)

VIII.

The pattern of the sonata form being recognised, composers made it the mould for certain movements of so-called classical type. Overtures, concertos, marches, and other works were all constructed with a regard to its rules. It is not even yet abandoned, though the efforts of composers of the present day are directed towards the attempt to eliminate new shapes out of the material in which they choose to work. Side by side with their efforts at development may be found a return to first principles. The caprice or rhapsody, in which no form is discernible or requisite, but which has probably been written in the endeavour to find new outlines out of the chaos, is often produced by the composer who provides as a counterbalance some trifle in old dance form—a gavotte, a bourrée, a rigaudon, or what not—as a concession to the love of form without which music fails to make a lasting impression.

With form comes melody. The pieces by Wagner, the avowed antagonist of form, which have obtained greatest favour with the public, are those in which the demands of form are observed. His overtures to "Tannhäuser," the "Flying Dutchman," and the "Meistersinger," which are among those most frequently repeated, are in good form. His march in "Tannhäuser," another popular piece, in short march form, trio and all, and the Spinning chorus from the "Flying Dutchman" might, as far as the outline is concerned, have been written by one of the old Italian composers of the last century, while its melody might have emanated from the fertile brains of Balfe, Wallace, or Bishop.

Form in music, like beauty and grace in nature, is of everlasting attraction, and although a period of asceticism may pass over men's minds and urge them to rebel, and to be insensible to the attractions and fascinations of comeliness and order, they must return to the obedience demanded of nature's laws, perhaps wiser and better for the experiences gained through the age of rebellion. The lessons of the past lead to the highest belief in the future, for with so many earnest labourers in the field there must be some good work a-doing. The few enthusiastic Jesuit priests of Rome, who thought to attract the careless and indifferent in religious matters, and to rouse them to a sense of their moral condition through the universal love for music, by uniting its attractions to the simplicity of earnest worship, had no thought that out of their endeavours would arise one of the grandest forms of sacred composition, which in

memory of their experiments was to be called after the chapel in which they were first made.

When Filippo Neri, with unaffected piety and a genuine love for the poor, sought with kindly and cheerful disposition to promote the training of the young and uneducated by the establishment of the Congregation of the Oratory, one portion of his design was to draw the youth of the City of Rome from the questionable amusements which made them insensible to religion, and so he called in the aid of his friend Giovanni Animuccia, a native of the same city, Florence, which had given him birth, and together they devised a plan which was productive of the happiest results in the direction sought for. The service became popular, the preacher endeared himself to the multitude by his quaint dry humour and unswerving reality of purpose, and the music caught the affections of the people. The first collection of pieces of music written for this purpose was published in Rome in 1563 with the title of "Laudi Spirituali."

Animuccia was rewarded for his zeal with the appointment of Choirmaster to the Vatican, a post he held till his death in 1571, when he was succeeded by the immortal Palestrina. These "laudi," or spiritual songs, with their explanatory text—for such was the general character of the sermons delivered between the singing—gave place to sacred stories and Scriptural events, sometimes in verse, sometimes in prose, set to music. The favourite subjects were "The Prodigal Son," "The Good Samaritan," "Tobit with the Angel," the "Sacrifice of Abraham," and so forth. The first work corresponding to the more modern form of oratorio, with solos, recitatives, choruses, and instrumental accompaniments, was called "La Rappresentazione di Anima e di Corpo," which was composed by Emilio del Cavaliere, and performed in the Oratory of the Church of Santa Maria della Vallicella at Rome in the year 1600. This work is remarkable as having been the origin of the opera, as well as illustrating the development of the oratorio. Cavaliere had a special genius for this kind of work, as he had shown some ten years previously in the production of two pastoral works of a dramatic character in Florence. His oratorio was performed upon a special stage erected in the Church of Santa Maria, with scenery and costumes. There were also dances introduced in the course of the performance, so that in it all the requirements of modern opera were supplied.

There existed at that time a number of eminent men, musicians and others, who sought to add to the powers of musical declamation by restoring the use of accent, the *melos* of the Greeks and Romans. Jacopo Peri, who was a member of this band, supplied the recitatives of the oratorio, and he was held to be so far successful that it was claimed for him that he had completely restored the ancient forms. As this was a novelty there was an explanatory preface printed to the publication of the score. Here it states that each singer is required "to have a fine voice, perfectly in tune, and free from all defects in the delivery of it, with a pathetic expression, the power of swelling and diminishing the tones"; and he is further expected to be "particularly attentive to the expression of the words, and to have an equal respect for the composer as for the poet." By this it may be inferred that the author of the preface, who is supposed to be Rinuccini, the compiler of the libretto, was somewhat modest in his demands, but his anxiety is an excuse for his modesty.

After the flush of novelty had subsided this kind of oratorio failed to hold the public mind. The brethren of the "Congregation" did little to encourage it, preferring to retain their old "Laudi Spirituali." The works that were produced for fifty years after show a curious mixture of piety and profanity, and as they had no artistic value to recommend them they are deservedly lost. Following Stradella (one of the most prominent of the pioneers of musical art among the Italians in historical sequence), Carissimi and Scarlatti hold honourable place. A goodly representative quantity of the music of these composers may be found in the works of Handel, the most absorbing musician of his time, and the greatest, or, perhaps more correctly speaking, the most prolific composer of oratorios who ever lived. Leonardo Leo, Caldara, Hasse, and Pergolesi were the last of the school of Italian oratorio writers.

How the earlier Italian composers influenced the German writers when Germany was beginning to form a school of its own may be traced in the works of Heinrich Schütz, or Sagittarius as he was also called, of Mattheson, of Handel in his younger days and throughout his life, and of the "noblest Roman of them all," Johann Sebastian Bach. His Passions according to St. Matthew and St. John, the best known of his oratorios, are the most perfect realisation of the original intention of such things. The German Lutheran Church encouraged the performance of sacred cantatas with instrumental accompaniments, especially those which kept in sight the part which the people should take in the worship. Thus it is that the chorale forms so important an item in the oratorios of Bach. In Handel's early oratorios there are chorales, all to well known melodies. When he introduced the oratorio into England he took the chorale from its legitimate surroundings, and removed those characteristics which had given life and form to his work in Germany, and transferred it from the Church to the concert-room. It became accepted as a sort of sacred opera without scenery, dresses, or dramatic action. The one great power which Handel obtained by this device was in the extension of the chorus. For this, if for no other reason, his claim to consideration ought to be allowed. Operatic chorus singing was not made a definite institution until nearly one hundred years after the death of Handel. The general principles of the form of opera as laid down by the Italian inventors seem to have satisfied musicians for many generations. The original idea of making a choir who took no part in the dramatic action, and in fact were not always seen by the audience, sing sentences or poems which, though they were reflections on the action were independent of it, and could have been dispensed with, was nominally a reproduction of the chorus in Greek tragedy, but it was actually an expedient arising from necessity. It might be possible to get a few skilled persons who would be equal to the task of committing to memory their share of the work, but it would be impossible in those early days to find enough singers who, having ability, would be content with such a scanty amount of work as chorus singing demanded.

Another reason has been suggested which is likely to have been probable. The chorus-singers in the early oratorios, which were opera-like in style, and in the operas which were like oratorios, had their ranks recruited by ecclesiastics who might have been reluctant, or who might actually have been forbidden to appear.

The greatest triumphs of French musical art in opera were won by Gluck, a German, and there is no doubt but that much of the individuality gained by modern French composers is due to his teaching. This individuality, as found in the writings of Grétry, Méhul, Boieldieu, Berlioz, Halévy, Auber, Gounod, and others, will be seen upon examination to be of a composite character, as much Italian as German, and more Italian and German than French.

The opera in Germany actually dates from the time of Mozart only, for all the earlier composers of operas copied from the Italian or found better encouragement for the promulgation of their ideas of reformation elsewhere than in the Fatherland. Germany is only now learning to be kind to her musical children who are loyal enough to stay and practise their art to the immediate benefit of their fellow-countrymen in the land of their birth. The honours paid to Mozart ceased when he grew to manhood, Beethoven lived a life of poverty, Schubert was almost starved with neglect, and Haydn spent the greater part of his days in a condition of respectable flunkeydom. Whatever may be said of Wagner's character as a man, there is one thing for which he deserves the everlasting gratitude of musicians—namely, that by the force of his personal character he helped to make the name of the class to which he belonged honoured and respected, and so he instituted a more desirable state for musicians of his own time and of the time to come. In other respects he was one of the greatest, if not the greatest, administrative musicians Germany has produced. His theory—carried out in his later works — that the "art work of the future," as he called operas written according to his precepts, should consist of music, poetry, and dramatic effect, and these should not be made separate objects, but should "mutually combine and aid each other," is identical with that upon which the Florentine noblemen constructed their initial effort more than two hundred years before. The parallel between the older enthusiasts and himself is further strikingly illustrated when it is remembered that in one the dramatic effect was to be enforced by continuous recitative, but a scanty supply of orchestration, and in the other the "infinite melos," with all the wealth of modern resources in instrumental art to support it, were the leading characteristics of each theory, or rather of the same theory differently enunciated. Wagner was a genius of no common order, and the influence of his labours over the generations yet to come will doubtless be greater than it is at present, when the weak-minded are simply content with copying his mannerisms and imitating his eccentricities without the underlying power which gave them force and character.

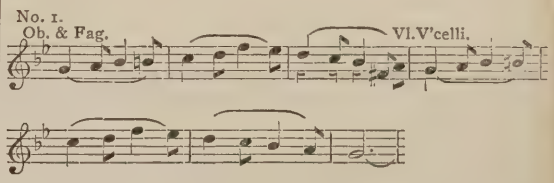
He has helped the development of the form of the opera to a larger extent than any known author. He was an artist in the truest and most comprehensive sense of the term, and possessed the advantage of gifts which enabled him to carry out his theories to a point of satisfactory culmination. What Gluck began and Mozart continued, Wagner completed, and the effeminate graces of the Italian school of operatic art have ceased to charm. They overloaded and choked the growth of the germ, which was planted under conditions which ought to have produced different results had it been cherished in the same spirit as that with which it was originally set. All true art is progressive, and the forms commonly used and accepted by musicians, which were the result of long and earnest endeavours to bring them to perfection, are yet in a transitive state, the outcome of which it is impossible to foresee. The operatic forms proposed by Henry Purcell were unregarded for nearly a century, yet they gave rise to the works of Arne, of Bishop, of Barnett, Wallace, and Balfe, worthy labourers in a school as yet still undeveloped. All these historical facts prove that form is Protean, and even out of its fragments may proceed shapes and forms which in their turn may become the germs of new departures. Of the other items of the subject, of the voice, of singing, and of playing, nothing more need be advanced, though much might be said. It will be enough if attention has been called to the variety which the theme presents in its various aspects, so that those who care to make researches may do so, with the certainty of being rewarded for any labour they may make in resolving into their constituent elements the many things which relate to the Material of Music.

THE "LOBGESANG."

A COMPARISON OF THE ORIGINAL AND REVISED SCORES.

(*Continued from page* 396.)

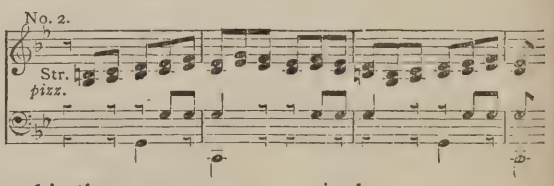
Allegretto, un poco agitato. The first version of the second symphonic movement was not much changed in the process of revision, and the alterations made are of comparatively little importance. At the same time, they are interesting as exemplifications of Mendelssohn's attention to small matters. The two versions exactly agree from the beginning to within a few bars of the point at which the chorale tune enters, and there the deviation is only a matter of scoring. At present the theme is thus distributed among the instruments:—



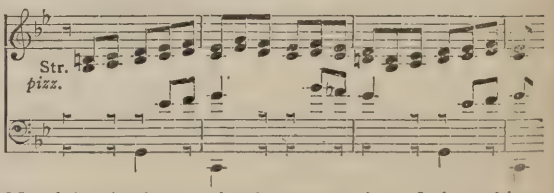
but originally the violins and violoncelli first stated the phrase, the oboe and bassoon repeating it.

In the orchestration of the chorale tune and its associated passages, Mendelssohn made a general alteration. His first version has the tune given to all the wind, save the oboes and bassoons, which are occasionally employed, with the strings, upon the interludes derived from the leading subject. The change effected was clearly an obvious one, and the composer, by adding the oboes and bassoons to the scoring of the chorale tune, thus leaving the interludes to the strings alone, made a natural division of the instruments which secured a perfectly contrasted effect. Some slight alterations in the harmonies of the tune are also to be noted.

At the close of the foregoing episode, and in the few bars leading to the return of the principal theme, we find a rather curious illustration of the value of second thoughts. Observe the viola part in the subjoined passage—



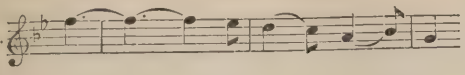
and in the same passage as revised—



Mendelssohn here gained a suggestion of the subject to which he was leading, and we may fitly wonder why he lost it in the first instance seeing that, when the passage is immediately repeated in G minor, the

clarinet, even in the original version, has the very notes shown above as substituted. The only other change in the movement consists in repeating a phrase on page 60 of the Breitkopf and Härtel score—

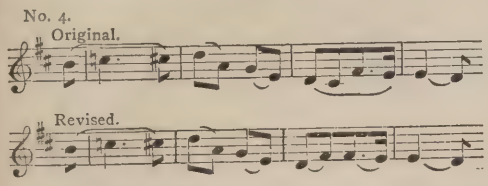
No. 3.



the repetition being given to the wood-wind.

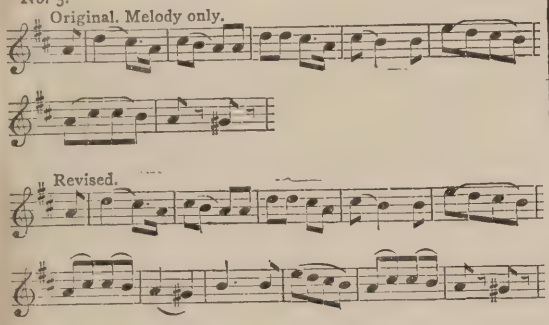
Adagio religioso. Mendelssohn began his revision of the slow movement in a spirit of thoroughness. With one stroke, so to speak, he swept trumpets and drums out of the score. The MS. shows those instruments to have been there, and not idle; in the printed score they are conspicuous by their absence. They must, however, have had an impressive effect as first heard *pianissimo*, in the third phrase (repeated first phrase) of the theme. The last phrase of the theme underwent a change in revision—

No. 4.



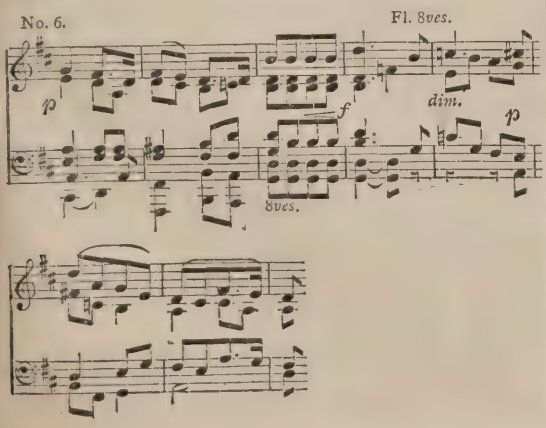
A more important emendation appears in the course of the continuation of the subject, the passage being lengthened by four bars—

No. 5.

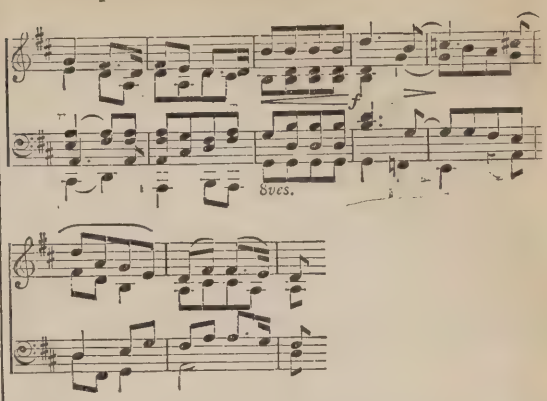


A good opportunity now occurs of illustrating the care with which Mendelssohn went over his original harmonies, and the changes he thought fit to make in them. When the strings complete the statement of theme by repeating the third and fourth phrases, they do so, according to the MS., in manner as follows—

No. 6.

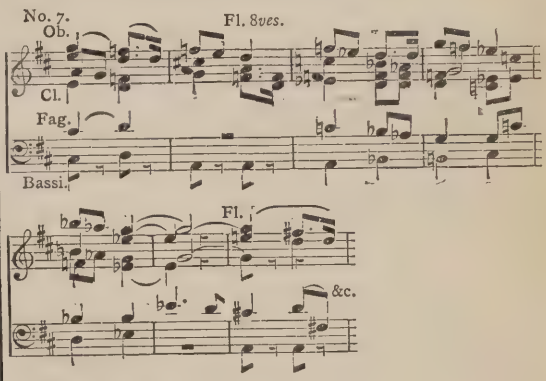


In the printed score we have—

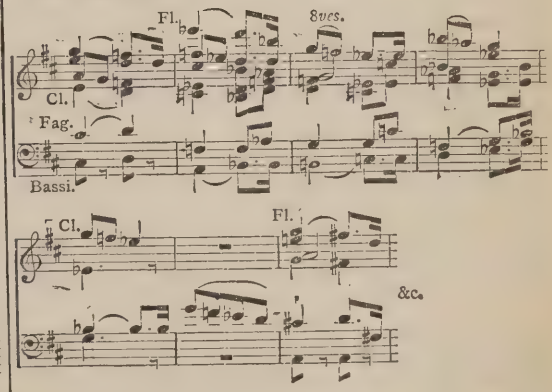


Another change—the only one that remains for notice in this movement—occurs when preparation is making for the re-appearance of the principal theme. Here, again, we note a decided improvement. In the first instance, the passage stood thus—

No. 7.



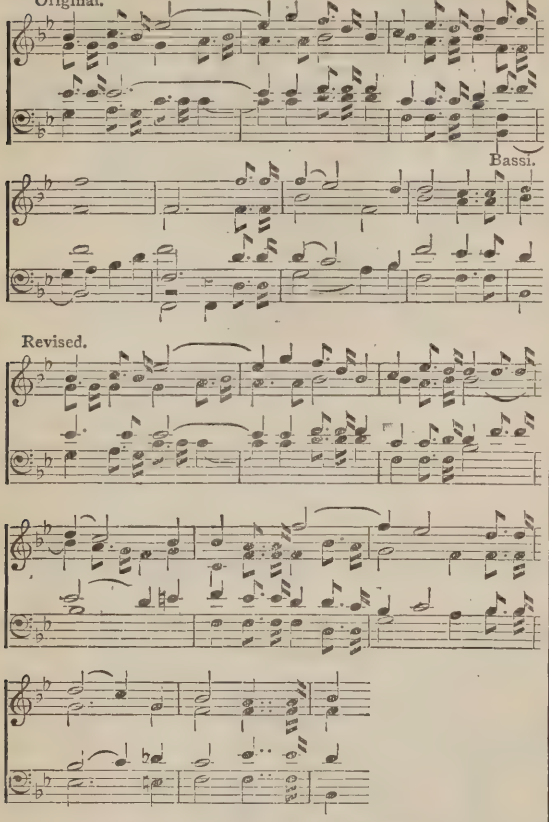
We now have—



Chorus, "All men, all things." This number, which now begins *Allegro moderato maestoso*, was originally marked "Con moto" only, and there was no augmentation of speed (*Animato*) at bar 32 as now. The direction *Allegro molto* on the words "Praise the Lord with lute and harp" is found in both versions. As regards textual changes, we find in the opening section that Mendelssohn substituted for somewhat tame scoring in the wood-wind parts the syncopated chords which now, by their cross accent, augment the life and energy of the music. In other respects he left the original of this section almost untouched. On the other hand, the seven bars immediately preceding the *Allegro molto*

underwent material alteration, as shown below in a quotation of the voice parts only—

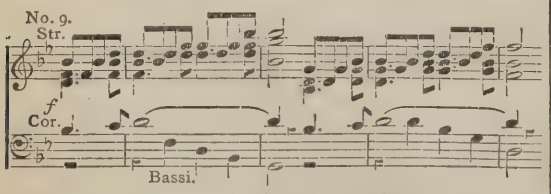
No. 8.
Original.



It should be pointed out that the passage in bars 4 and 5 of the revised occurs in the string parts of the original, where they accompany the unison F's of the voices. Mendelssohn, in making this particular change, simply struck out the F's and doubled the string passage by the voices. How much the cadence gains by the addition of another bar is obvious at a glance.

In the *Allegro molto* we find that Mendelssohn treated the whole section, in one respect, as he did the first symphonic movement, that is to say, he threw two bars into one and diminished the value of the notes one half, writing crotchets for minims, &c. A textual change is found in the short orchestral passage leading to the entry of the tenor voices. At present the strings have *arpeggios* (two bars, equivalent to four of the original) on the chord of B flat major, but this is how the passage stood at first—

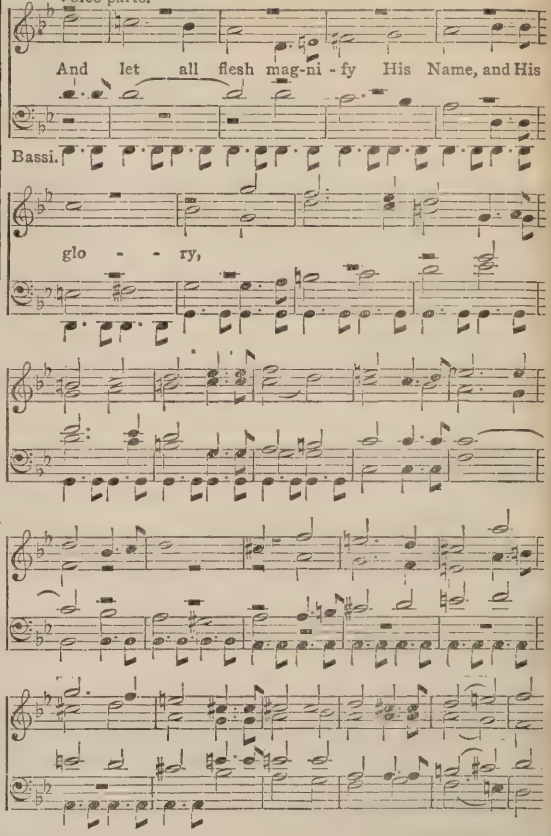
No. 9.



The horn notes, it will be observed, anticipate, as far as they go, the theme presently to be introduced by the tenors, but whatever advantage this may secure, the composer sacrificed it on second thoughts.

The fine episode on the words "And let all flesh magnify His Name and His glory" affords a striking example of Mendelssohn's extraordinary faculty for improving upon his original ideas. If the reader will turn to the passage as printed and compare it with the subjoined from the MS. he cannot fail to be impressed by the change—

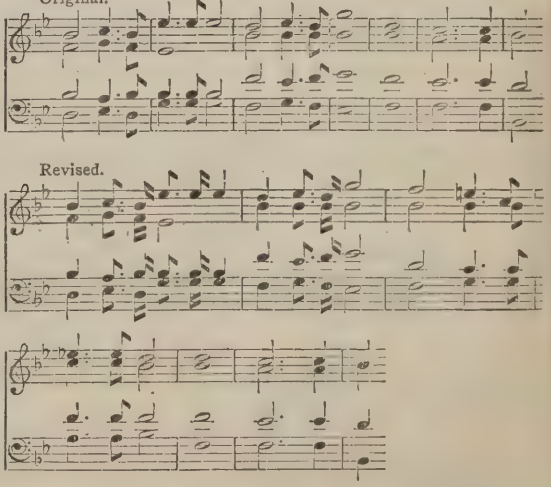
No. 10.
Voice parts.



Between the foregoing and the majestic declamatory music which we now have there is simply no comparison, the one being as worthy as the other is unworthy of the composer. We scarcely need point out that a part of the old theme is retained in the present score.

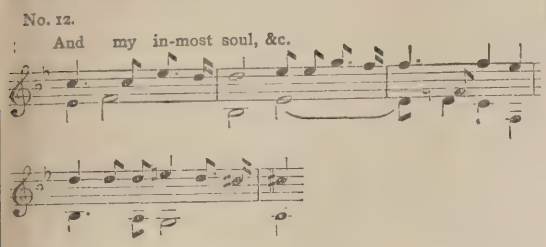
The introduction of the leading subject also underwent revision, but the changes made are scarcely important enough for particular attention. Mendelssohn again alters his final cadence, as shown below—

No. 11.
Original.

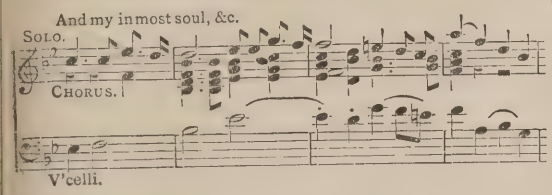


There is no organ part to this chorus in the original.

Solo and Chorus, "Praise thou the Lord." This number is marked in the MS., *Moderato* only; in the printed score, *Molto più moderato ma con fuoco*. The first change of text begins in bar 18, where now we have a solo passage—



Mendelssohn originally wrote—



From this point the number proceeds to the end without alteration save in details of orchestration. One of these, it may be noted, takes the chords leading into the following recitative from the wind and gives them to the strings.

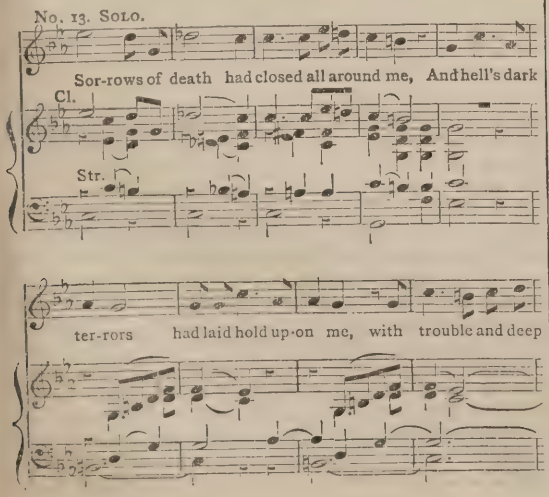
Recitative, "Sing ye praise." No change.

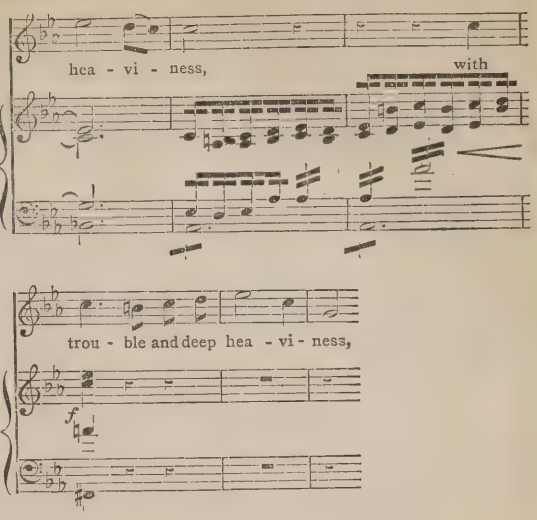
Air, "He counteth all your sorrows." This number is an addition; the recitative, "Sing ye praise," being immediately succeeded in the MS. by the chorus, "All ye that cried."

Chorus, "All ye that cried unto the Lord." No change, a few slight orchestral details excepted.

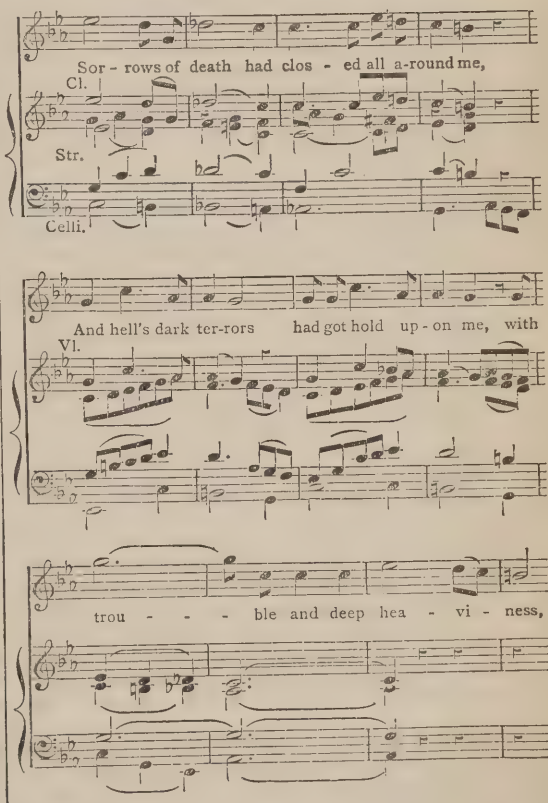
Duet and Chorus, "I waited for the Lord." No change, save that originally this number did not come to a full close, but modulating, in the last bar but one, to the dominant of C minor, led, without a break, into the next number.

Air, "The sorrows of death." A few variations in this air claim attention. The four bars for orchestra now preceding the entrance of the voice are, no doubt, a substitute for the discarded modulation referred to above. At any rate, they do not occur in the MS. where the voice comes in on the first bar. The opening passages were much changed in revision. In the printed score they stand thus—

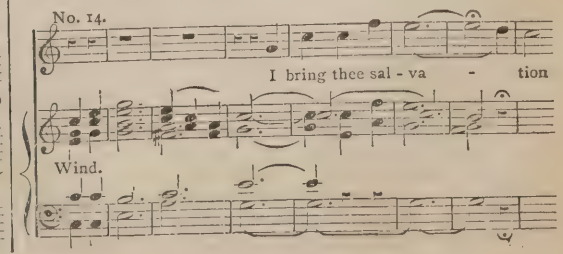




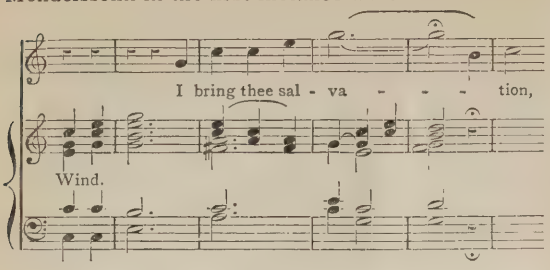
In the MS. thus—



Another alteration appears in the final cadence. Where we now have—



Mendelssohn in the first instance wrote—



This brings us to the grand recitative, "I called through the darkness," which, as all amateurs know, was added after the first performance in Germany and England. The number which in the MS. occupies the same place will be given in full next month.

Joseph Bennett.

(*To be continued.*)

SOME KINDS OF MUSIC.

III.—TRANSCENDENTAL MUSIC.

Do not be alarmed, kind general reader, at my heading: I am not going to bore you with technical profundities. You may have but little sympathy with the subject of my discourse, and yet derive therefrom a certain amount of amusement—instruction I know better than to offer you. Well, then, General, command all your forces and tell me, what do I mean by transcendental music? You don't know? Transcendental anything, then? You are not quite sure? Look it out in the dictionary, which defines the adjective as meaning "surpassing, consummate." Then transcendental music is music which seeks to soar to a surpassing level, or to possess a consummate artistic value. No, not Wagnerian music; that is the name critics give to all music which they cannot grasp at first hearing: transcendental music is intended never to be grasped at all, only admired. Not classical music: that is the name you, dear General, give to "music that hasn't got any exact tune, don't you know," but which is composed on certain simple fixed principles and is readily to be analysed by educated hearers. Transcendental music defies analysis, having, indeed, neither body nor parts—only passions; it is composed on no particular principles and it ignores all constructive artifices; it but seeks to pour like a torrent of inspiration from the spirit-depths of the composer to those of the hearer, to waken emotions such as meaner forms of art cannot stir, to touch by its very intangibility certain chords of the heart too delicate to respond to less ethereal strains, and (too utter!) to utter the glorious, untranslatable language of the soul.

Now all this is, as the elder Weller remarked of Sam's inspired flight, "werry pretty," but nearly as vague and unsatisfactory as the music it describes. Your transcendentalist has usually very advanced ideas on composition; he declares that the classical forms are effete, worn-out, unsuitable to modern thought. He points out, almost with triumph, that no one in these days has succeeded in writing an original or interesting sonata, fugue, or symphony. The Conservative musician might retort that amid the thousands of singers and pianists poured forth by our academies now, none of the former can play a Mozart Concerto, and none of the latter can sing a chromatic scale; but what does that prove? Only that we have no artists of the very highest rank—a fact which causes neither wonder nor dismay. As nearly, therefore, as we can grasp the transcendentalist's attitude of mind, it is that if he feels an ardent impulse to compose great music, and finds himself unable to express his ideas in conventional phraseology, it is the language that is in fault and not himself. On that point let me direct his attention to the following words of a great artist, philosopher, and critic, Edgar Allan Poe:—

"What is worth thinking is distinctly thought: what is distinctly thought can and should be distinctly expressed, or should not be expressed at all. Nevertheless, there is a justifiable exception to this rule. It is where the design is to convey the fantastic—not the obscure. To give the idea of the latter we need, as in general, the most precise and definite terms, and those who employ other terms but confound obscurity of expression with the expression of obscurity."

I think that the refined and sensitive artistic mind naturally recoils from the vulgarly obvious and clear in art; it prefers the vague and suggestive shadowy visions which incite the dreamer's own mind to the work of creation, rather than hurl facts at it. This is particularly the case during the enthusiastic years of studentship, and is probably the reason why the art of composition is so hard to learn and so hard to teach. In the dissection of one's vaguest artistic imaginings into dead fragments of mathematical shape, in the building up by icy law and passionless principle a vital emotional form, there is something incongruous, something repugnant to the youthful artist. He finds it hard, even impossible to believe that his untaught efforts are quite valueless, and that ideas will only come when the language to express them has been mastered. As Browning so beautifully describes a young poet:

> And first I sang as I in dreams have seen
> Music wait on a lyrist for some thought,
> Yet singing to herself until it came.

Transcendental music is indeed music waiting "for some thought." If the student's intellectual faculties are not—how shall I say?—on friendly terms with his artistic faculties, if he persists in believing that art is a heavenly inspiration, not amenable to gross theories of A and B, he is in danger of becoming a confirmed transcendentalist. The gift of an extremely fine ear (which is the same thing as "a talent for music") may save him, but if he has only a moderate musical capacity, and ideas do not easily present themselves, or differentiate themselves from non-ideas, he is of the stuff of which transcendentalists are made. This is the kind of man who says—having written something unusually crude—"That is how I imagined it, and I can't alter it." Why, your real or properly educated musician can put his thought in a hundred different lights, and what we call his genius lies in the swiftness and certainty with which he can decide which is the best. The young man who can't alter what he has written should be made to write variations constantly until he learns to rule his ideas—not let them rule him. People who try to work in a fine frenzy are, in fact, "duffers." Only this vulgar epithet is suitable to so vulgar a class. Not that the fine frenzy itself is a bad, or anything but a lofty emotion; without enthusiasm and poetic ardour, our compositions would come down to the ignominious level of the Exercise Cantata, than which there is no lower artistic depth; but the musician must not trust to his feelings for assistance in composition. Critics they are, none better, but nothing else. Comparison with the works of your great predecessors is your only beacon-light, yet a transcendentalist said to me once—"I don't want to hear any more music for fear of being influenced by it and so writing what is not original." It was useless to enquire of such a wrong-headed creature what his idea of original music was,

but I did ask him if he thought he could have written better if he had never heard or known any music whatever, and he said "Yes." Certainly if he composed anything under those circumstances it would be more interesting than are his present works.

But, it will be argued, there are certain men who cannot be reproached for not having studied, who yet write vague or transcendental music deliberately and of malice aforethought. What shall be said of these? Truly these men may have studied, but that they have studied enough is what I absolutely deny. A person with the hand of a labourer, ill-formed and stiff, can be brought to play the pianoforte, by judicious and long training; one of the very greatest of present-day pianists is an instance in point. But others with his defect, lacking the resolution to overcome it, remain with a woodeny touch all their lives. Berlioz, with all his artistic temperament, can have had but little, if any, natural gift for composition. He studied hard, but under protest. Is it not unnatural that he should never have learnt to play any instrument decently? How can a man compose who cannot improvise? He studied hard, but if he had studied ten times harder his compositions would assuredly have been at least twice as clear. Liszt, as a boy, seems to have shown considerable aptitude for composition, but he never tried to develop it, consequently his music, poetic in conception, gorgeous in colouring, is often deficient in aim and construction. To say that Liszt wrote without plan would be incorrect. He took two or three minute phrases—often someone else's—and endeavoured to build with them a large design; but how can ideas be amplified and expanded without the aid of other ideas? Wagner is sometimes obscure—never incoherent. The vaguest thing he ever wrote was a concerted piece in the third act of "Lohengrin," always omitted in performance. The wildest scenes in the "Nibelung Ring" and "Parsifal" become perfectly intelligible with a little careful study. Yes, the great masters are sometimes obscure, but there is just the difference between them and the transcendentalists as exists between, say, Browning and Blake. "Sordello" is hard to understand, but it has a simple story hidden beneath a crushing wealth of detail, like a symphony by Brahms. "The Mental Traveller" sounds like poetry, but it is the work of one writing by ear and ignoring all sense and meaning, like the tyro's first chaotic attempt to compose an oratorio. In the one case the obscurity comes from a too great amount of ideas, in the other from an almost total lack of these necessary articles. The great masters, indeed, are on rare occasions obscure; but we feel the force of Poe's words when we contemplate, say, the slow movement of Beethoven's Pianoforte Concerto in G, the most shadowy thing he ever wrote. The means taken to attain this intentional and exquisite dreaminess of outline are obvious; it is a glorified recitative, a poetic dialogue between the solo instrument and the orchestra. Actual shape, beyond this, it has none; but the phrases follow one another in natural sequence, as opposed to the hysterical breakings off and recommencements in another key of, say, Liszt's "Hamlet," or even "Les Préludes." Chopin shows how the utmost refinement of poetical sentiment is not incompatible with the simplest of dance forms, and his rare lapses into obscurity (*e.g.*, the first movement of the Violoncello Sonata) are only caused by his struggling with a task beyond his powers, like a young poet trying to write a sonnet and getting hampered by the rhymes. Mendelssohn could not be vague or obscure (had he ever tried to be), any more than Mozart; both had too keen a love of order and brilliancy. Raff, like many a musical mind of not first-rate quality, when obeying his natural instincts wrote music simple and clear, even to vulgarity, but in any work in which he intended to soar, thought it beautiful and clever to plunge into a senseless train of chromatic modulations, leading no-whither. A more refined ear would have rendered such follies impossible to him. No, review the composers as you may, you will find transcendentalism in music always a sign of either an imperfect ear or an imperfect education, or both.

And now, lest my strictures should lack point, or appear but a left-handed criticism of some unnamed individuals (as is the manner of certain scribes), let me point to one of the most terrible specimens of a transcendentalist that ever lived, and hold him up as a warning. Born and educated under favourable circumstances he gave every evidence, at school and college, of superior mental endowments. He wrote songs, as a youthful amateur, which were so much admired that he adopted the musical profession and, of course, went off to Germany. This was in 1839, when some lively old fossils ruled over the principal Conservatoires. Rink at Darmstadt, Reissiger at Dresden, and Tomaschek at Prague; all these he is said to have "studied under," though for how long does not appear. What must they have thought of him! Leipzig, however, brought him acquaintance with Mendelssohn, and he also came to know Schumann and others. But whether anyone really instructed this young man, especially as to his defective ear, we cannot tell. He returned to England in three or four years, succeeded Sir Henry Bishop as Reid Professor at Edinburgh, but soon found the prosaic work distasteful and returned to Germany, where his genius was better appreciated. He Germanized his name, married a lady of his adopted nationality, published much under a romantic *nom de plume* (I don't know why), grew his hair long, and generally comported himself like one *fanatico per la musica*. His repudiated countrymen bore no malice, but, awed by his grand assumptions, commissioned him to write them an oratorio for the Norwich Festival. It was produced "with great success," and even played once again in London. A detailed analytical notice, written by the late Sir G. A. Macfarren, appeared in The Musical Times for September, 1852, and is very curious reading. It ranks with Schumann's notice of Berlioz's "Symphonie Fantastique" as a rare instance of a criticism by a really able musician upon a work of which he, confessedly, understood not one single page. Our friend began a second work of the same kind, but, happily, never finished it. His first and his last large works were grand operas, produced "with great success," and relegated to obscurity after their first season. He wrote a Concert-Overture, entitled "Romeo and Juliet," which is as much worthy to be called music as are the sounds produced by one of those new hand-organs when you insert the paper circle wrong side uppermost. His principal work, however, was some music to the second part of Goethe's "Faust," described in these pages two years ago. Here he is sometimes almost intelligible, and the mistiness of the music accords aptly with the poem it illustrates. A Leipzig critic, reviewing this work after a performance, declared that when Wagner, Berlioz, and Liszt came to be considered childishly simple and primitive, *then* we might perhaps begin to understand this composer. He lived in retirement, the idol of a select circle, and died deeply lamented, leaving a mountain of MSS. for monument. An earnest artist—or rather, worshipper of art—he had little recognition during his life, save from his immediate neighbours; dead only fifteen years ago he is already absolutely forgotten. His name was Henry Hugh Pearson, or Henri Hugo Pierson, as he modified it,

and he was the most hopeless transcendentalist on record. His songs, of which a collection of thirty is published, seem like an imitation of Schubert by an untaught hand; but his larger works are so surprising in the dignity of their intention and so confounding in the incomprehensibility of their diction, that it were only charity to suppose that their composer knew no better. But he is dead, and his works too. Peace to their hashes!

It is sad to reflect that this exasperating class of music which I call transcendental is so often the outcome of an intense, though ill-regulated, love of art. The deluded ones, like Fanny Dombey, "mean so well," and make such very brilliant failures; and when it is borne in upon them that they have failed —which is not readily the case—they are apt to believe either that there is a deep-laid conspiracy against them, or that they are before their age, in which latter case they exult in the hopes of *post-mortem* greatness. That their disease is incurable, unless taken in hand at a very early stage (and then only by the severest treatment), is, I fear, certain. That no composer worth his salt ever found musical form other than a necessary framework for his grandest *feux d'artifice* (even including Wagner, who had to use an improved kind of scaffolding) is a simple truth impossible to impress on the mind of a musical transcendentalist. No! inspiration shall be all in all to him. Away with your grovelling laws of exposition, development, and recapitulation! His works shall spring, Minerva-like, ready-made from their inventor's head; that empty, empty head, like a conjuror's hat, shall produce quantities of ideas, though none have ever been put into it. What recks he of how the great masters worked? He is a different kind of genius—oh, so different!—and can do everything, even as do the amateurs, without learning how. Well, well, let him be. It is a pity to see so much artistic fervour go to waste, but we must comfort ourselves that nothing is ever really lost, and even the transcendentalist has his place in the scheme of the universe, though we know not where it may be.

F. C.

Mr. Augustus Harris during the past season of Italian Opera at Covent Garden made one or two innovations in the arrangements in the front of the house, in addition to the wholesome reforms in the stage management. The chief was the body of female box openers, who to their own natural suavity of manner added that of the traditional courtesy of the male officials which has for years been one of the distinguishing features of this department. Another which was worthy of notice was the introduction of smoking in the vestibule. A placard placed in the entrance hall stated that there was to be "No smoking allowed." But night after night in the intervals between the acts the hall was crowded with beings in evening dress, who, having no regard to the feelings of others, openly indulged in the pastime of tobacco burning, unchecked by the officials of the place. Next season, perhaps, the placard will have a new inscription to the effect that "Smoking will be allowed all over the theatre." It has made its way on to the stage, and has forced its fumes into the entrance hall, "Les extremes se touchent." All that is wanting is that the void should be filled. The smoking on the stage was necessary for the purposes of realism. Perhaps the connivance at the practice of smoking in the front of the house was the pursuance of an experiment to ascertain how far the general public would stand being annoyed by the selfish few without uttering a complaint. Mr. Harris has been much complimented upon having revived the "palmy days" of the Opera. In those days few gentlemen ventured to smoke in the streets for fear of annoying some one, known or unknown. Those who were lovers of the weed and liked to smoke in their own houses, out of deference to the ladies of the establishment indulged in the practice in the stable or in some loft or garrett, remote from the dwelling rooms. Now it is different. The smoker cannot refrain for too long a period from the fascinating habit and he must smoke everywhere, even in the drawing-room. Why not then in the theatre? Men have forgotten their chivalry in their so-called manliness. We have imported the manners of the stable into our drawing-rooms. It would therefore not be surprising to find that the time has come when the aroma of the stable should find its way into our places of public assembly.

The proverb which says that "gratitude is a quality that the Teuton heart despises" was never more potently illustrated than in the kindly and neat reference to English musical art and artists as shown in the following translation of an elegant extract from the *Berliner Tageblatt*, No. 349, Thursday, July 12, 1888:—"One is reminded of those lines from Schiller's 'Maid of Orleans,' which run: 'Can I raise armies by stamping on the earth? Will a cornfield grow on the palm of my hand?' when one reads of the efforts to create a 'National Opera' in England, which are repeated from time to time. With the exception of the interesting compositions of the Scotchman Wallace, the Irishman Balfe, and, later, the Irishman Sullivan in the branch of comic opera, nothing but a deluge of so-called 'English ballads' have seen the light of the world, which (as one writes us from London) are poured out in 'shovelfulls' in concerts, all of melancholy text and tone, so that after a martyrdom of several hours, the first thought of the nervously imaginative is not of the god of music, but of the family doctor. The Briton pays the highest terms for foreign virtuosi, but until now has not one single native to show who would be awarded the class 'Selecta' by the examiners (Schulcensur) either on the Seine, the Spree, or the Danube. With a certain melancholy sympathy one reads that under the auspices of the London City-King, the Lord Mayor of London, a meeting of the friends of music was held and passed unanimously the following resolution:—'It is desirable that an institution be established for the development and instructive cultivation of "Operatic Art," and in consideration of such possibility, to nominate a finance committee to report thereon within a month.' From this to a newspaper advertisement would be but a step: 'Wanted, talented persons who feel within themselves the germ of a Mozart, Spohr, Donizetti, or Wagner.'" Considering that the ungrateful Teuton has not been asked for his "melancholy sympathy," his offer of it is at the least an impertinence.

The *American Art Journal*, the oldest established and one of the best conducted musical publications of America, has reprinted in the number for July 7 an article called "Successful Failures," without stating the source whence it was derived. It first appeared in the *Monthly Musical Record* of March, 1879. The writer, of course, would doubtless feel honoured at finding his work appreciated by his American brethren, and would probably be the first to acknowledge, in the absence of an International Copyright Law, their undoubted right to take whatever they pleased if it suited their purpose. The

thing, however, cuts both ways. If some enterprising music publisher in England, who depends for literary contributions upon paste and scissors loot from transatlantic prints, trusting to the absence of mention of the original source, were to print the article believing it to be the work of an American writer, he would render himself liable to pains and penalties for his infringement. This in general would be a matter of small import. In the present case he would appear to be on safe ground, because certain colloquial English expressions in the original copy have been Americanised for the reprint.

One of the brightest, most sensible, and vigorous of the many serial publications issued from the press on the other side of the Atlantic is called *America, a Journal of To-day*, issued at Chicago. The articles are on general subjects, including music, chiefly furnished by native writers, expressed in hearty, commonsense speech and influenced by a tone of thought which is at once manly and cosmopolitan. It is avowedly "devoted to the advancement of distinctively American ideas." As the most of these are in accordance with the views of all enlightened men whatever may be their nationality, it is hoped that the journal may meet with all the success it desires and deserves. It has often been said that America is proud of Chicago. In this case the converse of the statement is particularly applicable, for Chicago has reason to be proud of her *America*.

CHESTER MUSICAL FESTIVAL.

(From our Special Correspondent.)

The ancient city on the Dee entered upon another of its triennial musical celebrations on Sunday, the 22nd ult., and closed it on Friday, the 27th ult., too late for a notice of the final performances to appear in the present number of the Musical Times. As far as the Concerts were concerned I have no special change to note. Once more the supreme artistic direction was vested in Dr. F. C. Bridge, organist of the Cathedral, who had under him an efficient orchestra of eighty-four performers, "led" by Mr. Straus, and chiefly made up of artists belonging to Sir Charles Hallé's Manchester band. The chorus included about 130 voices from Bradford and Manchester, with a strong contingent of local singers, while the solo vocalists included the following: Mesdames Williams, Nordica, Damian, and Belle Cole; Messrs. Lloyd, Nicholl, Brereton, Grice, and Santley. Again, also, the principal performances (four) took place in the Cathedral, the balance being given, as usual, in the extremely unworthy edifice known as the Music Hall. So far the arrangements corresponded, in the main, with those of previous occasions, and call for no remark. But I have to put on record a benevolent addition—that is to say, a free performance of Mendelssohn's "Hymn of Praise," in connection with a special cathedral service on the Sunday evening. As was, no doubt, expected, this proved to be an enormous popular success. Nearly 6,000 people are said to have attended, crowding the sacred building in every available part. With respect to the rendering of Mendelssohn's ever-welcome work, I can only speak from hearsay. Those who ought to know tell me that all went well, and that the highest praise was due to Miss Anna Williams for very careful and expressive singing of the soprano solos. It is much to be hoped that the Festival Committee, jointly with the Dean and Chapter, will make the free musical service a permanent feature. The poor are always with us, and we should sometimes think of them, even to the extent of enabling them, as far as may be, to participate in our elevating and refining pleasures. Another matter which must be touched upon is not of so pleasant a nature. Since 1885 some "new blood" has been introduced into the capitular body, and I am sorry to say that it is not entirely favourable to these triennial gatherings. One clergyman, in particular, has distinguished himself by virulent though, no doubt, perfectly sincere opposition to the use of the Cathedral, and even the new Dean, while taking a part in the proceedings, is not supposed to favour them as a matter of principle. Under these circumstances, the friends of the Festival must be politic and patient, giving no needless offence, and seeking a peaceful arrangement, but holding firmly by the institution itself.

Monday and Tuesday having been spent in rehearsals, the first regular performance took place in the Cathedral on Wednesday morning (25th ult.) with "Elijah" as the oratorio. I cannot say that there was a crowded congregation, but it is possible to assert that there was a large one, the more expensive seats, in particular, being well filled. The solos in Mendelssohn's dramatic Oratorio were entrusted to Miss Anna Williams, Madame Belle Cole, Mr. Lloyd, and Mr. Santley; Miss Clara Marshall, Mrs. Andrews, Mr. Myatt, and Mr. Cuznor taking part in "For He shall give His angels," &c. Criticism of the performance will hardly be expected. On such occasions "Elijah" is as safe as "The Messiah," everybody concerned bringing to it adequate knowledge and skill. Uniform excellence was, of course, not attained, but the fluctuations were not serious, and the audience dispersed almost thoroughly satisfied, as they had occasion to be.

In the evening Sir Arthur Sullivan's "Golden Legend," with the composer as Conductor, attracted a crowded and fashionable gathering, eager to make the acquaintance of a work so renowned, and to look upon a musician so famous. Nothing happened to mar the success of the performance, which had been carefully prepared on the previous evening under Sir Arthur's watchful eye. This, however, is a common experience. The "Golden Legend" so commands the sympathies of all engaged upon it that its chances of a good rendering are exceptional, and the Chester version of the most popular work of recent years could compare favourably with the average figure of merit. The band and chorus were thoroughly up to their work, and so were the principal vocalists. Madame Nordica sang the heroine's music with admirable effect, due to entire sympathy with, and intelligent appreciation of the various situations. She met with unqualified favour, as, of course, did Mr. Lloyd—the first *Prince Henry*, and the despair of all who would wrest the character from his grip. Mr. Lloyd has now so elaborated the part that amateurs accept it, without the smallest reservation, as a finished thing, unapproached and unapproachable. Miss Damian lent the charm of her perfectly sympathetic voice to the contralto solos, and Mr. Grice, taking full advantage of a splendid opportunity, asserted his capacity to rank among the best representatives of *Lucifer*. The Cantata was followed by Professor Stanford's setting of Tennyson's "Revenge," which, adequately performed, made its usual effect.

The Cathedral programme of Thursday morning was one of the miscellanies which never yet have made a popular success at festivals of this kind, and, perhaps, never will, though committees, blind to obvious lessons, go on favouring them. There were many empty seats, chiefly those set apart for patrons of the second class, and altogether, the "session" can scarcely be accounted successful from a business point of view. Musically, however, it was interesting for the particular reason that the programme contained the only new work of the festival—Mr. Oliver King's music to the Psalm, "By the waters of Babylon." Mr. King had prepared two orchestral and vocal works for the occasion, but reasons appeared why one of them should be set aside, its place being taken by the first, second, and fourth movements from the composer's Symphony in F. These were played under Mr. King's guidance, with considerable ability and much of the delicacy exacted by the nature of the music. The audience could not applaud, but many of them seemed to be greatly attracted by the work, which, nevertheless, I regard as wanting in the essential elevation of symphonic utterance, save in the final movement, where the composer puts forth his full strength with satisfactory results. The Symphony was followed by the Psalm, as to

which I shall not here submit a definite judgment, although it would be easy to contend that an exception to general worthiness is found in the opening chorus. Mr. King should re-write this number, while retaining its principal theme, which, as it now stands, is surrounded by music open to very serious question. Most of the other numbers are meritorious, and at least a single example shows uncommon strength. I refer to the *Finale* "Remember the children of Edom, O Lord"—one of the most direct, powerful, and striking of modern efforts in the line of grand sacred music. Note should also be taken of the solo and chorus, "Sing us one of the songs of Zion," which backs up the testimony of the concluding number, and deepens an impression that Mr. Oliver King's full strength is capable of higher achievement than has yet appeared. On the whole, the work advances the composer in public estimation and encourages hopes of others even better. Spohr's Motett, "How lovely are Thy dwellings fair" (solos by Miss Anna Williams, Madame Belle Cole, Mr. Nicholl, and Mr. Brereton), Beethoven's Symphony in C minor, capitally played under Dr. Bridge's direction, and Verdi's "Requiem" made up the rest of the programme. The last-named work had a satisfactory rendering, with Madame Nordica, Miss Damian, Mr. Lloyd, and Mr. Brereton as principal singers.

I can only mention the chief works in the programme of Thursday evening. They were the "Lenore" Symphony of Raff, Dr. J. F. Bridge's Overture "Morte d'Arthur," the Drinking Chorus from "Belshazzar," one or two selections from Berlioz's "Faust," and some vocal pieces, &c. The performance of all these works was generally good, and brought the last secular Concert to a fitting end. The works allotted to the concluding day were Schubert's Unfinished Symphony, Beethoven's "Mount of Olives," Mendelssohn's "Hymn of Praise," and Gounod's "Redemption."

SIR CHARLES HALLÉ'S CONCERTS.

We have to record the last two of these performances, which took place on Fridays, June 29 and the 6th ult., at St. James's Hall. The first occasion clashed with the "Israel" day of the Handel Festival, and the attendance suffered in consequence. The principal feature of the programme was a Trio in A minor, No. 4, by Rubinstein (Op. 85). Like all the composer's later works, it is lengthy, occupying quite forty minutes in performance, and the musical interest is not in proportion to the dimensions. Some of the subjects are striking in themselves, but the working out is vague, discursive, and disjointed. The best movement is the third *Andante*, of which the general character is dignified and almost religious. The Trio was coolly received, and is not likely to become a favourite. Brahms's charming Sonata in A, for pianoforte and violin (Op. 100), and Haydn's Trio in E (No. 4), completed the concerted portion of the programme. How Sir Charles Hallé plays Beethoven's Sonata in A flat (Op. 110) musicians know full well, and they are equally familiar with Madame Néruda's rendering of Handel's Violin Sonata in D. The composer wrote twelve "Sonatas for violin or German flute," but those in A and D are the only examples we are ever permitted to hear.

The final programme did not contain any novelties, but with the exception of Beethoven's last Sonata in C minor (Op. 111), played in his best manner by Sir Charles Hallé, it consisted of more or less unfamiliar works. Brahms's Pianoforte Quartet in C minor (Op. 60) is unequal in interest and effectiveness to the earlier works in G minor and A. On the other hand, Gade's Sonata in B flat (Op. 59), for pianoforte and violin, is a very pleasing example of the Danish composer's genius, and, like the final item in the programme, should be heard at the Popular Concerts next season. We refer to Dvorák's Pianoforte Quintet in A (Op. 81), which was performed for the second time. Like every work of genius it improves greatly on acquaintance, and we are now inclined to place it among the Bohemian composer's finest utterances in the department of chamber music, despite the great length of the first and second movements. The spirit and energy of the *Scherzo*, "Furiant," are irresistible, and the audience was fairly roused to enthusiasm. So the season of these admirable Concerts ended with all possible effect.

THE ROYAL ACADEMY OF MUSIC.

The Students' Orchestral Concert, given on the 24th ult., attracted a very large and appreciative audience. Among the many interesting works brought forward, especial mention must be made of the Concerto for Pianoforte and Orchestra, by Miss Dora Bright. It is a well designed work in classical form, and its melodious and shapely character is further increased in effect by the clever colouring of the instrumentation. The composer played the solo part with much executive ability, and received most hearty applause at the conclusion. Other young students also brought forward compositions of merit, among them an artistic barcarole, "Last night we sailed," the production of Arthur E. Godfrey, which was most gracefully sung by Miss Greta Williams and cordially welcomed.

Schumann's "Concertstück" was played by Miss Webb, Mr. Edgar Hulland took the solo part in Liszt's Pianoforte Concerto in E flat, while Mr. Frederick W. Griffiths performed the Andante and Rondo for flute, from Molique's Concerto in D. Mr. Gerald Walenn achieved great success by his reading of the *Allegro* of Beethoven's Violin Concerto. Miss Martha Davies sang the air, "I will extol Thee, O Lord" (Costa), and Mr. Maldwyn Humphreys the aria, "Salve Dimora" (Gounod). Mendelssohn's Motett, "O Lord, Thou hast searched me out," and the quartet, "Right are the statutes," received careful interpretation from the choir. The playing of the band in a suite for orchestra, "Polka Furiant," by Dvorák, under the guidance of Dr. Mackenzie, was spirited and good.

The last meeting of the season took place also at St. James's Hall on the 25th ult. The proceedings commenced with a performance of Schubert's chorus, "The Lord is my Shepherd." After introducing the business of the meeting, the Principal, Dr. A. C. Mackenzie, addressed a few words of counsel to the students. He reminded those to whom no prize had been granted that the line which divides the successful from the non-successful was often so thin as to perplex examiners compelled to arrive at an immediate decision; and he exhorted winners and losers to aim at something higher than medals or money—to follow in the footsteps of great masters, who did not ask, "What must I do to get wealth?" but "What must I do to become worthy of the art?" The Right Hon. Lord Coleridge distributed the awards. The Charles Lucas silver medal, for the composition of an Air and Variations for string quartet, was awarded to Dora Bright; the Parepa-Rosa gold medal, for singing, to Kate Norman; the Sterndale Bennett prize, for the playing of a pianoforte composition by Sir William Sterndale Bennett, to Edith L. Young; the Llewelyn Thomas gold medal, for declamatory English singing, to Kate Norman; the Heathcote Long prize, for pianoforte playing, to Edgar Hulland; the Evill prize, for declamatory English singing, to William E. Hellawell; the Santley prize, for accompaniment and transposition, to Arthur E. Godfrey; the Hine gift, for the composition of a ballad, to Avice Boxall; the Sainton-Dolby prize, for singing, to Julia Neilson; and the Joseph Maas prize, for singing, to Maldwyn Humphreys.

Certificates of merit were granted to twenty-six pupils who had previously received silver medals. Fifty-one pupils who had previously received bronze medals were awarded silver medals; and 118 received on this occasion bronze medals. Three pupils received book prizes, and eleven were highly commended. His lordship, after the awards were all distributed, delivered an address. He was reminded, his lordship remarked, that on the very spot he was now occupying he stood sixteen years ago whilst a testimonial was being presented to Sir William Sterndale Bennett, an English musician whose works had crossed the seas and became known to our Continental neighbours, and whose fame in the estimation of the world stood next to that of Purcell. It is a comfort, he continued, to know that in the Academy of which Sir Sterndale once was Principal there are at the present moment so many pupils of ability. Amidst their contest now and in after life it is necessary, the speaker said, to be ever watchful lest friendly relations be broken and lost. There were instances in the history of every branch of the arts of abiding friendships of great masters living together in good fellowship. Haydn and Mozart

thus retained loving regard for each other, though the first-named was sorely tried by having such a rival as Mozart. The students were invited to follow the examples set in this way by those great masters. A vote of thanks to Lord Coleridge for presiding was proposed by Mr. Threlfall, and carried by the company with acclamation. The present holders of the scholarships and exhibitions are:—Potter exhibitioner, William John Kipps; Westmoreland scholar, Greta Williams; Sterndale Bennett scholar, E. Cuthbert Nunn; Parepa-Rosa scholar, Emily Squire; Lady Goldsmid scholar, Catherine Rodbard; Balfe scholar, Reginald Steggall; Thalberg scholar, Edgar Hulland; Hine gift, Avice Boxall; John Thomas Welsh scholar, Llewela T. Davies; Liszt scholar, Grace Mary Williams Henshaw; Sainton-Dolby scholar, Amy Augarde.

ROYAL COLLEGE OF MUSIC.

Closely following the discussion relative to the establishment of a school for the training of opera singers, came the annual performance of an opera by the Royal College of Music. We shall not enter here into the question whether a new institution for this specific purpose is or is not desirable; at any rate, the school over which Sir George Grove so ably presides gives once a year ample proof of its fitness for preparing students for the operatic stage. It is said that a large portion of the academic year is taken up in coaching the young people in their respective duties; be that as it may, a thing which is worth doing at all is worth doing well, and in this respect the Royal College performances present an excellent model. That of the 11th ult. at the Savoy Theatre was in some respects the best of the series, though, of course, Nicolai's "Merry Wives of Windsor" cannot compare with Cherubini's "The Water Carrier" or "Der Freischütz." But no reasonable people will blame the authorities for giving legitimate comic opera a turn, and the choice was justified by results. To say that the humour of Shakespeare's characters was realised in any one instance would of course be absurd, but both Mr. Arthur C. Peach as *Slender* and Mr. Clement Milward as *Falstaff* displayed the germs of talent for comedy, the former especially. Mr. Milward has a fine baritone voice, which he displayed to great advantage at the rehearsal, though at the performance he was partially incapacitated by the ungenial weather. To finish with the male students, Mr. Daniel Price as *Mr. Ford* was somewhat disappointing after the great promise he evinced two years ago, and Mr. Lionel Kilby is cultivating a throaty production which he should abandon before it is too late. The lady students are all entitled to praise. Miss Annie Roberts, who played the part of *Ænnchen* last year, showed a satisfactory advance as *Mrs. Ford*. Her voice is bright and pleasing, and she acted in a natural and sprightly fashion. Miss Maggie Davies as *Anne Page* also sang remarkably well, and the mezzo-soprano voice of Miss Emily Squire is of the best quality. As before, the general performance was exceedingly praiseworthy, everything working with the utmost smoothness, and reflecting great credit on Mr. Arthur Cecil, under whose supervision it was prepared. Equal praise is due to the Conductor, Dr. Villiers Stanford, for the excellence of the orchestra and chorus, both consisting mainly of students.

ROYAL ITALIAN OPERA.

The season closed on the 21st ult. at Covent Garden Theatre with a repetition performance of "The Huguenots," with Miss Russell, Madame Scalchi, Messrs. Ravelli, Jean and Edouard de Reszké, and others in the cast. At the close of the performance Mr. Harris was called upon to make a speech, despite the fact that he had caused to be distributed a leaflet containing a summary of the season and his expression of thanks for the patronage he had received. In a few words, however, he said he hoped he had given satisfaction to his numerous friends and the public. He stated his intention of venturing upon another season next year, and hoped to receive an adequate measure of support, adding that it would not be his fault if he did not succeed.

The time originally announced for the close of the season was the 7th ult., but at the request of many of the patrons of the theatre it was extended to the 21st. In this latter fortnight several operas were given. Two performances were especially worthy of note—namely, "Mefistofele" and "Aida." Each was so good that many would have been glad had it been possible to have extended the season still further, in order that they might be repeated. They were given only once, and those who were fortunate enough to witness the representations will remember them as having shed much lustre on a season already brilliant. Madame Nordica was at her best in the part of *Aida*, and Madame Scalchi has scarcely been heard to so much advantage as she was on this occasion as *Amneris;* with Edouard de Reszké as *Radames*, D'Andrade as the Captive Savage King, Navarrini as the Egyptian Monarch, and a *mise-en-scène* of great splendour, the ear and the eye were alike gratified. In "Mefistofele," departure from the customary practice was made, inasmuch as the parts of *Marguerite* and *Helen of Troy*, usually taken by the same artists, were divided between Miss MacIntyre and Miss Ella Russell. It was pleasant to note that the charming vocalisation of Miss MacIntyre was supplemented by some admirable acting. Her stage awkwardness has disappeared, and in her the audience saw a *Marguerite* of almost ideal perfection. The other parts were also well played. The season has been successful beyond expectation. This is particularly pleasing to those who note with satisfaction each successive step towards the establishment of opera in London as a permanent institution.

MESSRS. LUDWIG AND WHITEHOUSE'S CHAMBER CONCERTS.

The third and fourth of these excellent Concerts took place on June 28 and the 11th ult., at the Princes' Hall. It was evidently the aim of the promoters to present standard works in a creditable manner, rather than to introduce novelties, and they certainly deserve praise for their success. In order to complete the String Quartet, they secured the services of Messrs. G. Collins and A. Gibson, while Mr. Oscar Beringer was the pianist on the first of the above occasions, and Madame Haas on the last. A better *ensemble* could not be desired, and we do not know in what particular the best continental performers could surpass the artists named, speaking of them as a body. A mere list of the works given will suffice. They comprised at the third Concert Schubert's Quartet in D minor, Haydn's in G (Op. 17, No. 5), and Brahms's latest Trio in C minor (Op. 101), and at the final performance Schumann's Quartet in A minor (Op. 41, No. 1), Beethoven's in D (Op. 18, No. 3), and Brahms's Quintet in F minor (Op. 34). The Concert-givers played some solos, but no works for pianoforte alone were included.

HYDE PARK ACADEMY OF MUSIC.

This ably conducted institution is evidently going on in the right way. At each final Concert of the term it has been our pleasant duty to note a distinct advance in the average of merit displayed by the pupils, and under these circumstances it is not surprising to find that the numbers enrolled in Mrs. Trickett's Academy are steadily increasing. The choir of young ladies, under the direction of Mr. H. F. Frost, has been considerably augmented since last year. It is remarkably efficient, and contains some excellent voices. At the Concert given in Steinway Hall on the 5th ult., the choir was heard in a chorus by Amy Horrocks "The Return of May," Liszt's "The Reapers," the Chorus of the Messengers of Peace from Wagner's "Rienzi," and George J. Bennett's clever Part-song "Thro' dell and dingle." These pieces were given with notable refinement and regard for *nuances*, added to a rhythmical swing which the fair choristers evidently caught from the firm, lively beat of their Conductor. The solo in the "Rienzi" Chorus was sung by Miss Mary Willis. Miss Willis was also heard alone in Benedict's air "Prendi per me sei libero" and won a hearty recall. A few of the remaining items deserve mention. The duet,

"In His hands," from Mendelssohn's 95th Psalm, was well sung by Mrs. Lindley White and Mrs. Willcocks. A Trio by G. Lillo, "La preghiera del pellegrino," received a neat interpretation from Miss Janet Tatham and the Misses Dieseldorff, who also gave their solos in capital style. A violin solo was contributed by Miss Kate Willis, and a harp-zither solo by Herr von Gumer. Miss Mary Carmichael and Signor L. Vannucini were at the piano. There was a large attendance, and the efforts of the students gave manifest satisfaction to their friends.

MR. RALPH STUART'S RECITAL.

An unknown pianist who announces a Recital consisting entirely of Chopin's music must be expected to present satisfactory credentials to justify his temerity. We cannot say that Mr. Ralph Stuart did so justify himself at his performance on the 7th ult., at the Princes' Hall, although he displayed a considerable amount of ability which, if properly directed, should eventually secure him a high position among pianists. He is, we believe, Australian by birth, and is certainly the most promising of the young performers who have come to us from the Antipodes. In a programme which included no fewer than eighteen works by the Polish composer he exhibited great command over the keyboard, and in some instances his rendering satisfied ordinary requirements, although there was nothing to show that he is peculiarly qualified as an interpreter of Chopin. His performance, unfortunately, was marred by one grave error, against which it is necessary to utter a strong protest. In certain pieces he did not hesitate to make absurd alterations in the text, quite caricaturing the original. Whether he contracted this vicious habit in Australia or under some incompetent teacher in this country cannot be said; but he should be warned that English musicians prefer to hear the works of the great composers precisely as they were written, and not with vulgar additions at the will of the player. Mr. Stuart will do well to grasp this fact at once.

MR. LUARD SELBY'S CONCERT.

An agreeable miscellaneous entertainment was given by Mr. Luard Selby, at the Princes' Hall, on the afternoon of the 4th ult. The concert-giver is an excellent musician and composer, and on this occasion he proved himself also a capable pianist. The most important feature of his programme was a new Sonata in B minor for pianoforte and violin, Op. 21. This is a work of considerable pretence and corresponding achievement. The first of the three movements, *Allegro con brio*, is agitated in character, and indeed somewhat restless, though perfectly clear in construction, the broad melodious second subject affording welcome contrast to the rest of the movement. The next section, *Adagio* in D, is extremely expressive, and has the character of an impassioned love-song. At a first hearing the *finale*, which resembles the first movement in its general style, appeared the least satisfactory portion of the Sonata, but this impression may be modified. At the lowest estimate, the work is one of the best of its kind that has appeared for some time. In its performance Mr. Selby was assisted by Signor Papini; and among other artists whose names appeared in the programme were Miss Anna Williams, Madame Edith Wynne, Mr. Bernard Lane, and Mr. Leo Stern.

SIR JOHN STAINER.

By the command of the Queen, Sir John Stainer attended at Windsor Castle on the 17th ult., with Sir Charles Hallé and others, to receive the *accolade* which was necessary to confirm them in the honours and privileges of Knighthood. In the evening of the same day, under the presidency of the Right Hon. Lord Herschell, a banquet and an address were given to Sir John Stainer, in the Hôtel Métropole, which was attended by a large number of guests distinguished in music, painting, science, literature, and law. A most influential committee had been formed, consisting of the Duke of Abercorn, Right Hon. A. J. Balfour, M.P.; J. Barnby, J. F. Barnett, W. A. Barrett, Mus. Bac.; J. C. Bridge, M.A., Mus. Doc.; J. F. Bridge, Mus. Doc.; Right Hon. Lord Charles Bruce, Earl Cadogan, A. Chappell, T. Chappell, Right Hon. Lord Coleridge, A. Coleridge, Col. the Hon. W. J. Colville, J. M. Crament, Mus. Bac.; W. H. Cummings, Vice-Admiral C. T. Curme, W. G. Cusins, H. C. Deacon, F. A. W. Docker, R. de Lacy, Rev. R. Duckworth, Right Hon. Lord Bishop of Durham, J. Ella, A. J. Eyre, W. B. Gilbert, Mus. Doc.; Eaton Faning, Henry Gadsby, C. Gardner, Right Hon. W. E. Gladstone, M.P.; W. H. Gladstone, M.P.; Otto Goldschmidt, Rev. R. Gregory, Sir George Grove, D.C.L.; E. K. Hall, E. Hamilton, H. Weist Hill, W. Hodge, Rev. H. Scott Holland, R. R. Holmes, W. S. Hoyte, C. S. Jekyll, Rev. S. Flood Jones, C. Warwick Jordan, Mus. Doc.; G. E. Lake, Earl of Lathom, H. Lazarus, Henry Leslie, G. Libotton, C. H. Lloyd, Rev. H. P. Liddon, Alfred Littleton, B. H. Lloyd, M.A., Mus. Bac.; Edward Lloyd, Right Rev. Lord Bishop of London, Heathcote Long, Hon. Spencer Lyttelton, A. C. Mackenzie, Mus. Doc.; W. G. McNaught, Col. V. D. Majendie, August Manns, G. C. Martin, Mus. Doc.; Dr. J. I. Menzies, Lt.-Col. E. Milman, Rev. W. H. Milman, Major W. Vaughan Morgan, Buxton Morrish, Charles Morley, Rt. Hon. A. J. Mundella, M.P.; Holman Murray, J. Murray, jun.; Walter Parratt, Mus. Bac.; Hubert Parry, M.A., Mus. Doc.; E. Pauer, Very Rev. Dean of St. Paul's, C. W. Pearce, W. Pinney, Frank Pownall, C. W. Perkins, Rev. Dr. Rogers, W. Scott Ritchie, G. T. Rose, H. R. Rose, Carl Rosa, Rev. W. Russell, W. de Manby Sergison, Rev. H. C. Shuttleworth, Rt. Hon. W. H. Smith, M.P.; T. L. Southgate, Rev. W. Stainer, C. Villiers Stanford, Mus. Doc.; C. Steggall, Mus. Doc.; C. E. Stephens, J. E. Street, Sir Arthur Sullivan, Mus. Doc.; Franklin Taylor, James Taylor, Mus. Bac.; Lord Thring, Rev. Dr. Troutbeck, E. Tuckwell, E. H. Turpin, G. C. Verrinder, A. Visetti, Fred. Walker, A. Willis, W. Welch, M. E. Wesley, Very Rev. Dean of Westminster, Duke of Westminster, F. Meadows White, Q.C., and C. Stuart-Wortley, M.P. Mr. A. H. Littleton was treasurer, and Mr. E. H. Turpin, secretary. Most of the gentlemen whose names are enumerated above were present at the banquet. Those who were unavoidably prevented sent telegrams and letters of apology. There were few toasts, the chief being, after the health of the Queen, the guest of the evening, Sir John Stainer, which was proposed by Lord Herschell, and cordially received. Sir John Stainer replied, and referring to his work at St. Paul's, said:—"I was not only fortunate in finding so good a Dean and Chapter, I had support from the vicars and the vicars-choral who gathered round me during the re-organisation. I have often thought the music in St. Paul's, when I was accompanying and listening to it myself, as it was sung by that admirable choir (for I feel I may compliment them now), there was something more than mere precision and correctness, and even than merely good style: there was something I know to be a fact, that the men who took part in that music entirely subordinated their own wills to the general effect and beauty of the music, and felt too that it was church music. It often impressed itself on me at the close of a beautiful anthem (or whatever it might be) so that I more often felt inclined to say 'Thank God' than to say 'Thank you, gentlemen of the choir.' And I am sure we all feel that that is what should be the case." The Rev. R. Gregory spoke, and stated that the Dean and Chapter proposed to found a Scholarship as a testimonial to Sir John Stainer. Sir Arthur Sullivan, in proposing the health of the Chairman, alluded to his early friendship with the guest of the evening, when he said:—"It is a great satisfaction for me to speak on this occasion, because I think I am perhaps one of the oldest friends of Sir John Stainer in this room. I recall with pleasure how our acquaintance first began in 1854, when we were choir boys—he in St. Paul's and I in the Chapel Royal. That acquaintance has since ripened through long years into the most affectionate friendship. As boys we spent a good deal of time together: we spent our half-holidays—the only time we had to spend. Both of us being of 'a musical turn,' as they say, we discussed music and musical matters, the compositions of the Great Masters, with as much judgment, experience, and discretion as I have no doubt we should have heard from his lordship had he carried out his first

thought. We did not content ourselves alone with that, but turned our attention to more practical matters. And as this seems a time for reminiscences, you will forgive me if I mention one:—We were once on the brink of a very great and useful invention. We were staying at Sir Frederick Ouseley's College, and Sir Frederick Ouseley was at that time putting up a very large fine organ in his church, and he was also indulging in many costly experiments as to pipes, pedals, and many other matters. This organ was our admiration. One of us (I don't know which) conceived the brilliant notion that gutta-percha would make a cheap resonant substance for organ pipes. Our financial means were limited, but, like all true inventive geniuses, we were not to be baulked, so we got together a few old gutta-percha soles (at that time very much in vogue), and set to work with ardour and enthusiasm. But here we were stopped, because the horrible smell we made poisoned all the building, and Sir Frederick Ouseley stopped us in the very initiative stages. I cannot help thinking to this day that there was a bit of jealousy in it." The Chairman returned thanks, and this most agreeable evening came to an end. A selection of music was sung by some members of the Choir of St. Paul's Cathedral, under the direction of Mr. F. Walker.

OBITUARY.

Emil Naumann died on June 27, at Leipzig, where he was Music Director of St. Thomas's. He was the recipient of the famous letter of counsel which Mendelssohn addressed to his friend and pupil in March, 1845. He was born in 1827, and is best known here as the author of an extensive "History of Music," which Mr. Ferdinand Praeger translated into English for Messrs. Cassell, and which has been recently noticed in our columns.

William Henry Birch, of Reading, died on the 18th ult., after three days' illness, at the age of 62. His Cantata, "Robin Hood," achieved for him a considerable fame.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

There has been an absolute cessation of musical activity in Liverpool during these summer months, and now the recurrence of the Chester Triennial Festival, almost at our doors, is an event which is attracting a considerable share of enthusiasm and interest. By the time these lines are in print, it will actually be a thing of the past, and there is little doubt that its well planned programme, and the evident zeal in placing before the public as many novelties as are reasonably safe, will add lustre to the success and the musical value of the undertaking. The prominent works include "Elijah," "The Redemption," and the "Golden Legend," the Cantata having only previously been once heard in this district; and amongst other "selection" items to be given in the Cathedral on the Thursday morning may be mentioned the setting of Psalm cxxxvii., composed specially for the Festival by Mr. Oliver King. The enterprise and intelligence displayed by these triennial gatherings in the old City of Chester are greatly due to the joint efforts of Dr. J. C. Bridge, the organist, and the Rev. C. H. Hylton Stewart, the precentor.

The forthcoming Eisteddfod at Wrexham will, from all indications, sustain the musical importance of these interesting occasions, which partake so much of a competitive character. Twenty choral societies in all will contend for the honour of precedence, and Liverpool should occupy a leading position with the carefully trained choir which will be represented.

The coming season of the Liverpool Philharmonic Society will have a special significance from the fact that the Society will then, after all its vicissitudes and historical experiences, celebrate its Jubilee—another Jubilee, leading us almost to think that all the good things and great events must have happened or been inaugurated fifty years ago. Whatever the programme of the Society for 1888-9 may bring forth, Dr. Mackenzie has been commissioned to compose a "Jubilee Ode," which will fitly mark the occasion. It is also expected that Mr. Cowen, fresh from his sojourn in the Antipodes, will be here to conduct a performance of his new and important Oratorio "Ruth."

The successful candidates in connection with the recent Royal Academy examinations are looking forward to a visit and an address from Dr. Mackenzie, and it is also announced that in September Mr. W. H. Cummings will deliver the certificates to the winners in the examinations of the National Society of Professional Musicians.

One of the most promising organisations of the kind established here within recent years is the "Liverpool Concert Party," which anticipates a successful season when the winter draws in. Miss Richardson is the *entrepreneur*, and the artists comprise, amongst others, Madame Laura Haworth, Miss Annie Richardson, Mr. T. Barlow, and Mr. Edward Grime.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

The first appearance in England of a Russian Opera Company, and the promise of opportunities of hearing under favourable auspices the national works of Glinka, Rubinstein, Tschaikowski, Dargomisski, and even less familiar authors, could not fail to excite great interest, and to draw to the elegant little Comedy Theatre of this city eager audiences. The company comes among us necessarily in complete form, except that no regular ballet could be undertaken, and reliance has been placed on our own local orchestral resources. As a Manchester audience will never remain much after ten o'clock the lack of dancers is to be regretted only as causing some loss of spectacular effect; for it allows the time to be spent in tracing uninterruptedly the unfolding of a plot and the merit of its musical setting. I do not know what reputation the *corps* bears in its own country, but it includes several artists of great dramatic and very fair vocal ability. Foremost among them may be cited M. Tartakow, a baritone of great power and an actor of intelligence; M. Bogatirow, a tenor, not daunted even by a part so exacting as that of *Sobinjen* in Glinka's "Life for the Czar," wherein incessant use is made of the highest notes of the operatic range; Madame Insarowa, a soprano who, by her intelligent acting, even more than by her often skilful singing, gains the warm sympathies of the audience; Madame Puskowa, a contralto, with a wonderfully clear and resonant upper range, but apt, after the custom of *contralti*, to force her lower notes; and M. Liarow, a bass of profundity now found only in Russia. Other members of the company remain to be more thoroughly tested; but these have already established themselves as favourites. The choir is well drilled, and, for its numbers, extraordinarily effective; in it—as among the soloists—the lower voices of either sex are in all respects finer than the higher. And, finally, the Conductor, M. Truffi, is admirably fitted for his duties; and there are, I believe, two other gentlemen—Messrs. Schurowski and Spaczek—assisting in the direction of the music. The chief drawback to enjoyment is the incessant *vibrato* affected by some of the artists; a failing the less excusable because, neither on account of the size of the theatre nor the power of the orchestra, is any grating incisiveness of tone needed. Fully aware how prone our native operatic singers are to this crying evil, I refrain from saying more on this point.

During the three weeks that have passed since the arrival of the company, two of the eight promised operas have been found sufficiently to interest the public; and, as they are in style strongly contrasted, they have served well as tests of the capabilities of the company. Glinka's "Life for the Czar" has peculiar interest for us on account of the distinct nationality claimed for it. The patriotic character of its plot—illustrating a struggle between the Russians and the Poles for supremacy—makes it an agreeable relief from the loathsome subjects with which an opera-goer is so frequently regaled. The music shows a remarkable gift of melody with considerable freedom of part-writing, and that sensibility to nice distinctions of rhythmic influence which sometimes leads to command of the larger developments of constructional outline. The keen appreciation of niceties of accentuation shown in the chorus in 5-4 time for female voices ("Lustig ergiessen" in the German version; the

Russian title I cannot venture to quote), and in extended scope in the design of *Wanja's* song "Voglein's treue Mutter," did not fail the composer in wider forms. Choral societies would welcome an English version of, among other numbers, the male-voiced "Wir geh'n zur Arbeit fort," in which the vocal and instrumental parts emulate one another in the piquancy and brightness with which a catching little phrase is tossed about from side to side and from key to key. If Glinka failed at all it was in reaching up to the dignity he aimed at in his pageant music, and in adequate expression of the more exciting dramatic situations. But it may be that greater familiarity with his school of writing and with the fashions of Russian music would clear, enhance, and brighten much that at first seems dull and insufficient.

Rubinstein's "fantastic opera"—query, *phantom* opera—"The Demon" is yet another version of the oft-repeated Mephistophelian legend, in which the demon himself does the love-making. The whole story is almost as perplexing as it is unwholesome. Would that composers could escape from its fascination. As in Glinka's work, the choir is very largely engaged, and the interest of the listener is thereby greatly widened and relieved. Some of the choruses, however, scarcely rise to the expectation excited by their description. Thus, the first professes to include choruses of evil spirits, of the winds, fountains, waters, trees, rocks, of all created things, and, finally, of good spirits also. The imagination pictures something immense. The student thinks of contrasted themes intertwined; but there is no such working in of distinct and varied forces as would be supposed; and throughout the work there is a lack of dramatic individuality. The good angel and the bad have melodic phrases equally chromatic and restless; and in one case the voices of tempter and tempted rove about in unison. A simple recipe of construction is very frequently followed. A two-bar phrase is repeated, then carried up the scale by uniform steps. Sometimes the *à la* Rossini *Coda* consists of the simple repetition of an entire eight-bar phrase. But as the opera progresses more earnest workmanship is exhibited. The concerted music in the second act, "Oh! day of sorrow" (I quote from Messrs. Chappell's edition), although not free from the peculiarities I have mentioned, is moving; and the call to vengeance serves to rouse the enthusiasm of an audience. The merit of the composer is, however, best shown in the long scene of the final temptation. From *Tamara's* "Calm and clear is the night" to her death, the interest is artistically sustained and almost painfully exalted.

MUSIC IN MONMOUTHSHIRE AND SOUTH WALES.

(From our own Correspondent.)

The National Eisteddfod of Wales, which was held in London last year, and is fixed for Wrexham this year, returns to South Wales in 1889. The Brecon meeting was proclaimed by the Venerable Archdruid Clwydfard at a Gorsedd ceremony held on the 10th ult. in the Castle Close. A representative procession accompanied the bards to the Gorsedd circle, and after the performance of the ceremony a public luncheon was held in the Castle Hotel, under the presidency of Dr. James Williams, ex-Mayor, and Chairman of the General Committee. The prizes offered in the several sections of music, poetry, prose, and art exceed £850. Of this £384 is allotted to vocal competitions, £26 to instrumental, and £10 to compositions. No one will be inclined to say a sufficient inducement is not being offered to choral competitors; but it may be submitted that in the instrumental department of the prize list some more adequate provision might be made. There is no band contest mentioned. In the chief choral contest—first prize £150, second £50—the choirs are to consist of from 150 to 200 voices, and the test pieces will be (*a*) "Ye nations offer to the Lord" (Mendelssohn's "Lobgesang"), (*b*) "Lullaby of life" (Henry Leslie), and (*c*) "Bryn hyn chwi feibion Duw," "'Twas then ye sons of God" (David Jenkins, M.B., Aberystwith). In the second competition, voices to number not less than eighty or more than 100, the first prize will be £75 and the second £25. "Hail! Prince of Wales," a composition by Dr. Joseph Parry, and "At dawn of day" (Cowen) are to be the test pieces. There are two other choral competitions, the fourth, in which a first prize of £10 and a second of £5 are offered, being restricted to Breconshire Choirs, of between twenty-five and thirty-five voices. There are eighteen sets of prizes offered in the vocal department, and eight in the instrumental—the highest in the latter case being £6 for a string quartet, Mozart in D. Over £700 have been promised by townspeople towards the guarantee fund, which will probably be increased to £1,000. The Chairman and Vice-Chairman of the Musical Committee are respectively the Rev. D. Lewis Lloyd, M.A., head master of Christ Coll., Brecon, and the Rev. W. Howell.

On the 9th ult. an Eisteddfod solely devoted to musical competitions was held at Dowlais Market Place, under the auspices of the band of the 3rd Battalion of the Welsh Regiment. Mr. H. W. Martin presided and the Rev. T. Morgan was the Conductor. In the band contests the adjudicator was Mr. James Lewis, bandmaster, South Wales Borderers, and in the choral contests a like office was filled by Mr. D. W. Lewis, Brynaman. It is intended by the promoters for Eisteddfodau to be held annually at Dowlais. The brass band contests evoked general expressions of interest. The quickstep competition, which took place in the street ("Dauntless" being the test piece), was engaged in by four bands, a fifth—viz., that from Morriston (Swansea) abstaining from the contest. The prize was awarded to the Merthyr Volunteer Band (leader, Mr. R. Jones). Selections from "Maritana" formed the test for brass bands. Prize £12. The prize was awarded to Morriston. A prize of £20 was offered for the best rendering, by choirs of not less than fifty voices, of "Then round about the starry Throne" ("Samson"). Five choirs competed. The Penydarren Choir had not proceeded far with the performance, when they confused the rendering of the score. They were allowed another chance, but the same thing happened at the same point on the second occasion, and the choir broke up and dispersed. The prize was divided between "Lovers of music" (Mr. Evan Thomas) and "Hebron" (Mr. A. Lewis).

Among the forthcoming events of local interest are the Sol-fa Conference, to be held at Aberdare in October, and a Conference of members of the National Society of Musicians.

MUSIC IN THE WEST.

(From our own Correspondent.)

The past musical season in Exeter can hardly be considered a satisfactory one, as the older musical societies seem to be both (let us hope only temporarily) under a cloud. The Madrigal Society has suspended operations, owing to want of voices in some of the parts, and also to laxity of attendance on the part of the members, for which reasons the Committee decided not to give the customary performances.

The Oratorio Society, though continuing its work, has given its Concerts to subscribers only, "as the amount of support from the outside public is not sufficient to compensate for the expense of advertising the Concerts and engaging a larger room." The Concerts have, therefore, been given in the Public Rooms, and with less complete orchestra than usual. The singing of the chorus, however, at the last Concert, was very good, and it is to be hoped that an accession of members in the one case, and increased pecuniary support in the other, may enable both Societies next season to attain to at least their former standard of excellence.

To turn to the more pleasing side of the picture, we are glad to note steady progress on the part of the Orchestral Society, both in their performances and in the support accorded thereto. The annual Concerts of the Western Counties' Musical Association were in many respects the best yet given by that Society. The production of a new work, "The Ascension," by Dr. Edwards, of Barnstaple, was a step in the right direction, and it is understood that the Committee mean to follow it up by producing Dr. Bridge's new Cantata for the Birmingham Festival,

"Callirhoë," at their next Festival, which, by the way, is to consist entirely of English music, Bennett's "Woman of Samaria" and "May Queen" being the other works chosen by the Annual Meeting of local conductors. The Secretary reports a balance of over £60 on the year's work, which will materially reduce the debt incurred in previous years.

Mr. Farley Sinkins's Subscription Concerts, which are conducted in a most spirited manner, and for which many of the best artists, both instrumental and vocal, are engaged, have been well supported.

A movement has been started, and is being well taken up, for the restoration and improvement of Exeter Cathedral Organ. The work is estimated to cost over £3,000, and, when completed, the organ will again be, as it was in former years, one of the finest Cathedral organs in the country. Mr. Willis is to be the builder.

On the 2nd ult. a private Conference, convened by the Lord Mayor, was held at the Mansion House, on the subject of the foundation of an institution for the further development and teaching of operatic art in this country. The Lord Mayor presided, and among those present were Dr. A. C. Mackenzie (Principal of the Royal Academy of Music), Sir George Grove (Principal of the Royal College of Music), Mr. H. Weist Hill (Principal of the Guildhall School of Music), Viscount Folkestone, M.P., the Earl of Dysart, Lord Charles Bruce, Sir Frederick Leighton (President of the Royal Academy of Arts), Mr. C. Hubert Parry, Mr. A. Goring Thomas, Mr. Alberto Randegger, Dr. C. Villiers Stanford (Professor of Music in the University of Cambridge), Mr. Carl Rosa, Mr. Alfred H. Littleton, Mr. Thomas Chappell, Mr. R. S. Gardiner, Dr. Hans Richter, Mr. C. A. Barry, and Mr. W. H. Cummings. Letters expressing interest in the subject of the Conference, and regret at being unable to attend, were read from Lord Revelstoke, Sir Arthur Sullivan, Sir Julian Goldsmid, M.P., Mr. F. C. Burnand, and Mr. T. Threlfall. In the course of the discussion it was elicited as the unanimous opinion of the meeting that a National Institute for the teaching of all that belonged to operatic art was urgently wanted in this country. London, unlike every capital in Europe and many continental cities, does not possess a training school for national opera. What is desired is not merely the education and edification of the community in matters musical, but the training and culture of those who perform before the public. At present there are in the metropolis three large schools of music: the Royal Academy, the Royal College, and the Guildhall School, besides a number of smaller institutions. These are creating a plentiful supply of trained musicians, both vocalists and instrumentalists, many of whom would be capable of being educated for the exposition of operatic art in the English language. Such an institution as is proposed will, therefore, not clash with the great musical schools of the country, but will be a bond of union between them in the particular direction in which it will work. It will, so to speak, create a sphere of action in which English vocal and operatic talent may be employed to the advantage of the artists themselves and to the credit of the nation, which has not hitherto possessed such a public institution. It will not only encourage artists, but composers of English operatic music, who now do not devote their time to such compositions owing to the uncertainty that their works will ever be performed before a British audience. It was the opinion of the meeting that this was in no sense a speculative enterprise, but an effort to create a purely national institution for the development of operatic art. The financial side of the question was not overlooked in the discussion, and it was eventually resolved unanimously:—"That it is desirable that an institution for the further development and teaching of operatic art be established, and that in order to consider the practical possibility of its being founded a committee be formed, consisting of the following gentlemen:—The Lord Mayor, Viscount Folkestone, Lord Charles Bruce, Sir G. Grove, Dr. Mackenzie, Mr. Weist Hill, Mr. Carl Rosa, Mr. W. H. Cummings, Mr. Chappell, Dr. Villiers Stanford, and Mr. Littleton, such Committee to report to the Conference on the subject within a month." Meanwhile, the Lord Mayor will be happy to receive communications from any who take an interest in the matter.

A correspondent of a Canadian paper called *Books and Notions*, Mr. F. C. Howe, thus writes of the new Copyright Bill as affecting Canadian interests:—"It has been assumed that the Copyright Bill which was introduced by the Government last session, and withdrawn on the eve of prorogation, was inimical to the printing, publishing, and bookselling interests of this country. As the readers of this journal are aware, the bill was shelved in response to an appeal from members of these trades, on the ground that sufficient time had not been given to the consideration of the various questions involved and the probable effect of the provisions of the measure when inscribed upon the statute book. There is every probability that the bill will be re-introduced next session, so that it cannot be considered inopportune if some reasons are adduced showing that the various trades affected by the bill will be benefited instead of injured should the measure become law. Since 1850, foreign reprints of British copyrights can be legally imported into the Dominion upon payment of 12½ per cent. royalty to the owner of the copyright (which, by-the-by, has been honoured more in the breach than in the observance), in addition to the ordinary customs dues, except Canadian copyright has been obtained through the Act of 1875, which stipulates that the work must be printed and published here. The new bill would alter all this and would in effect repeal the measure which permitted foreign reprints to be imported, and at the same time do away with the condition for works to be printed here in order to secure copyright. The impression amongst some members of the printing trade is that this provision would prevent books being printed here, but it is submitted that the apprehension is groundless, and that, on the contrary, when the American reprint is shut out more books would be printed here than under existing conditions. In the first place, most new books by popular authors, issued in England, are too expensive to have any large sale in this market, and it will be to the interest of the English publisher to have a special cheap edition for this market, and it will further be to his interest to have the book printed here, otherwise the edition could be re-exported to England and he would be undersold in his own market; whereas, if the book be printed here, it cannot be imported into Great Britain, as such works are prohibited under section 4 of the Imperial Act of 38 and 39 Vict. c. 53. If it were found necessary, sufficient pressure could be brought to bear on the Canadian Government to increase the duties on books, which would be in accord with the National Policy, and would further tend to increase the production of books in this country. Hitherto, Canadian publishers have found it difficult to buy the right to produce English books here because the American publisher when buying advance sheets of new and popular works stipulates that he shall have the privilege of supplying the Canadian market. This difficulty would be abolished by the proposed Act, as it would prevent the importation of all American editions of such works. With this disability removed, the Canadian publisher should have no difficulty in making arrangements to publish here. He knows the market and is on the spot; the Canadian right must be worth more to him than to the English publisher, and the question therefore resolves itself into the economic one of demand and supply, with the usual result. If English publishers find it worth their while to license Baron Tauchnitz, of Leipzig, to print editions for the European market, what possible reason can they have for refusing to make a similar arrangement for Canada? Hitherto, the Canadian publisher has had to compete with the enormous output of cheap literature from the States; his prices have been of necessity low and profits correspondingly small; but if the bill passes he can issue better editions at 50 cents and 60 cents with more profit to himself and to his printer, who admits that he is able to make both ends meet with difficulty under existing conditions. It is mooted that an endeavour will be made to introduce an amendment to the bill, making it analogous to the Chase Bill now before Congress, which makes it a condition to obtain copyright that the book must be printed in the country. This may be no hardship in the States, but in a

country with the population of Canada it really means confiscation, because it will not pay one author in twenty to produce his book in this country, and it will simply be a misnomer to call any such measure a Copyright Act when it is saddled with a condition which, while conferring protection on the few, would confiscate the rights of the large majority. The whole tendency of modern legislation in civilised countries is to protect authors' rights, and the action of Canada on such a question will surely not be retrograde. So far in this article the bill has been viewed as affecting the printer and publisher; but when it is considered from the bookseller's point of view, there is everything to be said in its favour. Retailing books at 20 to 35 cents may be profitable, but will prices stop there? When American reprints are sold in dry goods houses at 10 cents, as at present, what is to become of bookselling? Without the American reprint is shut out, the book trade as such will cease to exist, and enterprising dry goods houses will sell books at 5 cents for the sake of the advertisement. The trade may possibly be inconvenienced for a time if the proposed bill becomes law, but before long the various trades engaged in the manufacture and sale of books, including the paper maker, printer, binder, publisher, and bookseller will certainly be benefited by it. The Canadian author will likewise reap an advantage by the passing of the measure, as his productions become entitled to copyright in all countries parties to the Berne convention. He will also secure more attention in his own country when his comparatively expensive book is no longer in competition with the cheap reprints which at present inundate this country."

The annual prize Festival of the Royal Normal College and Academy of Music for the Blind, situated at Upper Norwood, was held at the Crystal Palace on the 25th ult., when a Concert, supported by the blind pupils and by Mr. August Manns's band, was succeeded by the presentation of prizes and certificates. The *Daily Telegraph*, in referring to the event, says: "To anyone not accustomed to seeing the students perform in public, the confidence and sense of security of their movements were indeed astonishing. More than one extremely skilful musician has started from the Normal College, and one of these, Mr. Alfred Hollins, may be particularly mentioned. This gentleman has been very successful as a pianist in the United States, and it may be remembered that during the last season of the Philharmonic he played Beethoven's E flat Concerto in a style that commanded warm applause from an audience accustomed to hear executants who have reached the very pinnacle of their profession. Of no commonplace materials did yesterday's programme consist. The band, with Mr. Harry Turner at the organ, gave Sullivan's Overture 'In Memoriam,' Bach's Concerto in D minor for three pianofortes and string band followed, each of the three movements for the 'instrument of the household' being interpreted by different players. Messrs. Charles Broan, Harry Greenwood, and Gilbert Hardebeck gave the *Allegro maestoso;* the Misses Mabel Davis, Constance Davis, and Annie Longhurst the *alla Siciliana;* and Messrs. Alfred Hollins, Augustine F. Lander, and Harry Turner the *Allegro.* In Grieg's Cantata 'At the cloister gate,' for solo voices, female choir, and orchestra, the vocal parts were taken by the Misses Amelia Campbell and Emily Lucas and the Westminster Glee Club, whilst Mr. Augustine F. Lander presided at the organ. Miss Marian Hyde sang with delicate sentiment Spohr's romance, 'Rose softly blooming,' and a very good effect was made by Mr. Thomas White in Mr. W. H. Cummings's song, 'The love of long ago.' Mr. Alfred Hollins played Liszt's Pianoforte Concerto (No. 1) in E flat, and was loudly applauded. The Misses Ada Smith and Marian Hyde gave the solo portion of Bishop's glee, 'Blow, gentle gales,' and were supported by the choir. The latter body also gave Pearsall's 'Who shall win my lady fair,' and the Concert ended with Berlioz's arrangement of the 'Rakoczy' March. Preparatory to the prizes and certificates being distributed to the successful students, Viscount Middleton (who was in the chair) delivered a short address on the work of this very useful institution, which is eminently worthy of assistance from the general public."

The Sixth Triennial Bristol Musical Festival will be held on October 16, 17, 18, and 19, at the Colston Hall. The principal works to be performed are: "Elijah" (Mendelssohn), "Iphigenia," Act I. (Gluck), Pianoforte Concerto in A minor (Schumann), Introduction and Closing Scene, "Tristan und Isolde" (Wagner), Two Légendes, Nos. 9 and 10 (Dvorák), and orchestral and vocal selections, &c.; Fourth Mass (Cherubini), "The Rose of Sharon" (Mackenzie), "Romeo and Juliet," Dramatic Symphony, solos and chorus (Berlioz); Ballet Music, "Polyeucte" (Gounod), "Huldigung's March" (Wagner), and vocal selections, &c.; "The Golden Legend" (Sullivan), "Walpurgis Night," (Mendelssohn). A grand evening Concert, including "Pastoral" Symphony (Beethoven), "Träume," Study for Orchestra (Wagner), "Lustspiel" Overture (Smetana), Orchestral Suite in D (Dvorák), and vocal selections, &c., concluding as usual with "The Messiah" (Handel). The principal vocalists engaged are Madame Albani, Miss Anna Williams, Madame Patey, Madame Trebelli, Madame Belle Cole, Mr. Edward Lloyd, Mr. Charles Banks, Mr. Watkin Mills, and Mr. Santley. The choir, numbering 362 voices, has been in constant training since the last Festival, under the direction of Mr. D. W. Rootham. Sir Charles Hallé will be the Conductor, and will bring with him his band of ninety-five performers.

The deeply lamented death of Mr. George I. Venables has called forth many expressions of sympathy and condolence, which have been very gratifying to the family, and have testified to the esteem and respect in which he was held by all who knew him. For twenty years he carried on his self-imposed task, work connected with the South London Institute of Music, with indomitable energy, courage, and perseverance. During the whole of this time his services were entirely honorary. His noble devotion to music generally has called forth an earnest desire to give tangible expression to their admiration of his sterling character. It has been decided that the most appropriate method of evincing appreciation of his labours is the establishment of a memorial fund to assist in educating his children—seven girls and two boys, the eldest being only fourteen years of age. The sum collected at present amounts to £254. Donations will be gratefully received by the Hon. Secretary, Mr. H. Knight, at the South London Institute of Music, Camberwell New Road; or may be paid into the London and South-Western Bank and its branches, to the account of the "George I. Venables Memorial Fund."

Although called a Pianoforte Recital, it was rather a Chamber Concert that Mdlle. Jeanne Douste gave at Princes' Hall on the afternoon of June 30, inasmuch as the programme included a Trio for pianoforte and strings by Saint-Saëns. In this work Mdlle. Douste had as coadjutor Mr. Josef Ludwig and Mr. W. E. Whitehouse, and a highly satisfactory interpretation resulted. In her unaided efforts the young pianist was not less successful. Bach's Italian Concerto served at the outset of the Concert to demonstrate a decided advance in her technical facility since we last heard her in public. Albeit still lacking in power, her touch has gained in crispness and elasticity and her tone in sympathetic charm. The latter quality was made especially manifest in Chopin's G minor Ballade, while in the same composer's E flat Study Mdlle. Douste executed the difficult extensions with accuracy and ease. Among the smaller modern pieces comprised in her selection were an Intermezzo-Scherzoso by Hans von Bülow, and a movement entitled "Religioso" from a Suite by Francesco Berger, both of which Mdlle. Douste played with admirable expression and grace. A numerous and appreciative audience attended the Concert.

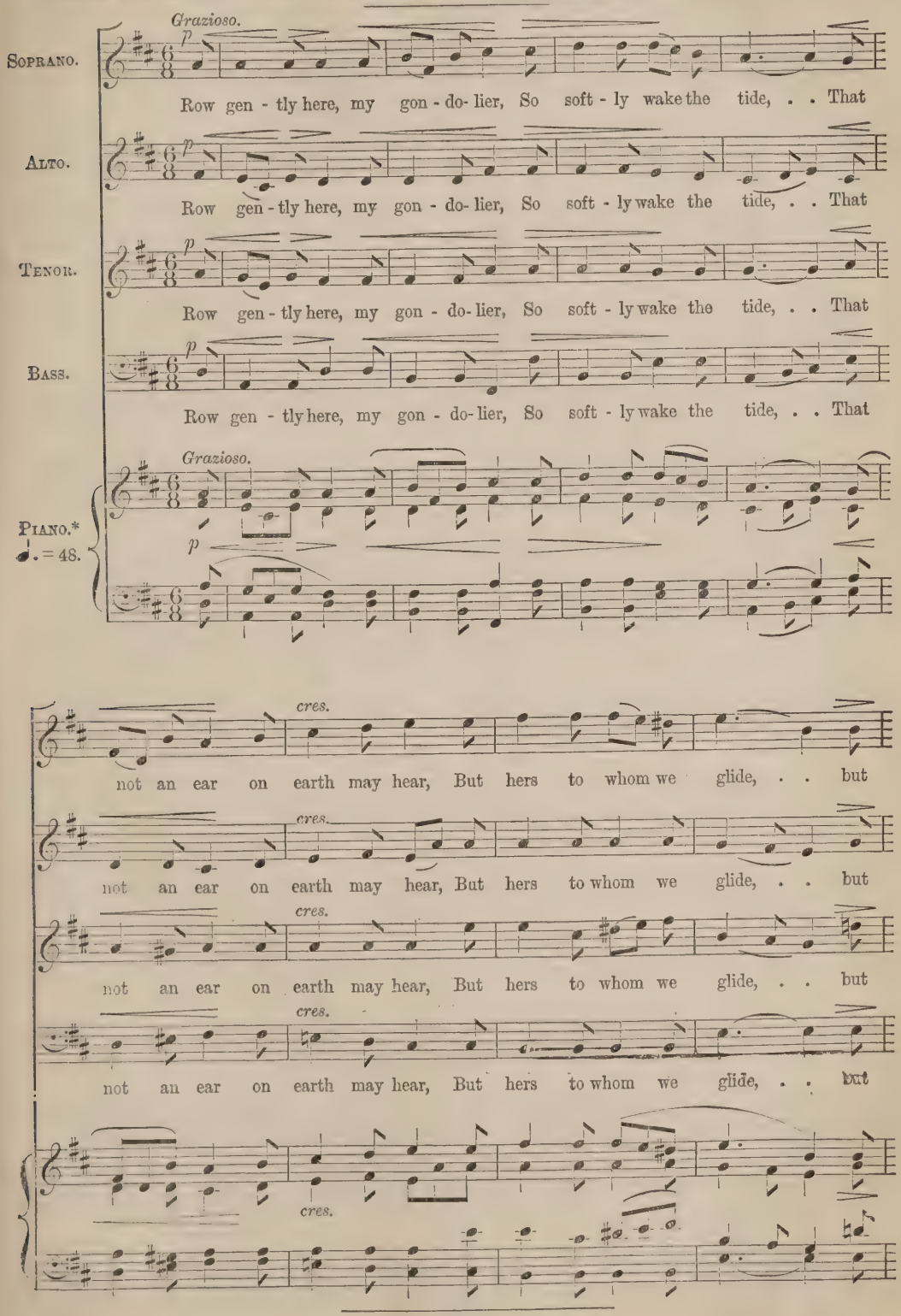
Opera Concerts, that is to say, Concerts sustained by the leading artists of Covent Garden Theatre, and consisting of fragments from the most popular lyric dramas, were once extremely popular. With the resuscitation of Italian Opera, the revival of the style of entertainment once associated with the Floral Hall is, perhaps, a matter of consistency, as there are many worthy people who conscientiously decline to enter a theatre, but who are perfectly willing to listen to opera singers away from the objectionable footlights. It was, therefore, not surprising that certain

Row gently here.

A FOUR-PART SONG.

Words by THOMAS MOORE. Composed by EDMONDSTOUNE DUNCAN.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.



* For practice only.

hers to whom we glide. . . . Had heav'n but tongues to speak, as well As

hers to whom we glide. . . . Had heav'n but tongues to speak, as well As

hers to whom we glide. . . . Had heav'n but tongues to speak, as well As

hers to whom we glide. . . . Had heav'n but tongues to speak, as well As

p

cres. *f* *dim.*

star - ry eyes to see, . . Oh, think what tales 'twould have to tell, . .

cres. *f* *dim.*

star - ry eyes to see, . . Oh, think what tales 'twould have to tell, . .

cres. *f* *dim.*

star - ry eyes to see, . . Oh, think what tales 'twould have to tell, . .

cres. *f* *dim.* *mf*

star - ry eyes to see, . . Oh, think what tales 'twould have to tell, . . Of

cres. *dim.* *mf*

mf

Of wan - d'ring youths . . like me! . .

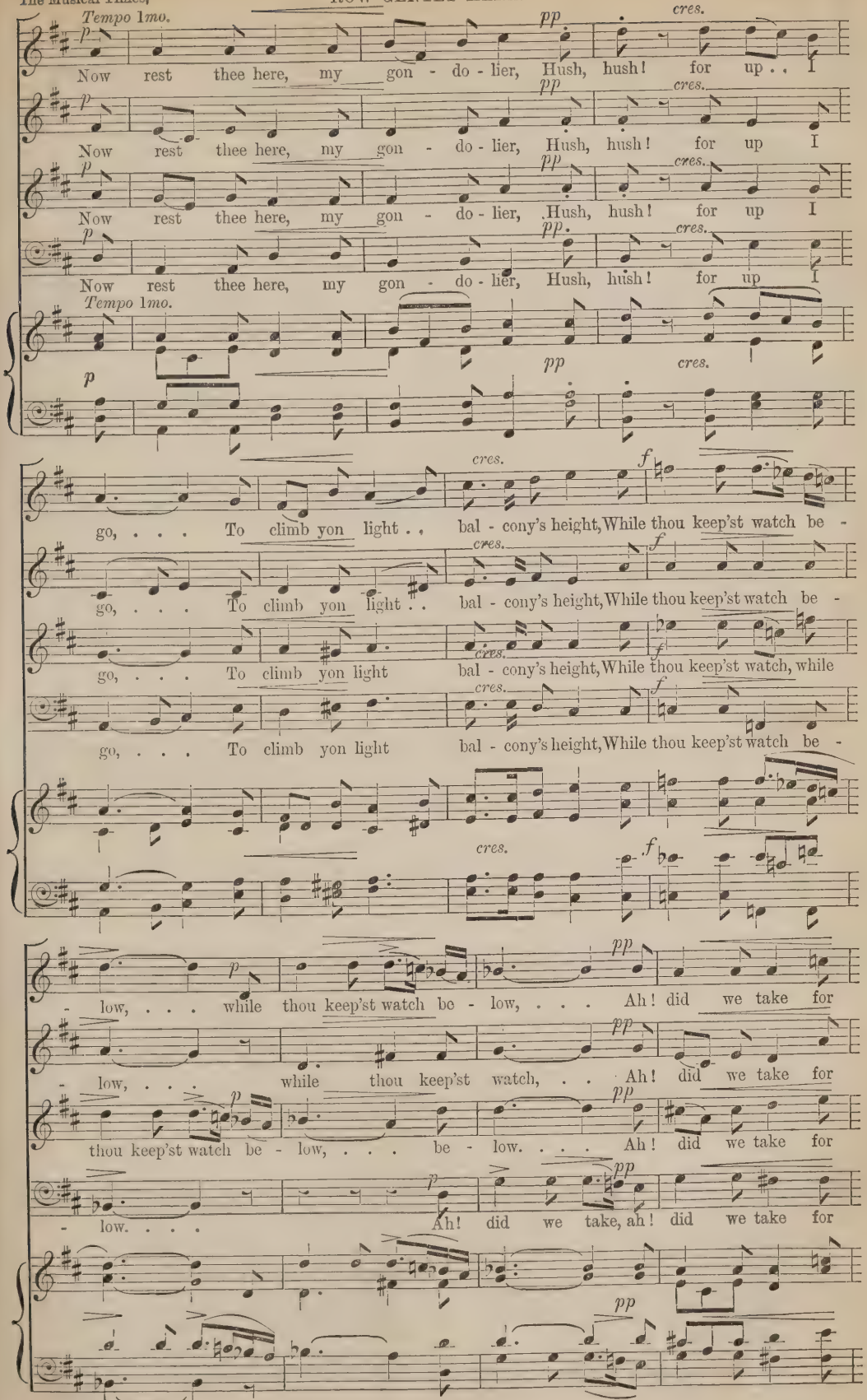
mf

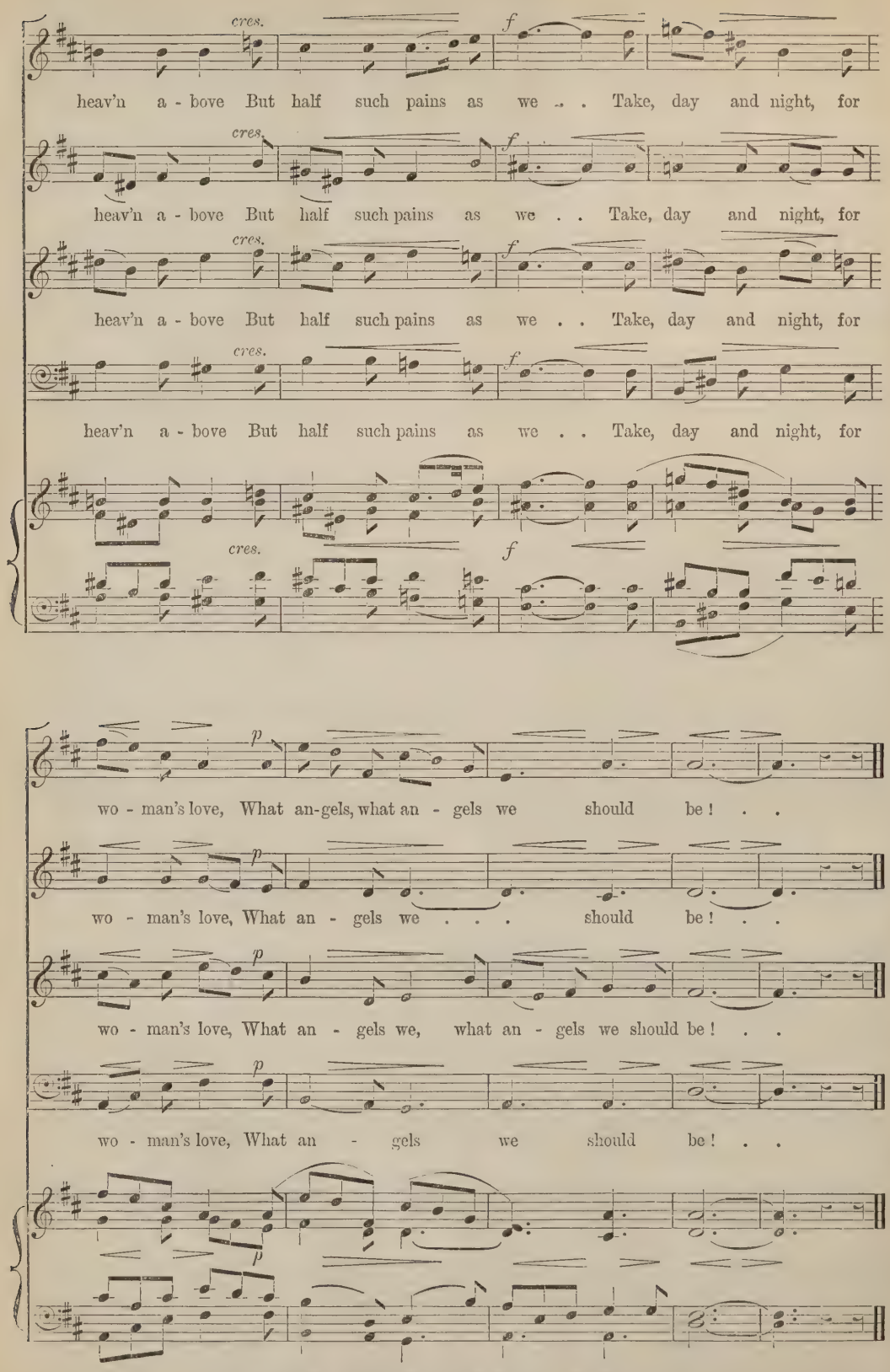
Of wan - d'ring youths like me! . .

mf

Of wan - - - - d'ring youths like me! . .

wan - d'ring youths, . . wan - d'ring youths . . like me! . .


Tempo 1mo.
p
pp
cres.
Now rest thee here, my gon - do - lier, Hush, hush! for up . . I
Now rest thee here, my gon - do - lier, Hush, hush! for up I
Now rest thee here, my gon - do - lier, Hush, hush! for up I
Now rest thee here, my gon - do - lier, Hush, hush! for up I
Tempo 1mo.
f
go, . . . To climb yon light . . bal - cony's height, While thou keep'st watch be -
go, . . . To climb yon light . . bal - cony's height, While thou keep'st watch be -
go, . . . To climb yon light bal - cony's height, While thou keep'st watch, while
go, . . . To climb yon light bal - cony's height, While thou keep'st watch be -
- low, . . . while thou keep'st watch be - low, . . . Ah! did we take for
- low, . . . while thou keep'st watch, . . Ah! did we take for
thou keep'st watch be - low, . . . be - low. . . . Ah! did we take for
- low. . . . Ah! did we take, ah! did we take for



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portions of St. James's Hall were overcrowded at Mr. Augustus Harris's Concert, at St. James's Hall, on the 4th ult. The programme was carried out by most of the leading performers of the present season, MM. Jean de Reszké and Lassalle being the principal exceptions. It was of portentous length, and some half-dozen items had to be sacrificed near the close. To enter into detailed criticism would be mere waste of space. Enough that the greatest applause was won by two male artists, Signor Ravelli in Méhul's fine air, "Vainement Pharaon," and M. E. de Reszké in Meyerbeer's "O lieti di."

The Wagner Festival performances at Bayreuth commenced on the 22nd ult. with "Parsifal," which will be represented nine times in all—that is to say, on every Sunday and Wednesday until the 20th inst. This work will be alternated by "The Meistersinger," which is to be given eight times within the same limit, Monday and Wednesday being the days set apart for the representations. The orchestra consists this year of 106 executants, many of whom are artists of the first order, and solo players. The chorus comprises some 100 vocalists, including interpreters of leading operatic parts at the theatres of Munich, Carlsruhe, Cologne, Weimar, and Rotterdam. The director of the chorus is Herr Julius Kniese, of Breslau. Herr Felix Mottl conducts the "Parsifal" performances, and Dr. Hans Richter those of "Die Meistersinger." We shall reserve space for a complete report of the proceedings in our September number, the event taking place too near the time of going to press to ensure a satisfactory account in the present issue.

Among the most promising of the many young instrumental performers who have appeared during the past season must be numbered Mdlles. Marianne and Clara Eissler, who gave a Violin and Harp Recital at the Princes' Hall on the 2nd ult. The elder of the two sisters plays the violin with much skill and expression, and is the fortunate possessor of a very fine instrument. In Bach's well known Aria in C for the fourth string the tone produced was almost equal to that of a violoncello. The youngest sister is almost equally proficient on the harp and played various solos beside taking part in a movement from Spohr's Duet Sonata in C (Op. 113). Mdlle. Frida Eissler, yet another member of this clever family, played some pianoforte solos in a manner that betokened the making of an excellent artist. The programme was rather too long, and some of the songs might have been omitted with advantage.

The guitar was once a very fashionable instrument in the drawing-room, and of late it has again come into vogue to a partial extent. There was consequently a good audience at the Recital given by Señor Antonio Gimenez Manjon at the Princes' Hall, on the 14th ult. The performer used a specially constructed instrument with two extra bass strings, and he was thereby enabled to display his astonishing skill in music utterly unlike that ordinarily associated with the guitar. We cannot say that the effect of Corelli's Violin Sonata, and the opening movement of Beethoven's "Moonlight" Sonata rendered in this way, was altogether satisfactory, but we cannot withhold admiration from Señor Manjon himself for the technical perfection of his performance. Some variety was given to the programme by the songs contributed by Miss Carlotta Elliot and the pianoforte playing of Miss Esther Barnett.

Amongst the prizes and certificates distributed at the Mary Datchelor School, Camberwell, on the 24th ult., by the Lady Mayoress, the honours awarded for musical ability held an important place. Sixteen of the pupils obtained certificates from the Royal Academy of Music in the local examinations, five of them obtaining honours in their respective divisions. The Datchelor Scholarship, for advanced pianoforte playing, was awarded to Miss Lily Wheaton, pupil of Miss Fitch, the superintendent of music in the school, and that for solo singing to Miss Millie Burch, the possessor of a fine contralto voice, and a pupil of Miss Bessie Cox, professor of singing in the school; in this department Miss Florence Henshaw and Miss Minnie Kitching obtained smaller prizes. The examination of the musical work of the school was conducted by Mr. Weist Hill, Principal of the Guildhall School of Music.

Mr. F. Weber, Organist of the German Chapel Royal, St. James's Palace, gave, at the German Athenæum, on the 4th ult., a most interesting Lecture on the music in the Old Testament, and its development in the Christian era. The lecturer illustrated his subject by performing on the pianoforte some original Hebrew melodies, and with his son, Mr. Carl Weber, played the Overture to *Turandot*, by C. M. von Weber, which is based on a Chinese air. A second Lecture followed on the 18th ult., at which Mr. Bernhard sang the Hebrew songs—Jebarecha, Baruch and Abinu malkenu; French troubadour songs by Thibaut de Navarre, Adam de la Halle, Guillaume Marchant; and German Minnelieder by Spervogel, and one by an unknown writer. Well deserved applause greeted Mr. Weber at the conclusion of each of the Lectures.

The half-yearly Higher Examinations at Trinity College, London, took place during last month, when the following gentlemen acted as Examiners:—Mr. G. E. Bambridge, L.Mus.; Mr. Henry R. Bird, Mr. Frederick Corder, Mr. A. E. Drinkwater, M.A.; Professor James Higgs, Mus. B.; Dr. E. J. Hopkins, the Rev. Dr. Bonavia Hunt, Mr. W. M. Malsch, Dr. A. H. Mann, Mr. J. A. Matthay, Mr. M. Maybrick, Signor Papini, Dr. C. W. Pearce, Mr. W. Pinney, Mus. B.; Mr. Ridley Prentice, Professor Gordon Saunders, Mus. D.; Dr. Armand Temple, Professor Bradbury Turner, Mus. B.; and Mr. C. E. Willing, L.Mus. The Public Distribution of the Certificates, &c., by the Warden, the Rev. Dr. Bonavia Hunt, took place on Tuesday evening, the 17th ult., at the College.

The 233rd Consecutive Monthly Concert of the St. George's Glee Union was given by its members in the Pimlico Rooms, Warwick Street, on the 6th ult. Miss Amy Sargent, Miss Clara Myers, and Mr. Arthur Weston were the solo artists, each of whom gave pleasing contributions, and were well received. Mr. E. Stoeger was also warmly applauded for his rendering of the pianoforte solos—Rhapsodie Hongroise (No. 8), Liszt; Etudes Berçeuse, Chopin; and Valse Caprice, Stoeger. The part-singing, which was very good throughout, included compositions, by Mendelssohn, Pearsall, Horsley, Eaton Faning, Pinsuti, and Handel. Mrs. Edmonds and Mr. F. R. Kinkee were the accompanists; and Mr. Joseph Monday conducted.

The degree of Bachelor of Music was conferred on the following twenty-four English candidates on June 27, at the annual convocation of the University of Trinity College, Toronto: First Class—James Bryant, John Charles Brettell Tirbutt, Julius Edward Arscott, Herbert William Botting, John Edwin Senior, John Acton, Franklin James Mountford, Tom Percival West, George Havelock, Thomas Richard Ryder, William Blakeley, George John Halford, Alexander James Phipps, and Thomas Picton. Second Class—William Sumner, Henry Deakin, George Bates, Andrew James Beard, Frederick William Cooke, and Mary Elizabeth Beale-Cooper. Third Class—Henry Faulkner Henniker, Frank Mott Harrison, John Palmer, and Henry William Rogers.

An excellent Concert of its kind was given by Mr. Wilhelm Ganz at Dudley House, on Thursday, the 5th ult. The programme was, to a certain extent, miscellaneous, several eminent vocalists taking part in it, but it included such works as Mendelssohn's Concerto in D minor, in which the orchestra was represented by a Quintet of strings, and Hummel's Pianoforte Quintet in E flat minor, a work that has fallen into neglect like Hummel's compositions generally. In both of these Mr. Ganz sustained the pianoforte part, and proved that he is capable of higher things than pretty drawing-room pieces. The refined singing of Miss Georgina Ganz, who is rapidly improving, was one of the most pleasing features of the Concert.

The organ in St. Anne's Church, Thorburn Square, S.E., built by H. Jones and Sons, was opened on Thursday, the 5th ult., by Mr. E. Renshaw and Mr. F. W. Norris. The service Bunnett in F was used, and the Anthem, "The Lord is loving" (Garrett), was well rendered by the choir. An Organ Recital by Mr. E. Renshaw followed. The services were continued on Sunday, the 8th ult., the Anthem

being "O taste and see" (Goss). After the evening service an Organ Recital was given by Mr. F. W. Norris, Organist of the Church. Programme:—Mendelssohn's First Prelude and Fugue in C minor; Batiste's Andante in D minor; Bach's Prelude and Fugue in G; Handel's "Hallelujah" Chorus.

The Concert given by Miss Bessie Cox at the Princes' Hall on Friday, June 29, was for the special purpose of introducing some of her pupils to the public. Miss Cox has been an esteemed professor of singing at the Guildhall School of music since its foundation. If we may judge by the efforts of the young vocalists who took part in the programme, she is in possession of the valuable secret of correct voice production, among the most promising being Miss Lucie Adkins, soprano, and Miss Lucie Johnstone, contralto. The rendering of some part-songs for female voices was less praiseworthy owing to lack of finish and attention to the marks of expression. Mr. F. Cliffe and Mr. Carrodus rendered valuable assistance.

In the great Hall of Dulwich College on Tuesday, the 3rd ult., Mr. W. H. Cummings gave a Concert in aid of the building fund of All Saints' Church. Mr. Cummings sang Blumenthal's "Message," Dibdin's "Tom Bowling," and "Sally in our Alley" with all possible artistic effect. His son, Mr. Norman Cummings, who has just returned from Germany, played Mendelssohn's Capriccio in B minor, Schubert's Impromptu, and Schumann's "Arabesque" in most promising style. Miss Esmée Woodford, Miss Constance Cardelli, Miss Dora Barnard, Miss Alice Suter, Mr. W. R. Cheesman, and Mr. Frank May also assisted, and Mr. Fountain Meen was the accompanist.

At Trinity Church, Marylebone, one of the Organ Recitals now being given on behalf of the Organ Fund was given on the 12th ult. before a large and attentive audience. Pieces by Mendelssohn, Haydn, Spohr, Niels W. Gade, H. S. Trego, J. S. Bach, Schumann, and Smart were played by Mr. H. Stafford Trego, Mus. B. (Oxon.), F.C.O., and songs by Mendelssohn and Benedict were sung by Mr. James Bayne. The Recital on the 19th ult. was undertaken by Mr. E. F. Barker, A.C.O., the Organist of the Church. The programme included pieces by Tours, Smart, J. B. Calkin, Mendelssohn, Lemmens, Dr. C. J. Frost, and Wély.

Miss Lina St. Ives and Miss Ethel K. Capel gave their first morning Concert at Messrs. Collard and Collard's Rooms on the 6th ult. These promising vocalists were heard together in a charming duet ("Violets") from the pen of Mr. F. H. Cowen, and in duets by Rubinstein and Gade. Their *ensemble* singing proved very artistic and effective, and evoked loud applause. Miss Eleanor Rees, Messrs. Herbert Reeves, Frank Broadbent, Walter Wells, Henry Bracy, and Arthur Cecil also sang; Signor Di Giambattista played the pianoforte, and Miss Esmé Griffin, violin solos; Mr. J. M. Capel accompanied, and Mr. Gilbert Trent recited.

One of the best of the numerous benefit Concerts given during the summer season was that of Miss Thekla Friedländer at the Portman Rooms on Wednesday evening, June 27. The Scandinavian vocalist, whose merits are too well recognised to need reference, sustained most of the programme, singing three *Lieder* by Schubert, three by Schumann, two each by Brahms and Rubinstein, and five by other composers. English song-writers were not represented. Miss Friedländer had the valuable assistance of Miss Agnes Zimmermann and Signor Piatti, these artists playing Mendelssohn's Sonata in D, for pianoforte and violoncello (Op. 58), besides solos.

The first of a series of choral festivals by a confederation of fifty-six of the leading Nonconformist choirs of the metropolis was held in the City Temple on June 26. The singers, about 1,400, were placed in the gallery. The 98th Psalm, "pointed" by Mr. Ebenezer Prout, and sung to Boyce's familiar chant, Smart's "Te Deum" in F, with Stainer's "What are these," and Farrant's "Lord, for Thy tender mercies' sake," for anthems; and Barnby's "Hark, the sound of holy voices," the "Old Hundredth," and Sullivan's "Onward, Christian Soldiers" for hymns, made up the programme. Messrs. Minshall and F. G. Edwards were the Conductors.

At a special evening service held at the Parish Church of St. Barnabas, Homerton, on the 4th ult., the Church Choral Society gave a performance of Hiller's "A Song of Victory," the solo part being taken by Miss Florence Monk, whilst the choruses were admirably rendered, the third and last being especially deserving of notice. The performance of the Cantata was preceded by a short miscellaneous selection, the solos in which were pleasingly given by Miss Eva M. Edell and Mr. B. T. Bartrum, M.A. Mr. Edwin Farthing conducted, the organ accompaniments being played by Mr. Harold B. Osmond, Organist of the Church.

At the Highbury Athenæum, Highbury New Park, N. (close to Canonbury and Highbury Stations), the Highbury New Park School of Music gave a Students' Concert (second meeting of professors and students) on Wednesday evening, the 4th ult. The hall was crowded, many having to stand. The young performers showed considerable improvement since their first Concert in December last. Alike in the singing as in the instrumental playing there was evidence of good and earnest work done at the school alike by the students as by the professors.

At St. Columba's (Church of Scotland), Pont Street, S.W., the first of two Organ Recitals was given by Mr. John Lowe, Organist and Choirmaster of the Church, on Tuesday, the 10th ult. Pieces by Kinross, Corelli, Bach, Haydn, Dussek, Mendelssohn, Berthold Tours, Wagner, Roeckel, Henry Smart, Pinsuti, and Lemmens were performed, with the assistance of Miss Ethel Bowra and Mr. Arthur Taylor. The proceeds of the collection, after defraying expenses, were devoted to the completion of the organ.

The *Daily Chronicle* (Demerara) of the 6th ult. says: "The boy pianist, eight years of age, named Carlito Blanco, accompanied by his father, Carlos Blanco, arrived at Demerara on the 2nd inst. by the s.s. "Moruca" from Trinidad. The little fellow, who is a native of Caracas, Venezuela, has won golden opinions and a good name from the Trinidad press for the masterly manner in which he performs classic and operatic pieces on the piano. A Recital will be given in the Philharmonic Hall on Saturday evening, when the little stranger will make his *début*."

A special Jubilee Coronation Festival Service, consisting of sacred vocal, organ, and orchestral music, was held in the church of St. Andrew Undershaft, E.C., on Thursday, June 28, at 7.30 p.m. The choir of St. Andrew's rendered the vocal items. The Church Orchestral Society, with Mr. W. J. Winter (Assistant Organist to Dr. J. F. Bridge, at the Abbey), gave the various instrumental pieces and accompaniments, under the direction of Mr. W. M. Wait (Organist and Choirmaster, St. Andrew Undershaft).

The esteemed violinist and professor, Mr. Val Marriott, gave a morning Concert at Messrs. Collard and Collard's Rooms on the 13th ult., taking part himself with Messrs. A. H. Fox and Prosper Burnett in Sterndale Bennett's Pianoforte Trio (Op. 26). A pupil, named Miss Dora Lindsay, displayed promising ability in a Berçeuse of Mr. Marriott's composition, and the vocalists of the Concert comprised Miss Ada Patterson, Miss Florence Venning, Mr. Sidney Tower, and Mr. R. E. Miles.

A Concert was given at the Holborn Town Hall on the 2nd ult., for the benefit of Mr. A. C. Fowler, an aged professor of Music of Canonbury. The performers were Miss Adela Duckham (solo violinist), Miss Lily von Kornatzki (solo pianist), and Miss Clara Dowle, Miss Clara Robson, Miss Burrell, Miss Alice Patten, Mr. Miles Mole, and Mr. Charles Lee (vocalists); and the pianoforte accompanists were Miss Adela Duckham, Miss Lily von Kornatzki, and Mr. Kift.

The Dedication Festival of St. Peter's, Eaton Square, was brought to a very effective conclusion, musically speaking, by a performance of "The Creation," on Friday evening, the 6th ult. The choir was augmented for the occasion, and there was a full orchestra. The solos were excellently rendered by members of the regular choir, and Mr. W. de Manby Sergison, who conducted, may be congratulated on the merit of the performance generally. There was a very large attendance.

The ninety-fourth weekly Organ Recital at St. Barnabas', Kentish Town, was given on the 14th ult., by Mr. Herbert J. L. Gresham. The programme included a Toccata of Bach, and selections from the works of Smart, Mendelssohn, Hesse, and Guilmant, with one or two lighter pieces by Wély and Batiste. The vocalist, Mr. Osbaldeston, sang Gounod's "There is a green hill," and "If with all your hearts," from "Elijah."

The members of the Grosvenor Choral Society gave their 197th monthly Concert at the Grosvenor Hall, on Friday evening, the 20th ult. The first part consisted of a miscellaneous selection, and the second of Gade's Cantata "The Crusaders." Miss Jeanie Rosse, Mr. T. P. Frame, and Mr. Chas. Victor were the soloists. Mr. Tonking presided at the organ, Mrs. Frame at the pianoforte, and Mr. David Woodhouse conducted.

The Musical World, the oldest of the musical serials published in London, has once more changed hands. It was understood to be offered for sale first to the College of Organists, whose eight pages form no inconsiderable item in the weekly pabulum. It was, however, bought by Mr. E. F. Jacques, the musical contributor to the *Court and Society Review*, for a little over £200, and now enters upon a new phase in its old age.

The choir of St. Luke's, Brompton Hospital, after evening service, on the 15th ult., presented to their Organist and Choirmaster, Mr. F. Gilbert Webb, a handsome silver-mounted ebony *bâton*, with an illuminated address, as a token of their esteem and value of his services, and of their hearty good wishes on the occasion of his marriage, which was celebrated in the Chapel Royal, Savoy, on the 19th ult.

The Comtesse de Brémont gave a successful *Matinée Musicale* at Messrs. Collard and Collard's Rooms, on the 11th ult., before a large and fashionable audience. She was assisted by Mdlle. Leila Dufour, Signor Carpi, Mr. Isidore de Lara, Mr. Templar Saxe, Herr Czeke (violin), Mr. Alfred Allen (pianoforte), and Signor Denza, the latter sharing with Mr. Allen the duties of accompanist.

Mr. F. W. Cooke, Mus. Bac. (Organist of the Old Meeting Church, Birmingham), gave the Organ Recital at the Abbey Church, Malvern, on the 19th ult., his programme including works by Bach, Mozart, Smart, Batiste, Dubois, and Widor. A collection was made on behalf of the Organ Fund. These Recitals are given on alternate Thursdays during the season.

Mr. H. W. Weston, F.C.O., gave a Recital at St. Nicholas, Cole Abbey, on Tuesday, the 17th ult., when the programme included works by Bach, Rheinberger, Guilmant, Eugene Thayer, and an Overture by Dr. Greene (1695-1755); Miss Tunnicliffe also gave two vocal solos. Mr. H. W. Weston has also given Recitals on the Great Organ at the Crystal Palace during the last month on Mondays.

The Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "The Messiah," on the 18th ult., in St. Silas's Church, Pentonville. Soloists, Mrs. Bartholomew, Miss Gertrude Moberly, Mr. John Probert, and Mr. Albert Orme. Mr. E. H. Turpin accompanied on the organ.

A Concert was given at the People's Palace, Mile End Road, E., on Tuesday, the 24th ult. The performers were Mdlle. Noemi Lorenzi, Miss Clara Dowle, and Mr. McCall Chambers (vocalists); and Miss Adela Duckham was the pianoforte accompanist. Selections were played by the Thames Ironworks Band.

On Wednesday, the 18th ult., Mendelssohn's "Lauda Sion" was successfully performed at St. Saviour's Church, St. George's Square, by the Choir. Mr. George Winny was at the pianoforte, and the organ was taken by the Rev. L. E. Lewis. The Conductor was Mr. David Woodhouse (Organist and Choirmaster of the Church).

An Organ Recital was given, on the 8th ult., after Evensong, at Holy Trinity Parish Church, Rotherhithe, by Mr. Ernest R. Foster, with the following programme:—Andante in A flat, Hillman; Toccata con Fuga, D minor, J. S. Bach; "Hear my Prayer," Mendelssohn; Andante (Grand Sonata), Kalkbrenner; Festival March in F, Westbrook.

The thirty-third series of the Crystal Palace Saturday Concerts will commence on October 13, ten Concerts being given before Christmas and ten after. The second half of the series will begin on February 9 and end on April 13, 1889. Mr. Manns's Benefit Concert is fixed for April 20.

Sir Herbert Oakeley has received the honour of unanimous election to membership of the "Accademia Filarmonica" of Bologna.

Dr. Vincent is no longer Warden and Examiner of the Guild of Organists, having resigned these appointments in March last.

REVIEWS.

Gipsy Songs. First and Second Series. Composed by Karel Bendl. [Novello, Ewer and Co.]

Karel Bendl, the composer of these extraordinary and beautiful songs, is a compatriot of Antonín Dvorák. He was born at Prague in 1838, and has composed masses, choruses, and about 200 songs for a single voice. These, which are essentially national in style, are popular throughout the length and breadth of his native country. His compositions are not confined to the classes indicated in the above brief list, but he has written operas; one called "Lejlo," the subject of which was taken from Bohemian history, achieved a great success upon its production in 1868 at Prague; another, entitled "Bretislav," is also named among his dramatic works.

In England little or nothing is known of his labours, but judging from the twenty-six songs just given forth in an English edition, amateurs are not likely to rest satisfied with this tithe of his known labours in one direction. They are perfectly individual in character, and while there is a similarity of style which is of recognisable quality, there are no two songs alike. They cannot be judged by the ordinary canons which guide the generality of modern song-writers, but their merits must be assessed in, of, from, and by themselves. For example, the very first song, "I am a free-born Romany," though nominally in the key of D minor, starts with a part of the chord of the minor ninth of E leading to A major. The melody of this song is wild and dashing, and perfectly enthusiastic in its form and rhythm. The second song, "One old song my mother taught me," is especially lovely for its dreamy tender treatment. There are other variations from the ordinary style of composition in most of the songs. They are all designed with consummate art, yet have all the freedom of daring impromptus which set all laws at defiance. "Gipsy boy," with its fiery accompaniment and reckless disregard of tonalities; "What plaintive dirge," "When the Gipsy heareth music sounding o'er him," "One pure drop of water from the Nile," a song in praise of the virtues of hospitality; "Sound the harp and cymbal," "Sweet is our farewell song," "How silent is the forest grove," in which the stillness of the night is represented most picturesquely by novel harmonies on a pedal bass; the tender expression of the song "O my lost rosebud," the quaint character of the Invocation to the Dulcimer, the freshness and fascinating music to the song "Play, O Gipsies," the mournful melody "The end is night," contrasted with "Happy, free, and careless" in the first collection, tell of the extraordinary variety of melody and harmony which the music of the Czigani suggests in several aspects. The second collection is no less interesting than the first. Rhapsody, passion, soft sentiment, enthusiasm, melancholy, patriotism, which in the gipsy means love for his tribe and admiration for the country generally, rather than for any particular national abode; the joy of freedom even though the heart beats under a covering of rags, the bliss of companionship and the sorrow of separation, the gladness of true love, the grief of slighted affection, and the delight in the sights, sounds, and scenes of nature are all made the subjects of treatment by the poet and the musician. There is a most delightful sense of freshness and attraction in the wild harmonies, daring rhythms, and changes of time, which are not to be found in any of the songs of the Giorgios, as all people not of their own community are called by the Gipsies, and a perfectly new pleasure lies at the hands of

all who are interested in the various phases of musical expression as represented in these songs by Karel Bendl. A large debt of gratitude is due to Mr. F. Corder for having, by means of his excellent adaptations of words to these songs, placed them within the reach of English speaking and singing musicians.

Manual of Orchestration. By Hamilton Clarke. [J. Curwen and Sons.]

The avowed object of this excellent little book is to assist amateurs in the intelligent following of orchestral music; description of the compass, use, and characteristics of all the instruments employed in orchestras, large and small; the proper balance of tone in combinations; what is good, bad, or indifferent in the arrangement of instruments, and a vast amount of other valuable information given in a quaint incisive style, will not only suffice for its ostensible purpose, but will be useful for educational objects. The student will gather much from its pages, and will learn enough to make the study of more elaborate works easy. He may be carried by a like enthusiasm which moves the author into the analysis of masterworks, and may acquire facility in reading a score and, perhaps, in writing one. There are many hints of great value as concerns the methods to be adopted to gain the best effects of orchestral tone. As far as can be gathered either from direct statements, or implied directions, Gounod would be the model suggested for imitation, Wagner for avoidance. Although he is not directly named, it is evident that his works and those of the modern German school are aimed at, when it is said "that throughout an entire evening's entertainment he has failed to discern a single fragment of melody or tune." He also deprecates coarse singing, and contrasts the performance of a small body of beautifully trained voices, who sang with absolute perfection a chorus from Mendelssohn's "Œdipus" music, which "was received by the vast audience in dull insulting silence," with a "Welsh rabble of some eight hundred," who "invaded the platform, and bellowed forth some barbarous national song, commencing with the orchestra in B flat, but drowning the band, and rising well up to C natural before it was finished, and at the conclusion the applause placed the roof, walls, and flooring of the enormous edifice in imminent peril." These and like statements make the book lively without lessening its instructive character. A further access of caustic quaintness is to be found all through. In the very opening sentence our author calls the word "orchestration" a coined and most unsatisfactory word; so is its companion "instrumentation," yet he uses it to describe his labour. His eccentricity may be pardoned, for he has written a good and useful work, one which deserves to be employed as a text-book preliminary to the more extensive treatises on the same subject.

An Explanation of the Organ Stops, with Hints for Effective Combinations. By Carl Locher. [Kegan Paul, Trench and Co.]

The author of this interesting work is the chief organist at the Catholic Church at Berne. It is an expansion of a course of lectures on the subject published at the desire of a committee of teachers, and revised and enlarged ultimately, and dedicated to Professor Dr. H. von Helmholtz. The translation, by Agnes Schauenberg, has been made with the author's permission. There is, perhaps, an advantage in arranging the subjects spoken of in an alphabetical or dictionary form, inasmuch as it presents a means of ready access. The chief claim of the work to consideration—that which makes it distinct from all others of its kind—will be found in the hints concerning effective combinations of various stops. These hints, however, are scattered throughout the book, and though valuable enough, would have been better had they been summarised separately. In this respect the book is as faulty as one without an index. For the vast amount of information it contains, it deserves to be in the hands of all organists, who, being a cosmopolitan body, familiar with the variety of names given in several countries to stops of like character, will readily overlook some of the linguistic peculiarities of the translator. These form not the only faults of the book. Little information is given concerning the inventors of certain stops which are mentioned, such as the Keraulophon, where the knowledge exists. Some of the cross references are amusing though not absolutely misleading. The translator, or the author, loses sight of the fact that the meaning of a term is of prime importance, especially in a work arranged in dictionary form. Thus, for example, under the term "Jeux de Fonds," which means "foundation stops," we are referred to "Shut off valve," wherein the term is employed, and in "Material for Pipes" to "Gamba," and so forth. The work should be read for abstract information, independent of its references. Allusions are made to many English organs, but only one of our native builders is spoken of by name, and of him frequent mention is made, while all the others are ignored, though some of their works are spoken of.

Twelve Sonatas for the Violin. Composed by Arcangelo Corelli (Op. 5)—in two books, each containing six Sonatas—the pianoforte accompaniment (constructed upon the original figured bass), with marks of expression, bowing, and fingering, by Arnold Dolmetsch. Albums for Violin and Pianoforte, Nos. 11 and 12. [Novello, Ewer and Co.]

One of the most valuable of the recent additions to Novello, Ewer and Co.'s series of Albums for Violin and Pianoforte, will be found in these two books of Sonatas by Arcangelo Corelli (1653-1713). Every student of the violin either knows the compositions, or at all events has heard of them. They are unquestionably of the greatest value to all who would desire to form a style upon the best models. They have stood the test of time for two hundred years, and are still regarded with high estimation. Their value as compositions becomes more marked and definite with intimate knowledge. They are, it is true, old fashioned in form and phrase, but like a beautiful gothic building erected in the centuries long past, they are still the admiration and delight of all who care to make close acquaintance with them. This, the new edition now before us will help to do. The arranger has happily caught the spirit of the old master in his translation and adaptation of the original plain figured bass, and with true musical instinct has made his accompaniments partake of the right character which should distinguish them. They are artistic evolutions of the bare thorough-bass, without displaying any of the lavish ornamentation with which some modern writers have thought it necessary to surround them. In this respect they will certainly help to revive the love for Corelli's music, which was at one time in this country both great and extensive. Violinists may use the Sonatas for study and for public performance. All the difficult fingering has been made clear, and certain passages hitherto left to the discretion of the performer have been written out *in extenso*, a matter by itself of no mean importance. The whole arrangement is worthy of the composer, who was one of the founders of the modern school of violin playing, and creditable to Mr. Dolmetsch, his latest editor.

A Popular History of Music, from St. Ambrose to Mozart. By James E. Matthew. [H. Grevel and Co.]

In this beautifully printed and amply illustrated book the author offers a most readable digest of the history of music in a form likely to fulfil its claim as a popular work. His style is pleasing and colloquial rather than severely critical. In pursuance of this design he has been led into making more positive statements concerning mediæval music than would appear to be warranted. The best writers of preceding times have felt doubtful about their opinions concerning these matters, and have left them in a learned uncertainty. Mr. Matthews retains the uncertainty without the qualification. In this respect his work must be read with caution and his statements accepted only for their own value. He has chiefly followed those French writers who have succeeded in casting a glamour of charm about their unrealities.

His description of instruments is more clear, though in one instance he speaks of Matthias van der Gheyn, a famous bell maker of Louvain, in a connection which would seem to imply that he lived in the twelfth century. In his description of the early organs he makes one or two mistakes, the most important of which are when he includes the "Positive" organ with the portative and regals, and when he fails to identify the organistrum with the "hurdy-gurdy." Neither in the descriptions of instruments of doubtful origin nor in those whose history may be definitely traced does he

show much originality of research. He is on safer ground in the periods of history nearer to the fifteenth and sixteenth centuries, though his dates are not always trustworthy. Of the character of the music of these periods little can be gleaned from the pages. There is plenty of most interesting information about old books and old writers, but little concerning their contents or the peculiarities of the compositions. Still the book of Mr. Matthew may be read by those who desire to get a general idea of the lives of musicians spoken of, and who wish to have musical matters placed pleasantly before them. The book for students, which shall satisfy educational needs, has yet to be written.

Motett for forty voices. By Thomas Tallis. Edited by A. H. Mann, Mus. Doc., Oxon. [Weekes and Co.]

In printing this Motett Dr. Mann deserves all due recognition from the lovers of the older English School of Music. He places within the reach of all who are interested in the preservation of these monuments of musical history a composition concerning which little was generally known. In his preface he gives no information concerning the original MS., or any traditions concerning its existence. He, however, mentions a list of known copies and their owners. He says that only seven scores are known. 1. In the Buckingham Palace Library. 2. In the British Museum Library. 3. In the Royal College of Music Library. 4. In the Madrigal Society's Library. 5. In the Rev. Canon Sir F. A. Gore Ouseley's Library. 6. In the possession of Mr. Reeves, Music Publisher, Fleet Street. 7. And in his own possession. He describes these in detail, and gives all the information that he has been able to collect concerning them.

The published score, arranged by Dr. Mann, has the first four choirs on the left-hand side, and the last four on the right; this is done for convenience of publication, and to obtain as good a view as possible of all the parts. Each choir consists of soprano, contralto, alto, tenor, and bass parts. The music is said to be in canon; in fact, in more than one instance when the work has been spoken of by historians it has been called Tallis's "Forty-part Canon." It is not, properly speaking, in canon, but it opens in canonic imitation, but it is not strict throughout. The ingenuity of the arrangement is such, however, as must commend it to all scientific minds among musicians, while the effect will astonish all those who know the state of music at the period at which it was written, for the distinctly advanced character it possesses.

The Months. Twelve Sketches for pianoforte solo.
Six Songs. Words by Caroline Radford.
Composed by Erskine Allon.
[The London Music Publishing Company.]

Although weak compositions—as we have frequently said in these columns—are often helped forward by "characteristic" titles, it by no means follows that strong compositions are to be thrown aside because they are intended to realise definite ideas. We are, therefore, inclined to notice the pieces before us rather as Sketches appealing to our love of abstract music than as illustrative pictures of "The Months," the names of which may be as much mistaken in listening to Mr. Allon's twelve pieces as in experiencing their varying effects in our daily life. The composer always writes well, and is, perhaps, at his best when unfettered by the necessity of musically depicting such decisive meteorological peculiarities as March winds, April showers, snowflakes, and other incidental varieties of our climate. Perhaps we may be inclined to select May, June, August, and November for special commendation; but as agreeable little trifles for drawing-room audiences they may all be conscientiously recommended. The Six Songs are highly favourable specimens of the composer's vocal writing. No. 1 ("Evening") and No. 2 ("A Spring Song") are charmingly adapted for expressive vocalists and intelligent pianists; and No. 3 ("Two Songs")—one treating of the singing of a girl in "tattered garments" and the other of a bright little maid who was "too happy to wonder why"—being almost pathetic in their contrast. No. 4 ("Aubade"), No. 5 ("Sweetheart"), and No. 6 ("Westleigh Bells") are in every respect vocal gems, and should be procured and earnestly studied by all accomplished singers.

The Music Class, or Sight Singer. By Sinclair Dunn. [The Music Publishing Company.]

We always look with especial favour upon Instruction-books by those actually engaged in tuition, because experience teaches them what is really necessary to ensure the steady progress of the pupil. It is also good, we think, to adopt the plan in vocal tutors of writing original exercises; for, as the author of this work observes, "there will be less chance of the pupil learning by ear, which would be the case if too many well-known airs were given." All Mr. Dunn's lessons are carefully written, and fairly suited for the purpose intended. But we scarcely think that a young student can derive a clear idea of the difference between a major and a minor scale, by being told that "In the Diatonic *major* scale from Doh to Me is a major third of two full tones," and "In the Diatonic *minor* scale Lah to Do is a minor third of three half tones." Neither can we agree with the examples of compound time being called 2.2, or 6.4, 2.4, or 6.8, 3.2, or 9.4, &c. It is very well to say that 9.4, for instance, is "three dotted minims"; but assuredly, then, it cannot be 3.2. Curiously enough, too, the simple signatures 2.8, 3.8, and 4.8 are used alone to express the compound times, two dotted quavers, three dotted quavers, and four dotted quavers. Many of the compositions contained in the book will, we have little doubt, become favourites with young vocalists, for although simple, they are all tuneful, and several include some good contrapuntal effects. Amongst the best of these may be mentioned the Quartet "My lady sleeps"; the Anthem "The Lord is good"; and the Glee "Awake," all the composition of Mr. Sinclair Dunn.

Six Characteristic Pieces for Pianoforte Duet.
Merrily Bounds the Bark. Three-part Song for Male Voices.
Love Wakes and Weeps. Serenade.
Composed by M. Heale.
[Augener and Co.]

The first of the six Pianoforte Duets in the above list—a Minuet and Trio in E minor and major—is a very fair example of a good teaching trifle for young players, and well indicates the style and quality of the following pieces. No. 2 (a Gavotte) and No. 3 (a Waltz) are sufficiently melodious to interest juvenile pianists; and No. 4 (a Scherzo), No. 5 (a March), and No. 6 (a Polonaise) have some exceedingly good imitative points, apart from the attractive nature of the subjects.

As a vocal writer the composer (whose name is new to us) shows very decided talent, especially in the three-part Barcarole, "Merrily bounds the Bark," the words of which are adapted from Sir Walter Scott. Throughout this composition the hand of a cultivated artist is decisively shown, not only in the musical colouring of the poetry, but in the pianoforte part, which is charmingly interwoven with the voices. To male-voice choirs this part-song will prove a valuable acquisition. The Serenade, "Love wakes and weeps," derives much of its effect from the constant substitution of two even quavers for the group of three demanded by the time-signature, 6-8. The song, however, is well written for the voice, and with a good singer will no doubt secure a success.

Chwech o Gueuon Gwlidgarol i Baritone neu Bass. Gan R. S. Hughes. [Wrexham: Hughes and Son.]

This is a collection of six spirited and melodious songs for Baritone or Bass voice. The style of the airs is distinctly Balfean. Like most of the ballads of the famous Opera writer, they are well laid out for the voice, and such as would readily catch the ear. We have no doubt that the music has gleaned much of its character from the poetry. This, unfortunately for us, cannot be determined now. There are few musicians who are not in sympathy with the Welsh, although their language does not form part of a musical education. However, we may infer the agreement of music and words because of the consonantal character of the latter.

Among other pieces set to Welsh words which have been received from the same publishers, is a pretty setting of Longfellow's "Stars of the Summer night," by T. J. Davies, "Geiriau Cymraeg gan," which means Welsh version, by

T. C. Edwards, and a well harmonised version for male voices, by W. M. Roberts, of Wrexham, of "The banks of Allan Water." The melody of this, by the way, is erroneously attributed to C. E. Horn; it was stated to be composed by "a lady" on the original copy, with pianoforte accompaniment by C. E. Horn. There is also a spirited "Cavalier's Song," with English and Welsh words by W. M. Roberts, and music by J. T. Prichard, which will doubtless command many admirers.

Six Songs for Baritone or Mezzo-Soprano. Composed by Arthur W. Marchant. [E. Ascherberg and Co.]

These songs are highly favourable specimens of the composer's talent; indeed, they are so uniformly well written, melodious, and sympathetic with the poetry, that we should find it difficult to select any for special praise. No. 1, "The music of the sea," words by J. B. Doveton, and No. 2, "While she lies sleeping," words from the "Golden Treasury," have florid independent accompaniments, which will demand a good pianist for their due effect. No. 3, "After," words by J. B. Doveton, is wedded to a placid subject, charmingly accompanied; No. 4, "The stars are with the voyager," to the well-known words of Tom Hood, whilst steering clear of former settings of the poetry is expressive and owes a great portion of its effect to an obstinate syncopated accompaniment. Much of the interest of No. 5, "I will not follow the swallow," words by J. B. Doveton, is dependent upon the pianoforte part, to which, indeed, the voice is often a mere accompaniment. The song, however, is effective, and will certainly be welcomed where a sympathetic pianist and a trained vocalist are united in its interpretation. No. 6, "Bereft," words by J. E. C., is as simple in the music as in the poetry; but much true feeling is shown in the expression of the words, and the harmonies are unexceptionable throughout. We look forward with pleasurable anticipation to some works of more importance from Mr. Marchant's pen.

The Gleaner's Harvest. Cantata for Female Voices. Composed by Charles Harford Lloyd.
[Novello, Ewer and Co.]

In the "Gleaner's Harvest" the authoress of the words, Jetty Vogel, has in the ten numbers of her work contrived to make a most interesting libretto partly paraphrased from scriptural texts and partly original. The words are good, and the music, by its thoughtfulness of design, crystallises, as it were, the moral teaching intended to be conveyed by means of music which cannot fail to make a lasting impression upon the minds of those who study it. For the purpose of variety it is set for two sopranos and a contralto, each voice having airs or recitatives of considerable interest, and there is a chorus for three and four parts, as occasion requires. Melodiousness is the chief aim of the composer, coupled with proper expression. There is not, however, any lack of scientific contrivance in the arrangements of the parts; one of the choruses, "He blest and brake the loaves of barley bread," is set as a canon 2 in 1 at the fourth below, but this contracted contrivance does not interfere with the charm the music possesses. In its several numbers there are many beauties and the whole is not only an interesting but is a beautiful work.

Compositions by J. C. Beazley.

Mr. Beazley writes well and fluently whether for voices or for instruments. His song "The White Gondola" [Adams, Birmingham] is a capital song of the Barcarole type, and his little sketches called "Evening thoughts" show most favourably his power of writing engaging music for the pianoforte. In his music for the violin or violoncello he is even more happy. His "Trois morçeaux" for violoncello and pianoforte [Ransford and Son] are exceeding graceful and by no means difficult pieces. They will be eagerly sought after by those who have conquered the rudimentary difficulties of the instrument, but who are most at home in the first position. He has also published, with Messrs. Augener and Co., a little book of six pieces for the violin, for the use of players who for the present prefer the first position, which are of distinct value. Of a more ambitious character and yet not overloaded with difficulties, is the Sonatina in D minor. In the second movement necessary to the form there is a considerable variety of characteristic work for both instruments, and especially for the violin, so that it is fitted to supply one part at least of the needs of students.

Antiphons, or Short Anthems. By Joseph Barnby, &c.
[Metzler and Co.]

The two samples out of a series of six are capital specimens of simple yet effective writing. They are intended to occupy a place midway between the anthem and the hymn-tune. The setting of the familiar words "As now the Sun's declining rays" and "My God, I thank Thee," amply fulfil their avowed conditions. Mr. Jekyll's anthem, "Go forth, ye daughters of Zion," written for the Queen's Jubilee, is a musicianly and effective work; and "Thou wilt keep him in perfect peace," though less elaborate, is well and devotionally written. Hamilton Clarke's Christmas anthem, "How beautiful upon the Mountains," is an admirable piece of original musical thought. Mr. Oliver King's Offertory Sentences, in unison, will minister to a distinct need. Mr. Barnby's anthem, "Praise, O praise our God and King," and his Benedictus in C, are well written and effective. The last-named are printed in octavo form, and if imitation be the sincerest form of flattery, then Messrs. Novello's famous Octavo Anthems have formed the basis of this form of sincerity.

To Myra. Song. Words by Lord Lansdowne.
Friend Sorrow. Song. Words by Adelaide Anne Procter.
The Mad Lover's Song. Words by Charles Dibdin.
Love's Memories. Song. Words by T. K. Hervey.
Composed by A. Wellesley Batson, Mus. Bac., Oxon.
[Novello, Ewer and Co.]

These songs are unequal in merit, but good musicianship is shown in all; and without displaying any undue ambition, they evidence a laudable desire to escape the commonplace. No. 1 ("To Myra") is perhaps the least effective of the set; No. 2 ("Friend Sorrow") has a graceful melody unaffectedly accompanied; No 3 ("The Mad Lover's Song"), although in its nature justifying some little eccentricity, never oversteps the bounds of musical discretion; and No. 4 ("Love's Memories") forms an appropriate climax to a group of compositions which, although not remarkable for originality of thought, should ensure at least a polite welcome, even in this over-productive age.

Fifty-five single and double Chants. By John M. W. Young. [Novello, Ewer and Co.]

Chants are now produced in such overwhelming numbers that a collection must possess some remarkable feature in order to secure any attention. Mr. Young's examples are not in themselves extraordinary; they are the work of a good musician and possess high average merit. But the author is dissatisfied with the inflexibility of the Anglican Chant, which often produces awkward effects in very long and very short verses, and also when the sentiment of the words frequently changes as it does in some of the Psalms. He would omit one or more bars in short verses, choosing, of course, such chants as permitted these curtailments, and to give the utmost expression to the words he would alter the melody or the harmony—in certain Psalms at every verse. With well trained choirs this could of course be easily done, but Mr. Young does not tell us how his system would work with congregations.

Prospero. Concert-Overture by F. Corder. Arranged for Pianoforte solo.
[Brighton: J. & W. Chester; London: Novello, Ewer & Co.]

This work was produced at the Crystal Palace Concerts in October, 1885, and was immediately hailed as an advance on anything the composer had previously done as regards symmetry and clearness of outline, while the freshness of the ideas won the approval of musicians who have a wholesome dread of *ad captandum* and commonplace compositions. The pianoforte transcription has been skilfully carried out by Mr. Corder himself, and may have the effect of calling attention to the work in its original form, and so rescuing it from the undeserved neglect into which it has fallen.

A Reverie. For Violoncello and Pianoforte. By Rosalind F. Ellicott. [Novello, Ewer and Co.]

Miss Ellicott is no novice in composition; efforts from her pen have been heard at the Three Choir Festivals, and have won approbation not only from local and friendly hearers, but from impartial musicians present at these gatherings. The *Reverie* is a very expressive piece and is written in the modern style, that is to say, with considerable freedom of rhythm. Miss Ellicott does not disdain a perfect cadence, but she frequently avoids it. The pianoforte part is mainly an accompaniment, but the player will find it interesting. Evidently the composer has endeavoured to avoid being commonplace and she has fairly succeeded.

Six Short and Easy Pieces in two parts, for the Pianoforte. By E. A. Sydenham. [Novello, Ewer and Co.]

Notwithstanding the declared simplicity of the design of these charming little pieces it is impossible for the author to conceal his true artistic promptings. In the six melodious compositions arranged so that the harmony is complete in two parts, and that the right hand is never carried beyond the compass of an octave, there is work which will insensibly lead forth the musical capabilities of young players, and so they will be welcome beyond the homes of Nellie, of Harold, of Mabel, of Cecil, of Lucy, and of Harry, the nephews and nieces of the composer, for whom they were written.

Trois Airs Populaires Russe, par Guido Papini. [Ascherberg and Co.]

There is no deficiency in the supply of good music for the violin for the use of the many students of the instrument. These three Russian melodies, "Aurore d'Amour," "Le Rossignol," and "Le Sarafan rouge," have already won their way into popular favour for the quaint beauty of their melodies. The manner in which they have been arranged by Signor Papini will doubtless earn for them a considerable amount of favour among players of the violin, who will not despise a series of showy but not over difficult pieces.

Vocal Exercises. By F. Penna. [Novello, Ewer and Co.]

Mr. Frederic Penna has by long experience and acute observation accumulated an amount of knowledge of the most valuable character concerning singing and voice production. His pamphlet on the subject is replete with hints of high worth, and the new edition of his Vocal Exercises, with the accompanying observations, are designed to promote a good production of voice and artistic style. His remarks are sensible and to the point, and the publication may be confidently recommended as a trustworthy and excellent guide.

Six Morçeaux de Salon. By Joachim Raff. (Albums for Violoncello and Pianoforte. No. 9.) [Novello, Ewer and Co.]

The morçeaux for violin by Raff are well-known to all amateurs of that instrument. Nothing need, therefore, be advanced in their favour as musical compositions. All that is necessary here to state is that according to this new arrangement—which includes the famous "Cavatina"—violoncello players will be enabled to rival the holders of the smaller instruments of the family to which that member of their predilection belongs.

Three Gavottes, for the Pianoforte. Composed by W. T. Kirkwood Taylor. [Novello, Ewer and Co.]

Even in the present over-productive age, we cordially welcome Gavottes as good as these; and although their composer's name is new to us, he must, we think, earn his right to a hearing. Perhaps Nos. 1 and 3 are the best; but they are all written in the true spirit of these old dances; and in No. 3, in C minor, with a Musette in the tonic major, we trace very much of the genuine ring of the classical masters.

Crowning of the May Queen. Trio for ladies' voices. By Ernest C. Winchester. [Hart and Co.]

Tunefulness and simplicity are the principal characteristics of this composition, and it is, therefore, within the capacity and comprehension of many youthful singers to whom more elaborate pieces would prove unintelligible and useless. Solo voices, as well as chorus, are required; but Mr. Winchester has been careful to keep within the means of elementary vocalists.

Harmony Lessons adapted for Classes, or Tuition by Correspondence. By Charles A. Trew. [Schott and Co.]

There is a large amount of valuable information in these Harmony Lessons. It is a pity, however, that the author has adopted the "question and answer" form for the arrangement of his work. For all educational purposes it is valueless, for obvious reasons. If the matter had been arranged in paragraph form a more successful result might have been attained.

Grammar of Harmony. By J. Hunt Cooke. [Alexander and Shepheard.]

The author of this concise little work has nothing new to advance, and fortunately no new theory to promulgate. The information he gives is arranged in a logical form and should be welcomed by those who desire to become acquainted with much that is useful and valuable, without having to overload their minds with needless disquisitions.

To Daffodils. Part-song. By Alfred King, Mus. Bac. [Forsyth Brothers.]

Herrick's charmingly quaint words are here set in a very pleasing and engaging form, which should make the composition much sought after by choral societies who desire to add to their *répertoires* things that are musicianly and musical.

Evening Service. By Alfred King, Mus. Bac. [The London Music Publishing Company.]

Mr. King's setting of this Service is no less indicative of his musical powers, and while it preserves the dignity necessary, there is no apparent endeavour to be merely learned. The vocal parts are well set out, thoroughly effective, and at the same time duly reverent.

"*Music, when sweet voices die.*" By Alfred King, Mus. Bac. [Novello, Ewer and Co.]

The setting of Shelley's words as a madrigal for six voices, though not in strict madrigalian style, is an admirable composition, full of interesting passages remarkably well put together.

FOREIGN NOTES.

Herr Winkelmann, the eminent German tenor, being prevented by illness from taking part in the Festspiele now in progress at Bayreuth, the *rôle* of *Parsifal* will be alternately interpreted by Herren Ferdinand Jäger, of Stuttgart, and Van Dyck, the Belgian Wagner tenor.

The *Musikalisches Wochenblatt* of Leipzig publishes in its No. 30 (the 19th ult.) excellent likenesses, accompanied by biographical notes, of the leading vocalists engaged in this year's festival performances at Bayreuth.

Wagner's early operatic work "Die Feen" has at length been produced at the Munich Hof-Theater, on June 29, and having been, it is said, magnificently mounted, could not fail to prove a success from a spectacular point of view alone. The music, wedded to a somewhat fantastic libretto, is said to have generally pleased, being, however, scarcely reflective of any distinct individuality. It is stated that Herr Angelo Neumann, the energetic *impresario*, has acquired the right of performance of "Die Feen" for the purpose of producing the interesting work of the immature Wagner during a *tournée* he is about to undertake in Germany and Italy.

A volume, comprising some thirty hitherto unknown compositions by Michael Haydn, the brother of the composer of the "Creation," has recently been discovered at Salzburg. The manuscript is dated from 1777 to 1779.

The sixtieth anniversary of the first performance, at Berlin, of Weber's "Oberon," was commemorated on the 2nd ult. at the Berlin Royal Opera, with a special representation of the work. "Oberon" was brought out here

on July 2, 1828, some two years after its first representation at Covent Garden Theatre, London, under the personal direction of the composer.

Berlin, which can boast many statues and monuments, has, it appears, not as yet a single one devoted to a musician, although some of its own sons, such as Mendelssohn and Meyerbeer, and even the early teacher of both, genial old Zelter, the friend of Goethe, might seem to be certainly entitled to the distinction, such as it is. We now hear, however, that it is proposed to erect a monument, not indeed to the musicians just named, but to Beethoven, in the German capital, and that subscriptions are being successfully raised for the purpose of rendering this homage to the most cosmopolitan of the composers of the Fatherland.

Liszt's Oratorio "The Legend of Saint Elizabeth," the public performances of which are still few and far between, has recently been produced, for the first time, by the Singakademie of Jena, where it was enthusiastically received.

It is rumoured in Berlin musical circles that Herr Sucher—who quite recently accepted the post of Capellmeister at the Berlin Opera—has asked to be relieved of his engagement, and that he will be replaced by Herr Felix Mottl, of Carlsruhe, who, it is stated, has just declined a brilliant offer on the part of the directors of the Hungarian National Opera at Buda-Pesth.

Herr Ignaz Brüll's new opera "Das steinerne Herz," the libretto whereof is founded on Hauff's popular story of the same title, has been accepted for performance at the Vienna Opera. The new work of the successful composer of the "Golden Cross" will also be brought out by the German Opera of New York.

Weber's comic opera, "Die drei Pintos," as completed by Herr Mahler, has now been produced at the majority of German operatic stages, Breslau, Bremen, and Coburg being the latest additions to their number.

Among the operatic works to be produced for the first time at the Vienna Hof-Theater during the approaching season will be Rubinstein's "The Demon," Berlioz's "Benvenuto Cellini," and Franchetti's "Asraël."

Dr. Hermann Kretzschmar has been appointed to the conductorship of the celebrated Riedelsche Gesangverein, lately vacated by the death of its founder, Professor Carl Riedel, of Leipzig.

M. Benjamin Godard, the well-known French composer, has just completed an opera, "Dante et Beatrice," the libretto of which is from the pen of M. Blau. The new work will be brought out by the Opéra Comique Company.

M. Armand Raynaud's four act opera "Le Roi Lear," the libretto founded on Shakespeare's tragedy and written by M. Lapierre, has just been successfully brought out at the Théâtre du Capitole of Toulouse.

During the season 1887-1888, comprising about five months, no less than twenty-nine new operas have been brought out in Milan.

Wagner's "Tannhäuser" is in course of preparation at the San Carlo Theatre of Naples, where it is to be produced for the first time during next season.

The first performance of Mendelssohn's "Elijah" took place on the 2nd ult., at one of the Concerts given in connection with the International Exhibition now being held at Bologna. The performance, ably conducted by the Maëstro Martucci, is said to have been a good one, and created a profound impression. Several repetitions have since taken place.

Verdi's "Otello" is to be produced during the forthcoming season at the Berlin Opera, with Herr Albert Niemann and Frau Sucher in the principal *rôles*.

The successful performance is reported from Venice of a new opera, "Don Pedro," by the Maëstro Castegnaro, among the demonstrations of approval having been the usual excessive number of recalls of the composer before the curtain (thirty-one in the present instance) without which no success is assured in the eyes of the audiences of *la bella Italia*.

Verdi is just now paying his annual visit to Montecatini, taking the waters and rigorously abstaining from everything connected, however remotely, with musical art.

A new opera entitled "D'Artagnan" has been attracting full houses for some weeks past at Genoa, the composer being a young man, Signor Romeo Dionesi, whose younger brother is just now creating a *furore* in Italy by his violin playing. The latter is only twelve years of age.

Under the title of "Lohengrin à Florence," an interesting pamphlet has just been published at Paris (Fischbacher) giving an unbiassed view of the performance in question, and containing, moreover, some able remarks concerning the personality of the poet-composer. The author is M. Georges Noufflard.

A very interesting, though concise, biography of Franz Liszt has just been published at Leipzig (Ph. Reclam, jun.), from the pen of Herr August Göllerich, and forming Vol. 8 of the series of "Musiker-Biographien," commenced some years since by the late Dr. Ludwig Nohl.

J. C. Engel, for many years the Director of the Krollsche Theatre of Berlin, an establishment devoted chiefly to the performance of opera, died at Berlin on June 28, aged sixty-seven.

The death is announced on June 30, at Paris, of Claude Théodore Hustache, an able musician, and for many years the vocal instructor at the Grand Opéra, aged sixty-seven.

We have also to record the death, last month, of Herrmann Levi, the eminent conductor of Wagnerian operas, and for many years the principal Capellmeister at the Munich Hof-Theater. Levi was born at Giessen in 1804.

CORRESPONDENCE.

MR. GEORGE WORGAN.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—On Easter Monday there died in this city a musician concerning whom a few words may be of interest to some of your readers.

Mr. George Worgan was grandson of the celebrated Dr. Worgan (whose portrait, I believe, still hangs in the Hall at Christ Church, Oxford), and son of a Gloucestershire rector. He was born in 1802, and had, therefore, reached the ripe age of eighty-six. His memory was unclouded and his enthusiasm for music undimmed to the day of his death, and I have known no greater pleasure than listening to his rich store of musical reminiscences, some of which I will briefly mention.

When quite a young lad he was one day taken to see Mrs. Charles Wesley, widow of the famous preacher, and during his visit was introduced to her two sons, Charles and Samuel, who were already elderly men. A few years later he deputised at the organ (at Portman Chapel, Mayfair) for the famous Samuel Wesley, whom he succeeded as organist. Many times has Mr. Worgan spoken with enthusiasm of "old Wesley's" fugue playing, which is now famous as a matter of history.

At the pianoforte Mr. Worgan's master was famous John Cramer, and he had as fellow-pupil the celebrated John Field, whose awkward appearance and exquisite playing my old friend described most graphically. Field went to Russia, and Worgan settled in London as a fashionable pianoforte teacher, his social and professional position being greatly helped by his aunt, Lady Parsons (wife of the Chief Magistrate at Bow Street), who had been a great favourite at the Court of George III. He taught in the families of many of the leading nobility, and was at one time nearly having the honour of teaching the Princess Victoria, our present Queen. Among his pupils were the daughters of the great Clementi, whom he has often described to me, and with whom, as indeed with all the well-known names from 1820 to 1850, he was on terms of intimacy. As a member of the Philharmonic Society Mr. Worgan attended the seasons conducted by Moscheles, Spohr, Smart, Mendelssohn, &c., and I have seen him almost wild with excitement when describing the first performance by Mendelssohn of his G minor Concerto, and its electrical effect on the audience. But (to go back still earlier) he would at another time tell of Weber and "Oberon," and how he went night after night to Covent Garden to hear the fairy opera and see its great composer, who was even then in the clutches of death; while his reminiscences of Paganini, and Jenny Lind, and Braham,

and all the famous players and singers and literary men and women of half a century ago were simply legion.

Mr. Worgan retired with a competence about 1850, and soon afterwards came to New Zealand, where he bought a sheep-run. Fortune was unkind to him in this rough and strange land, and after many vicissitudes and heavy losses he took up his old vocation as a music-teacher, in which he laboured until a few years back. His last appearance in public here was at a concert of my own a few months ago, when, after a performance of Beethoven's "Pastoral" Symphony, he rose and spoke words of kind approbation and encouragement to the orchestra and myself. His familiar figure and polished courtesy of manner will long be missed by his many friends in New Zealand.

I am, yours, &c.,

Robert Parker.

Wellington, New Zealand, May 10, 1888.

SOL-FAING THE MINOR MODE.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Allow me to point out, in reference to Dr. Pole's article in your May number, that it is a mistake to suppose that in treating *Lah* as the tonic of the minor mode the Tonic Sol-faists show any peculiarity. They simply follow the practice of all who employ the movable *Doh*. At the time that Mr. Sedley Taylor read his paper I collected a number of expressions of opinion on this point from movable dohists who were not in any way under the influence of our school of thought. M. Amand Chevé, of Paris, wrote that in the Galin-Paris-Chevé system the practice was identical with our own. Halévy, he said, had published a pamphlet thirty years ago taking the same view as Mr. Sedley Taylor. But their reply had been that the *Lah* notation must continue, because it makes the minor spring naturally out of the major. Mr. Joseph Seymour, editor of the Dublin *Lyra Ecclesiastica*, and one of the leading champions of the St. Cecilia movement in Ireland, also supported our view, and the American movable dohists, from Dr. Lowell Mason downwards, were further in our support. Mr. Barnby, Mr. E. Prout, and Sir Robert Stewart wrote letters on our side, as also did such practical men as the Chorus-masters and Conductors of the Bristol and Norwich Musical Festivals, the Nottingham Sacred Harmonic Society, the Glasgow Choral Union, the Huddersfield Glee and Madrigal Society, &c.

"The point," as Professor Helmholtz says, "can only be settled by the results of experience in vocal instruction." This, as I take it, is practically the conclusion of Dr. Pole, as it is also of Mr. A. J. Ellis. Mr. Sedley Taylor collected some weighty opinions against us. I have no desire to question the position of his correspondents as theorists, but I submit that they are men who, while they have enriched English music in many ways, have not borne the burden of teaching sight-singing on a large scale to amateurs and children.—I am, Sir, &c.,

J. Spencer Curwen.

Tonic Sol-fa College, Forest Gate, E.

HANDEL'S PASTORAL SYMPHONY.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—It always seemed to me a singular thing that in the arrangement of the "Pastoral" Symphony Handel should have doubled the second violin part only. A short time since, in looking at the autograph score published by the Sacred Harmonic Society, I discovered that he had written a third violin part to play in octaves to the first violin, so that both first and second violin parts were doubled. Upon making this discovery I wrote to Sir Frederick Ouseley, and he told me that he possessed the score from which Handel conducted "The Messiah," and this has the third violin part to the Symphony, and further, that this part is also in the copy at the Foundling Hospital.

On learning these facts I wrote to Mr. Manns, and am happy to say that at the recent Handel Festival the Symphony was performed in the way the giant intended it to be, and I hope it will never be again performed otherwise.

I am, yours truly,

Latour, Ascot. G. J. Elvey.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Alto.—*Better consult a qualified teacher of singing.*

Andante.—*Your letter received.*

A. T. M. (Hereford).—*You had better address a letter to the Secretary.*

B Flat.—*See answer to* Alto.

E. J. T.—1. *The air by Stradella is called "Pieta Signor." It is not a canticle to the Virgin.* 2. *A copy of Allegri's Miserere is in Choron's Collection of Music, used in Rome in Holy Week.*

Endeavour.—1. *Most certainly.* 2. "*Organs and Organists in Parish Churches,*" *by W. C. A. Blew.* (*Reeves*, 1878.)

F. A. Wilshire.—"*Manual of Singing,*" *by R. Mann.*

F. D.—*Your only chance would be to apply to a respectable printseller in London, or to Reeves*, 185, *Fleet Street, E.C.*

F. E. B. (Ludlow).—*Perhaps it would be best to burn it and buy a new one.*

Vox.—*See answer to* Alto.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Ampleforth.—A Concert was given at the Benedictine College of St. Lawrence, on the 10th ult., with a programme which could not fail to please the lovers of classical music. It included pieces by Hummel, Mozart, Smart, Abt, Paque, Sullivan, Schubert, Beethoven, Mendelssohn, Benedict, and Faning. Dr. Nisbet, of Helmsley, had been entrusted with the task of getting up the Concert, and the result proved that it could not possibly have been in better hands. He obtained the services of Herr Oberhoffer and Herr Gits, and conducted the Concert most admirably. The orchestra and chorus were from the choir of the College, assisted by the Very Rev. the Prior and other of the fathers residing there.

Bootle, Cumberland.—On Friday, June 29, a very effective two-manual organ, with the full compass of pedals, was opened by Mr. W. H. Bates, Organist of Holy Trinity Church, Whitehaven. There was a full choral service, followed by an Organ Recital. The organ was built by Messrs. Gray and Davison.

Campbeltown, N.B.—A Concert was given in Shisken School-room, Arran, on the evening of the 7th ult., by a choral party comprised of some fifteen members of the Campbeltown Select Choir, under the direction of Mr. J. M. Brown, its Conductor, the object of the entertainment being to help to meet expenses in improving the accessibility of that delightful but somewhat remote district. Several part-songs and glees were sung by the choir with remarkably good effect. Some songs were interspersed, the pianoforte accompaniments to which were played by Mr. J. W. Allen, Organist of Castlehill Established Church, Campbeltown. A Scotch Overture also, and a selection of Highland dance music were played by an excellent party of instrumentalists from Campbeltown. There was a crowded attendance of natives and summer residents. Noticeable progress, it may be mentioned, is being made in Campbeltown in musical matters. Within the last two or three years Concerts have been given with such works as Van Bree's *St. Cecilia's Day* in the programme, and this season it is intended to give a performance, on a moderately large scale, of Handel's *Messiah*, a work which has never yet been heard in Campbeltown in its entirety. There will be a competent quartet of principals and an orchestra. The chorus will consist principally of members of the several church choirs, of different denominations, an example of combination for such occasions that might well be copied in other places where there is no large Choral Society. The performance will be under the charge of Messrs. J. M. Brown and J. W. Allen.

Cape Town.—There has been a dearth of Concerts in and around this neighbourhood during the early part of this season, but of late things have assumed a livelier aspect. The Musical Society, under the conductorship of Signor Maggi, gave their second Concert of the season on May 23, when Haydn's Symphony in D, and the Overture to Meyerbeer's *Huguenots* were given.——On May 29 Mozart's *Twelfth Mass* was performed by the St. George's Choral Society, in the Cathedral, under the *bâton* of Mr. J. Deacon, the Precentor. On the whole, the chorus was good, although the work suffered from want of good soloists. Mr. T. Barrow Dowling was the organist.——Mr. Walther, the leading violinist of Cape Town, gave a ballad Concert in the Mutual Hall, on May 30, when he was assisted by Mr. T. Barrow Dowling and Mr. Henry Clements. The programme contained works by Casorti, Batta, Wieniawski, Chopin, and Gounod.——Remenyi, the violinist, gave three grand classical Concerts here in the first week in June. The programmes contained Mozart's Quartet in C major, Beethoven's "Kreutzer" Sonata, Mendelssohn's Concerto in G

minor, Spohr's Duet for two violins (Op. 67, No. 3), Schubert's Rondo Brillant in B minor, Studies by Bach, Paganini, Tartini, &c. These make a total of twenty-seven Concerts given by Remenyi in this neighbourhood within the past six months.

Cavan.—The ninth Annual Festival of the Kilmore Diocesan Church Choir Union was held in Cavan Church, on Thursday, the 19th ult. A new feature in this festival was the placing of portions of the choirs in the north and south galleries, which greatly enhanced the antiphonal singing. The whole service was well rendered, particular attention being given to the pointing of the Psalms and expression of the hymns. Great credit is due to the Choir Inspector, Mr. Matthews, Organist of Cavan Church, who conducted and accompanied the service. The choirs present were: Cavan, Kilmore, Kildallon, Killeshandra, Cotehill, Drung, Larah, Lavey, Killersherdinny, Ashfield, Ballyconnell, Ballighaise, and St. Andrew's.

Cheltenham.—Cheltenham College is one of the first of public schools which has attempted the representation of a Greek play. The play chosen for performance, the *Electra* of Sophocles, was given on June 28, and repeated on the two following days. It is a play which, though not deficient in incident, yet presents many difficulties in the way of representation. In dignity of character or language *Electra* is not comparable with *Antigone*. A comparatively small proportion of the play is occupied by the chorus, this makes the play, from a dramatic and musical point of view, one of the least promising for representation. It is gratifying, therefore, to be able to say that this first attempt was most encouraging. Mr. A. S. Owen performed the trying part of Electra. Mr. C. Woodhouse took the part of Orestes, Mr. H. O. Brooke of the Pædagogus, and Mr. G. Hibbert Ware of Chrysothemis. The declamation was throughout good, and the emphasis accurate and distinct. The palm, however, must be awarded to Mr. Vans Best, as leader of the chorus, who showed real dramatic capacity, and to Mr. Ware, whose Chrysothemis, a vacillating but amiable and truly feminine character, were well within the range of a boy's powers of voice and action. The scenery was simple but effective, and the dresses were the product of local taste. To Mr. Hawtrey is due the credit of training the boys, and he has every reason to be gratified with the result. The music was composed by Dr. A. E. Dyer, who conducted an orchestra of which the principal and some of the boys formed part. The chief features of the music were the orchestral prelude, in which the principal themes are announced and developed. These are, the theme of Vengeance, the wail of Electra, the sympathetic theme of the chorus, and the martial strains allotted to Orestes. After the prelude comes a short orchestral piece in 9-8 time, entitled "Daybreak," introducing a duet for clarinets with an episode formed by a metamorphosis of the Orestes theme. Especially effective was the final ode, which was encored, and in which the chorus marches round the stage, while vengeance is enacted on Clytemnestra within. It is to be hoped that the experiment made at Cheltenham will be repeated by the other great schools of the country. It will add a vivid interest to classical teaching, and to that part of it especially which, though possessing the highest literary value, has hitherto appeared, as compared with the historic and political writings of antiquity, to be more remote from the needs and interests of our own day.

Chepstow Castle.—By the permission of the Duke of Beaufort, K.G., a most successful Concert was given on the 4th ult. in the magnificent ruins of this ancient castle. The Cardiff Orchestral Society, at their annual pic-nic, gave some selections of operatic and other music under the able conductorship of Mr. S. G. Fifoot. Several hundreds were present, who thoroughly enjoyed the musical treat provided. Mr. W. A. Morgan was particularly successful with the solo flute in "Pique Dame" (Suppé). The March, "Turkish patrol" (Michaelis), was encored. Glees were sung by a choir of fifty male voices, under the direction of Mr. A. E. Kingsford.

Crookham, Farnham.—By request of the Incumbent, Mr. W. H. Bates gave an Organ Recital in Crookham Church, on Wednesday evening, the 12th ult. A large number of persons from the neighbourhood was present, and listened attentively to the choice selection of organ music.

Denton, Ashton-under-Lyne.—An Organ Recital in connection with the opening of the new organ at Trinity Wesleyan Chapel, was given on Thursday evening, the 19th ult., by Mr. J. Buckley Thompson, of Ashton. The programme included works by Mozart, Guilmant, Guiraud, Morandi, Bach, Turpin, Smart, &c., and the Recital was a great success. The vocalist was Miss Herod, who sang "The King of love" and "Hark, my soul," by Gounod, and "I will extol thee," from Costa's *Eli*.

Enniskillen.—The first of a series of Oratorio performances was given in the Parish Church on June 27, by the church choir. Robinson's Cantata, *God is Love*, was the work chosen, the solos being sung by Misses McKeague, Benson, Weaver, and Locknane; Mr. Benson, Corporal Fuller, and Rev. C. Ovenden. Mr. Arnold conducted.

Herne Bay.—Mr. Ernest A. Cruttenden gave his annual Concert at the Town Hall on the 12th ult. The vocalists were Madame Dukas (Miss Louisa Van-Noorden), Miss Clara Palmer, and Mr. Richard Green. The instrumentalists were Mr. Henry W. Panrucker (violin), Miss Clara Palmer (harp); accompanists, Miss Concanon and Mr. Cruttenden. The Concert was successful and highly appreciated.

Jersey.—Three successful Concerts were given in the Royal Hall, Peter Street, on the 23rd, 24th, and 26th ult., by a London Concert party, comprising Miss Adelaide Mullen, Miss Mary Willis, Mr. Henry Beaumont, and Mr. Frank May, assisted by Mr. Julius Arscott (Conductor of the Jersey Choral Society) as solo pianist, and M. J. Lucotte as solo violinist. An interesting miscellaneous programme was given with much satisfaction, but the chief feature was the production of Balfe's Operetta *The Sleeping Queen* on the first two evenings. Miss Mullen and Mr. Beaumont represented the Queen and her lover Philippe, and renewed the highly favourable impression they created here some time since, Miss Mullen singing with refinement, and Mr. Beaumont's experience with the Carl Rosa Company serving him to good purpose. Miss Mary Willis was a very piquant and graceful Agnes, her artistic rendering of the charming air "'Twas only a ribbon" being heartily encored, and Mr. Frank May won the favour of the audience by his humorous impersonation of the old Regent. On the third evening the last act of *Trovatore* took the place of the operetta, Miss Mullen taking the part of Leonora, Miss Mary Willis that of Azucena, Mr. Beaumont, Manrico, and Mr. Frank May the Count.

Leamington.—Organ Recitals were given in the College Hall and Chapel on June 29 and the 1st ult. The selections were ably performed by the College Organist and Choirmaster, Mr. O. O. Brooksbank, F.C.O.

Leeds.—There was a large gathering at the Town Hall on the 3rd ult., to listen to a selection of the pieces given last week at the Handel Festival in the Crystal Palace, performed by Dr. Spark, who was the recipient of frequent applause. The Recital opened with the chorus "Hallelujah," from the Oratorio *Time and Truth*, and fittingly concluded with the great "Hallelujah" Chorus (*Messiah*). The other selections were the "Nightingale" Chorus, "May no rash intruder"; Recit. and Air, "Lascio ch'io pianga"; Chorus, "He comes" (*Esther*); Contralto Air, "Thou shalt bring them in"; double Chorus, "The horse and his rider hath He thrown into the sea" (*Israel in Egypt*); and the Air, "I know that my Redeemer liveth" (*Messiah*).——On Sunday, the 8th ult., the Praise Service, which is given annually by the Choir of Salem Chapel, consisted of A. R. Gaul's Sacred Cantata *The Holy City*, and Mendelssohn's Motett *Hear my Prayer*. The Choir was largely augmented. The solo parts were taken by Mrs. Dixon, Miss Amy Summersgill, Mrs. Carew (Miss Ada Sutcliffe), Mr. G. M. Hinds, and Mr. John Browning (principal bass at the Leeds Parish Church), whose services gave great pleasure to the large congregation assembled. Mr. W. A. Hudson played the organ accompaniments, and Mr. W. Toothill conducted.

New Barnet.—A Concert was given on Thursday evening, the 19th ult., at the Lecture Hall, Plantagenet Road. The part-songs and choruses throughout were rendered most creditably. The soloists, too, deserve a word of commendation—Mrs. Simpson, Miss Laura Brown, Miss Raven, and Miss Dowd. Mr. Stuttaford was the Conductor.

New Ross.—The ninth annual meeting of the choirs in the dioceses of Ossory, Ferns, and Leighlin, took place in St. Mary's Parish Church on June 30. A special steamer brought a large contingent from Waterford, and a larger gathering still arrived by the excursion train from Dublin. The Rev. Canon Wilcocks, of Bagnalstown, presided at the organ. The service commenced with the singing of Hymn 222, "Melita." The Magnificat and Nunc dimittis were sung to Turle's music in D. The Anthem was "Praise the Lord, O Jerusalem," by the Rev. E. V. Hall, in E, the solo being sung by Miss Preston, of the Enniscorthy choir. The sermon was preached by the Rev. Canon Robinson, of Delgany, and the benediction was pronounced by the Rev. Canon Le Hunt, the esteemed rector of New Ross.

Peterborough.—The Epping Forest Church Choir Association held its eighth annual Festival in the Cathedral on Saturday, the 14th ult., numbering over 300 voices. The rendering of the service was hearty and accurate. Mr. Ullyett was the Conductor. The Organist to the Association (Mr. Riding, of Chigwell Parish Church) assisted Dr. Keeton at the organ. The Magnificat and Nunc dimittis were by Mr. J. H. Stammers, Organist of St. Agnes' Church, Liverpool. "O give thanks unto the Lord" (Goss) was the anthem, and Sir Arthur Sullivan's setting of "The strain upraise" the Offertory Hymn. Smart's *Te Deum* in F followed, and the Dean pronounced the benediction, which was followed by Sir John Stainer's seven-fold Amen.

St. Agnes, Cornwall.—A very successful Organ Recital was given in the Wesleyan Chapel by Mr. W. John Reynolds, Mus. Bac., Lond., on the 4th ult., to a large and appreciative audience. The selection included the following:—"Heaven and the Earth display" (*Athalie*), Mendelssohn; Invocation in B flat, Guilmant; Prelude and Fugue in C minor, Bach; Grand March in E flat minor, Schubert; a Jubilant March, Stainer; "The lost chord," Sullivan; Triumphal March (*Naaman*), Costa. Two Anthems were very effectively sung by the choir, the two selected being Sir John Stainer's "Ye shall dwell in the land" and Barnby's "O Lord, how manifold are Thy works."

Tenbury.—The Musical Society gave its first subscription Concert of the season on the 5th ult., the work selected being Mendelssohn's Oratorio, *St. Paul*. Mrs. Mason, Mrs. T. Monnington, Mr. W. Anstice, and Mr. Ineson gave the solo work respectively in admirable style, and the subscribers are much indebted to them for their valuable services. It is not too much to say that the choruses throughout were rendered with great spirit and clearness, the points in some of the more difficult numbers being taken up with astonishing accuracy and precision. A small band accompanied very satisfactorily. The oboe part (Mr. F. Elgar) in the bass song, "O God, have mercy," and the violoncello (Mr. J. R. Symonds) in the tenor air, "Be thou faithful," were given with great feeling and perfect tone. The Rev. J. Hampton, as usual, conducted, and must have been highly pleased at such a successful result after all his labour.

Tunbridge Wells.—A Concert of vocal and instrumental music was given in the Royal Concert Hall, on Monday evening, the 23rd ult. The performers were Madame Clara West, Miss Rose Dafforne, Mr. Walter Howard, some local singers, an orchestral band, and a young ladies' choir. A special feature of the Concert was Madame West's effective singing of the song "Berçeuse," by John E. West.

Wells, Norfolk.—An Organ Recital was given, in the Parish Church, on the 25th ult., by Mr. Loraine Holloway. The programme was selected from the works of Raff, Bach, Smart, Handel, Hainworth, Batiste, Mendelssohn, Lemmens, Chipp, and Guilmant.

Westerham.—A Concert of Sacred Music was given at the Public Hall, on Tuesday evening, the 10th ult., by the Church Choir, assisted by several ladies and gentlemen of the neighbourhood. Mr. Ernest H. Smith, F.C.O., the Organist of the Parish Church, was the Conductor. The solo vocalists were Mrs. Rooke, and Messrs. Wright, Grover, and Fuller, and Master Warne. Instrumentalists —organ, Miss Streatfeild; pianoforte, Miss K. Warde and Mr. E. H. Smith; violoncello, Mr. P. Smith; and violin, Miss Thompson. The choruses were admirably rendered, and the Choirmaster won golden opinions from his audience for the excellent manner in which he had trained his choir. The part-songs for female voices were effectively rendered by Mesdames Rooke, F. Streatfeild, and Misses Colquhoun, Watney, and Streatfeild. The violin solos of Miss Thompson, especially the Andante in F, were much applauded, and the programme was excellently carried out.

Organ Appointments.—Mr. H. G. Williams, Organist and Choirmaster to St. John the Evangelist, Horsleydown.—Mr. James M. Preston, Organist and Choirmaster to St. George's Church, Jesmond, Newcastle-on-Tyne.—Mr. P. C. Barrett, Organist and Choirmaster to the Parish Church, Seaford.—Mr. Ernest E. Vinen, Organist and Choirmaster to St. Augustine's, Honor Oak Park.—Mr. H. W. Weston, F.C.O., Organist and Choirmaster to Wandsworth Parish Church, S.W.—Mr. James W. Pallister to All Saints', Mile End New Town.—Mr. Wm. J. Maidment to St. Barnabas's Church, Sheffield.—Mr. John S. Brown, Organist and Choirmaster to St. Peter's Parish Church, Drogheda.—Mr. J. G. Cooper, Organist and Choirmaster to the Parish Church, Kilworth, Leicester.—Mr. John E. Fimister, Organist and Director of the Choir to Victoria Chapel, St. John's Wood.—Mr. I. L. Jopling, L.R.A.M., to Kirkby Wiske, Yorks.—Mr. M. S. Wright, Organist and Choirmaster to Hornsey Parish Church.

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MR. ARTHUR M. SHORE, R.C.M. (Baritone)
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For Oratorios, Concerts, &c., address, Delph, Manchester.

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For Oratorios, Concerts, &c., address, Cheapside, Worksop, Notts.

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For Oratorios, Concerts, &c., address, 14, Hanover Street, W.
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MR. HENRY POPE (Bass),
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MR. EGBERT ROBERTS (Bass),
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Oratorios, Ballad Concerts, &c., address, 9, Upper Woburn Place, London, W.C.

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MADAME CLARA GARDINER (Soprano), pupil of the late J. B. Welch, Esq., desires all communications to be addressed to 16, Burns Street, Nottingham.

MISS KATHERINE JAMES (Soprano or Mezzo), Certificated and Medalist R.A.M., is now booking engagements for the coming season. Address, 33, Knowle Road, Brixton, S.W.

MISS EDITH MARRIOTT (Soprano) begs to notify her change of address to OAKLANDS, PARSON'S GREEN S.W., where she desires letters respecting Concert Engagements or Pupils to be addressed, or to Mr. W. Marriott, 295, Oxford Street, W.

MADAME LAURA SMART (Soprano) requests that all communications respecting Oratorio, Operatic Recital, or Ballad Concerts be addressed 44, Alexandra Road, London, N.W., or, 50, Church Street, Liverpool.

MASTER CHARLES STEWARD, for Church Festivals, Concerts, &c. For terms and vacant dates, apply to Mr. Clement Colman, Dunster House, Mincing Lane, London, E.C.

MISS GERTRUDE TURNER (Soprano or Mezzo-Soprano), formerly a student at the Royal Academy, and Milan, has booked engagements for the ensuing season at the following towns, and is open to accept engagements during the coming season for Oratorios, Ballad Concerts, &c. September 3, 1888, Croydon; 10, Reading; 17, Oxford; 24, Leamington; October 1, Leicester; 8, Sheffield; 15, Manchester; 22, Oldham; November 12, Nottingham; 19, Northampton; 26, Birmingham; December 3, Crewe; 10, Southport; 12, Huddersfield; January 7, 1889, Barnsley; 21, Blackburn; 28, Edinburgh; February 4, Glasgow; 18, Greenock; Good Friday, Huddersfield. For terms and vacant dates, address, 78, South Hill Park, Hampstead, or N. Vert, Esq., 6, Cork Street, W.

MADAME WORRELL (Soprano), Associate of the Royal Academy of Music, begs to announce that all communications respecting engagements for Oratorios, Ballad Concerts, &c., should be addressed to 69, Wiltshire Road, Brixton, S.W. Madame Worrell's Annual Evening Concert will take place in October; date and full particulars will be duly announced.

MISS CHADWICK, R.A.M. (Contralto), begs to announce her REMOVAL to 2, Coppice Street, Werneth, Oldham, late 58, Henshaw Street.

MADAME and MR. SUTTON SHEPLEY (Gentleman of Her Majesty's Chapel Royal), Contralto and Bass, are booking Engagements for next season. Address, 97, Dalberg Road, Brixton, London, S.W.

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MR. WILLIAM FOXON (Tenor). Engaged: August 13, 14, 15, 16, 17, 18, Northampton; 20, 21, 22, Peterboro'; 23, 24, 25, Saltburn; 27, 28, 29, Whitby; 30, 31, September 1, Bridlington; 3, 4, 5, 6, 7, 8, Scarboro'; 10, 11, 12, 13, 14, 15, York; 17, 18, 19, Harrogate; 20, 21, 22, Leamington. For Concerts, Oratorios, &c., address, 29, Fitzroy Road, Primrose Hill, N.W.

MR. LAWRENCE FRYER (Tenor), St. Paul's Cathedral. For Oratorios, Concerts, &c., address, 47, Croxted Road, West Dulwich, S.E.; or The Cathedral.

MR. JAMES GAWTHROP (Tenor), Gentleman of Her Majesty's Chapel Royal, St. James's, begs that all communications be addressed to 34, Priory Park Road, Kilburn, N.W.

MR. HOLBERRY HAGYARD (Tenor) is engaged during September at the Isle of Man; Hereford Festival; Hastings, 17 to 22; Cambridge, 29; Stevenage, Ballads; Braintree, "Messiah"; Bury, "St. Paul"; Huddersfield Festival Choral Society, "Messiah"; others pending. For terms, vacant dates, address, Principal Tenor, Trinity College, Cambridge.

MR. T. W. HANSON (Tenor), St. Paul's Cathedral, will sing in Lancashire, October 10, 11, 12, and 13. For terms, press notices, &c., address, 14, Belvoir Road, Lordship Lane, Dulwich, S.E.

MR. LLOYD JAMES (Tenor), having taken up his residence in London, is at liberty for Concerts and Oratorios. Address, Eaton Lodge, Commercial Road, Peckham, S.E.

MR. RICHARD R. WILSON (Tenor) is again at liberty for Oratorio, Ballad, and other Concerts. For terms and particulars, address, Grange Road, West Hartlepool.

MR. LAWFORD HUXTABLE (Baritone), Pupil of Signor Alberto Randegger, is open to accept Concert and Oratorio Engagements. Address, Clarence House, 47, Haverstock Hill; or N. Vert, 6, Cork Street, W.

MR. WILLIAM RILEY (Baritone), Huddersfield, is now booking Engagements for coming season. Address as above.

MR. A. FOWLES (Basse Chantante) has just returned from Paris, after studying under M. Duvernoy (the Paris Conservatoire). Is open to accept engagements for Oratorio Operatic Selections, and Ballad Concerts. Address, London and Provincial Musical Agency, 447, West Strand, W.C. Also open to engagements, Sundays, Church choir.

MR. FREDERICK KING at liberty for Concerts and Oratorios. Address, St. Fillans, 19, Canfield Gardens, South Hampstead, N.W.

MR. FRANK MAY begs to announce that he has commenced his bookings for Oratorio and Ballad Concerts, and will be glad to receive early application from Conductors and Secretaries of Choral Societies, &c., for the same during the ensuing season. Address, Mr. Frank May, 14, Hanover Street, London, W. Telegraphic address, "Iolas, London."

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MR. C. T. JOHNSON, Concert Agent, has REMOVED to 57, Berners Street, W.

MR. CHARLES CHILLEY begs to notify that his address is now 4, HENRY ROAD, FINSBURY PARK, N., or Mr. Vert, 6, Cork Street, Burlington Gardens, W.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
SEPTEMBER 1, 1888.

NEW WORKS AT BIRMINGHAM.

THE Festival performances at Birmingham on the 28th ult., and three following days, took place too late in the month for notice in our present issue, but it is possible to give some account of the novelties produced. This, however, can only be done under disadvantages, on account of which allowance may be claimed. We write of works not yet heard, and now represented before us only by a pianoforte score. Criticism, therefore, is out of the question, and even description must be, in certain respects, imperfect. The reader will note this and limit his expectations accordingly.

We turn, first, to Dr. Hubert Parry's Oratorio, "Judith; or, The Regeneration of Manasseh." The libretto of this work is by the composer himself, and consists partly of rhymed verse, partly of passages either taken from the Bible or written in Biblical diction. Its merits are, of course, open to discussion without waiting for a performance of the accompanying music, but we refrain; as we do from expressing any opinion upon Dr. Parry's authority for establishing an intimate connection between the story of Judith, the destroyer of Holofernes, and that of the idolatrous, but finally repentant King, Manasseh. At the same time, we do not hesitate to lay it down as a general principle that a librettist should enjoy all reasonable liberty in the exercise of his art. There is no virtue in binding him to chronological exactness, the precise sequence of events, or the historical relationship of characters. Nevertheless, there are limits. A librettist may, for example, bring two personages together who in real life never met, as did Mr. Wills in "Charles I.," but he may not misrepresent them, as the same dramatist misrepresented Cromwell in the same play. Dr. Parry has certainly not been guilty of this offence, nor in any other respect, it appears to us, has he abused the liberty of his craft. The book is divided into two "Acts" (frankly so-called) and an *Intermezzo*; the acts being sub-divided each into three scenes. When the action begins it is laid in the Valley of Hinnom, where *Manasseh* and the people are gathered for the worship, with fiery sacrificial rites, of the god Moloch, whose name is given to the opening scene. Here the orchestra leads off with a kind of processional March (the first phrase afterwards used in a representative capacity) combined with which are passages for the people in chorus. Some of these are unisonous, others being in imitation, and all designed to express, with extreme vigour and rugged force, the feeling of the worshippers in presence of their idol. The *King* (tenor) presently speaks, describing the might of the god, and urging his subjects to make whatever sacrifice he may claim. This is done in a solo *à tempo*, having broad and simple phrases, that easily lend themselves to declamation. The People answer in a brief chorus, noticeable for its ejaculating character as the prayer "Have mercy, dread Moloch," passes from mouth to mouth. Next the *High Priest* (bass) speaks, declaring in plain, diatonic phrase, with a massive accompaniment, that Moloch demands the sacrifice of those in whose veins runs the blood of the *King*. The people immediately congratulate *Manasseh* in a brief imitative chorus, "Hail! thou art highly favoured." But the monarch does not see the matter in quite the same light. The father overcomes the devotee, and, in an agitated passage,

Manasseh pleads for pity, the crowd, whose children are not in present danger, meanwhile clamouring with unisonous voice for obedience, or a semi-chorus of Priests (basses) accompanying the *King's* passionate strains with the low, sinister utterance of "In vain thou seekest to keep them." The People support the Priests in a set chorus, "It is the god's decree." Here Dr. Parry is nothing if not contrapuntal. He begins with a subject regularly stated in fugue form and briefly developed. A second theme is then announced and dealt with in imitation, the two subjects being finally worked together. A strenuous peroration (with more unison) is followed by another solo for the *High Priest*, in which he declares an intention to carry out the god's behest. The scene ends with a short chorus in praise of Moloch, which is all the more effective because of its simple (diatonic, homophonic) structure. With good judgment the composer bases his *Coda* upon the leading theme of the preceding fugal chorus, "It is the god's decree."

The second scene presents a great contrast. It is laid, presumably, in the Palace of Manasseh, and opens with a dialogue between the *Queen*, *Meshullemeth* (contralto), and one of her children (soprano); the subject being God's mercy to Israel in times past, and the present apostacy of His people. As this proceeds the *Queen* sings a formal air, "Long since, in Egypt's plenteous land," followed by a short Trio for the mother and her two boys. The music of all this is studiously simple alike in theme and accompaniment. It may be urged that the melodies, if not absolutely commonplace, lack special distinctiveness, but they have an effect of truth to the situation and circumstances such as is, perhaps, better than originality. Of one thing we may be very sure—the dialogue of the *Queen* and her sons will meet with instant acceptance at the hands of the general public. At its close the priests of Moloch enter with the announcement "Great Queen, the King calls for his children," singing mostly in octaves, but now and then breaking into three-part harmony. Here, as during the *Queen's* reply, "What mean ye, ominous messengers?" the Moloch *Leitmotif* appears in the orchestra, and a suggestive effect is further gained by accompanying the words of the Priests with gloomy, threatening phrases, low down in the depths of the basses. The scene is relieved by a solo for one of the children, "Let us obey our father's word," written in the unaffected style of the previous dialogue. When the Priests have departed with their innocent victims, *Judith* (soprano) enters to the *Queen* in the *rôle* of the consoler, and sings an air, "Though into the valley of the shadow of death," designed and worked out in a purely orthodox spirit and somewhat conventional manner. With this the scene comes to a close.

The third scene takes us back to the Valley of Hinnom, where the People are calling upon Moloch, as the Priests with the children appear. By this time *Manasseh* has recovered himself, and bids the crowd welcome the victims with joyous songs. This leads to a graceful three-part chorus, "Crown we the stainless victims," relieved by interpolated solos for the *King*, and contrasted with lugubrious ejaculations (basses in three parts) from the fanatic Priests. The musical interest of the number appears to be worthy of a dramatic situation which is happily constructed. As the children are about to be sacrificed, *Judith* enters with burning words of passionate reproof, ending with an announcement that the hosts of Assur are advancing upon the city to work the vengeance of the Lord. This takes the form of a largely-developed air, "Thou weak and faithless king." Here the composer seems to have put out all his strength, with the result that there is passion in the music as well as in the words, while some of the declamatory passages are of remarkable energy. Properly sung, Judith's *tour de force* should be a veritable "hit." The People hear the maiden to the end of her testimony, then breaking out with "Who is this that raileth at Moloch?" "Cast her into the furnace," &c. Their chorus, though short, is terribly earnest and fiercely vindictive, after the fashion of "Stone him to death" and "Let the guilty prophet perish." At this crisis a *Messenger* (baritone) enters to announce the near approach of the Assyrians. *Manasseh* utters some reassuring words to his people, and then begins the *Finale* of Part I., which opens with defiant passages for the tenors and basses, followed by renewed prognostications of coming woe from *Judith*. A bold march theme suggests the enemy's advance, whereupon the Priests and People begin to invoke their god, "Moloch, hear us now," using more measured strains than perhaps, are strictly warranted by an exciting situation. A short answering chorus of Assyrians (tenors only), "The heroes of Assur are like to a host of lions," is better in keeping, and expresses the resolute confidence of men who see nothing to fear, and when this gives way to the renewed outcries of *Manasseh's* people, there is no reason to complain of wanting excitement and terror. The chorus here is considerably developed and full of dramatic intensity, as well as marked by able construction, above all in regard of climax. A *Coda* in full harmony of six parts brings the first principal division of the work to an effective end.

The *Intermezzo*, which exists to show the repentance of *Manasseh*, now a captive in Babylon, takes the form of an air, "I will bear the indignation of God." From the pianoforte score we judge it to be somewhat elaborately accompanied, and, as its effect must depend very much upon the orchestration, an opinion of the number before performance would probably be misleading.

At the opening of the second part we have a scene laid in Jerusalem and entitled "The Return of Manasseh." It begins with a chorus, "Wail, ye solitary people," in which the Israelites lament their fallen estate. Next comes a consolatory air, "The Lord is long-suffering," sung by the *Queen*; and a chorus, "Our King is come again"; the return of *Manasseh* being now supposed to have taken place. The scene ends with solos and concerted passages for the *King*, *Queen*, and *Judith*. If we do not dwell upon special characteristics here, it is because a certain sameness distinguishes the music, which is throughout pitched, so to speak, in a low key, and certainly lacks the effect of strong contrast. The most striking number we take to be the *Queen's* air—an eloquent expression of feeling. It should be added that the second chorus is, almost throughout, more or less contrapuntal, and abounds in imitative passages.

At the opening of the next scene we hear a Herald from Holofernes demand the submission of the city in three days. The message is conveyed in sufficiently ferocious terms, and the composer (whose strength appears to lie in such work) has wedded to it some very bold and effective music, using his orchestral basses, as often before, in a happy manner. Remembering their sufferings in the past, the People break out into a chorus of lamentation, "Woe! our city's walls are broken," brief but highly expressive. *Judith*, on the other hand, speaks words of confidence, declaring that within the allotted time God will send deliverance by her hand, and following this up with an air, "I pray Thee, O God of my Fathers." The people respond in chorus, "The God of our fathers give thee favour"—a somewhat largely developed number of the now familiar contrapuntal character.

Its chief feature is a fugal episode, "Jerusalem, in His strength," having a broad diatonic theme.

The third and last scene, entitled "The Exploit of Judith," opens on the walls of Jerusalem, during the night of the assassination of Holofernes by the heroine, whom that unsuspecting soldier had taken to his tent. The situation here is happily conceived. We hear the sentinels questioning each other in the darkness, "See ye the camp-fires of the host of Assur? Doth any stir?" basses answering to tenors, and *vice versâ*, while a march rhythm is sustained by the orchestra. Now and then, as the soldiers' voices die away, the anxious *King* recalls God's mercies in the past, and so the music proceeds till, as dawn breaks, the people of the city come forth and join in the climax. This number undoubtedly ranks among the best in the work. It is picturesque and interesting, and it shows real capacity for dramatic suggestiveness. The voice of *Judith* is now heard, exultantly proclaiming the success of her mission, attested by the head of Holofernes, and commanding the soldiers of Israel to fall upon their foes. Her solo is worthy of the episode it follows, none the less because Dr. Parry calls again upon the orchestral basses for conspicuous service. The people answer in jubilant strain, "Arise, O Israel, smite ye your enemies," their chorus being among the most important examples in the Oratorio. Dr. Parry here shows that he has not exhausted his power of vigorous contrapuntal writing, nor, by the way, of inventing good themes for the purpose. A bustling air (*Manasseh*), "God breaketh the battle," belongs to the class of which "The enemy said" is a fair type, and is a very good specimen to boot, being brilliant and stirring in the extreme. The *Finale* follows; opening with an air, "O Lord, Thou art glorious," sung by *Judith*, and closing with an elaborate chorus, "Put off, O Jerusalem, the garment of thy mourning," in which several themes are introduced and treated contrapuntally in a more or less successful manner with cumulative effect.

The librettist of Dr. J. F. Bridge's dramatic Cantata "Callirhoë, a Legend of Calydon," is Mr. W. Barclay Squire, who completed his share of the work in October, 1882. Mr. Squire took the story from Pausanius, who, in his "Itinerary of Greece," speaking of Patræ, relates how a priest of Bacchus named *Coresos* loved a maiden, *Callirhoë*, and, when rejected by her, prayed Bacchus to afflict the Calydonians with a plague. Alarmed at the consequences, the inhabitants consulted the oracle in Dodona, and heard that their affliction would cease with the sacrifice of *Callirhoë* by *Coresos*, or with the death of some one who would volunteer to perish in her stead. In due course, there being no substitute found, *Callirhoë* was led out to die by the hand of her priestly lover. But at the last moment *Coresos* slew himself as a ransom. Moved by the spectacle of so great love, *Callirhoë* resolved not to survive it, and at once put an end to her existence. The lovers were transformed into river gods and a stream flowed from beneath the altar near which they had perished. With this story Mr. Squire has dealt in dramatic fashion, employing full "stage directions," &c., and using throughout rhymed verse having ample variety of rhythm. The poem, though open to criticism in places as wanting dignity and elevation, is sufficiently good for its purpose, and sometimes approaches the character of poetry, as, for example, in the opening chorus, which begins—

> Before the silver-footed dawn
> Had risen from the purple sea,
> We trod the flow'ry mead to weave
> A wreath for thee.

The action of the Cantata begins in the Temple of Dionysos at Calydon what time the messengers of *Coresos* approach *Callirhoë* with the offer of his love. Doing this they sing the chorus to which reference has just been made. Dr. Bridge's music to the first number at once engages attention by the grace and smoothness—we had almost said the Greek beauty—of its themes. Regarding the orchestral effects, it is only possible to make guesses of little or no authority; but there is every reason to believe that the chorus, as a whole, is charming, and entirely appropriate to the situation with which it stands allied. *Callirhoë* behaves rudely to the sweetly-singing emissaries of her lover—that is to say, she turns her back on them and answers never a word. Of course, we are not surprised to see them leave the temple; crestfallen certainly; indignant probably. But the maiden finds her tongue when *Coresos* himself arrives on the scene. There can be no mistake about her sentiments as expressed in a recitative, "Take hence your gifts." She says she came to worship, not to prate of love, about which she knows nothing; and *Coresos* answers with protestations and appeals. In this answer the dialogue proceeds to a set duet, whereon the woman defies Eros, and the man vaunts the power of that all-subduing god. The music of the dialogue lends itself admirably, when needful, to declamatory effect, and contains, moreover, some happy devices. For example, *Coresos* dwells tenderly upon the name of *Callirhoë* in the course of his petition, and when she exclaims in reply, "Thou seekest love, and I have none to give," the phrase he employs is heard in the orchestra, like a still pleading voice. Here and there, moreover, effects are reached by the shortest way, as when the composer gives us the full chords (not inverted) of D major and E flat major in succession, two bars later ending the phrase in E major. The duet is melodious, but in no sense dramatically striking—a fact which, however, militates nothing against the concert-room use which probably awaits it. At its close *Callirhoë* leaves the temple, while *Coresos*, kneeling before the statue of Dionysos, offers up a prayer, "Let not the maiden rebellious be telling, The gods may be dared in thine own holy fane," and exclaiming, "Smite with thy madness and put forth thy power." The music of this solo is characterised by measured strains of a solemn cast, contrasting with the passionate expression of the words. Dionysos answers the entreaty. Like the statue of the Commendatore, his image bows acquiescence, and such prompt action is taken that hardly has *Coresos* quitted the temple before it is filled with a crowd upon whom the "madness" has fallen. These sing a chorus "Oh, horror! Oh, misery," which sets Dr. Bridge's power of vigorous expression in a very favourable light. The composer gets a strong grip of the situation in the opening bars, and maintains it throughout a considerable development of the musical ideas, thus bringing the first part of the work to an effective and satisfactory close.

The second part opens in the grove of Dodona, whither messengers from the afflicted inhabitants of Calydon come to consult the oracle. They enter (tenors and basses) singing a prayer, "Hear us, Zeus, for we have sought thee." The music is earnest and in all respects appropriate, but probably its general interest will, in performance, be overlooked for the special effect of an orchestral device, involving the use of small gongs, imitating the noise of the brazen vessels, which, suspended from the oaks, clashed together in response to suppliant appeals. A short dialogue for the *Chief Priestess* and the *Messengers* follows, after which the ministrants begin their rites, and the *Priestess* invokes Zeus to declare his will, her strains being accompanied

by the leading theme of the chorus, "Oh, horror! Oh, misery!" Winds stir the trees, the brazen vessels clash together, and the scene ends with an *ensemble* in which the *Priestess* interprets the sounds, supported by the chorus of her attendants (soprani and contralti), while the *Messengers* express their doubts as to the performance of the god's decree, which declares that *Callirhoë*, or one in her stead, must go to death as a willing victim. This piece has obviously been written with great care, and abounds in details that command interested observation; but it is one that requires to be heard before an opinion upon its merit can safely be given. With it the second part of the Cantata comes to an end.

The scene of the third part is that of the first. As it opens we find *Callirhoë* alone, lamenting her early fate in a recitative and air, "Woe is me." The latter is certain to be accounted a successful example of the pathetic in music, and is marked by equal skill and feeling. Following it comes a processional March, played as *Coresos*, with priests and people, enter the temple of sacrifice, preparatory to a duet and chorus, in the first part of which the maiden freely offers her life, and the lover laments the necessity of taking it. Here, as in the *ensemble*, the composer is melodious and rhythmical, though, perhaps, somewhat wanting in the intensity requisite to such a situation. There is power, however, in the short solo sung by *Coresos* before he stabs himself. A scena for *Callirhoë*, "Ah, peace! for heard ye not?" also strikes us as worthy of the high-strung situation, and as being one of the best numbers in the work. Seeing *Callirhoë* destroy herself in turn, the people break out into lamentation, their brief chorus, "Oh! sorrow," speaking a whole volume of dramatic feeling. As the stream rises from beneath the altar and the lovers appear in their new character of river deities, the people pass from notes of woe to strains of gladness—an admirable contrast reminding us of that in the *Finale* of "Acis and Galatea," though emphasised by different musical means. This chorus is largely developed, and of excellent effect, bringing the entire work to an end which leaves behind it a very good impression.

With the foregoing necessarily bald and sketchy outline our remarks upon the Birmingham novelties must for the present cease. In our next we shall be able to pronounce upon their merits, and, in all probability, to accept them as welcome additions to the store of good English music.

THE GREAT COMPOSERS.

By Joseph Bennett.

No. XXV.—SCHUMANN (*concluded from page* 462).

All the letters that now remain for consideration are addressed to Clara Wieck. Between the first of these and the last of those in which reference is made to Ernestine von Fricken there is an interval of ten months—viz., from the end of August, 1834, to the beginning of November, 1835. In that time "love's young dream" with Ernestine had been dispelled, and the composer's engagement to her broken off. The exact date of this catastrophe is not revealed. We know only that it took place in 1835, but the knowledge is quite sufficient, taken in connection with the letters now before us, to prove that Schumann consoled himself with remarkable rapidity. The master was hardly off with the old love before he was on with the new. In November of the year which witnessed the Ernestine rupture he wrote to Clara Wieck from *Z*wickau: "In the midst of all the autumn festivities and other delights, an angel face is always peeping at me, and it is exactly like a certain Clara of my acquaintance." It may be said that these words are precisely in character with many others addressed by Schumann to the young girl in whose father's house he had lived as a member of the family. The remark is cogent if we take the just-quoted passage by itself, but how if it be read in connection with the following extract from a letter dated February 13, 1836?

"To-day I have been excited by various things; the opening of my mother's will, hearing all about her death, &c.; but your radiant image shines through the darkness and helps me to bear everything better. . . . I am quite clear about my heart. Perhaps your father will not refuse if I ask him for his blessing. Of course, there is much to be thought of and arranged. But I put great trust in our guardian angel. Fate always intended us for one another. I have known that a long time, but my hopes were never strong enough to tell you and get your answer before."

Persons interested in affairs of the heart may find pleasure in the study of the situation as revealed by the foregoing passage, especially in attempting to understand Schumann's engagement to Miss von Fricken while he knew that Fate had allotted him Miss Wieck as a wife. The explanation is, perhaps, that the musician, like a good many young people in every generation, did not know what was actually going on within him, or suspect that the feeling with which he regarded Clara was love, that for Ernestine being only admiration. In many cases discovery is made too late, but Schumann was wise in time.

The present letters to Clara Wieck extend, in point of date, from 1836 to 1840, and cover, therefore, the whole period of the artist-couple's engagement. They are not, of course, printed entire. In such communications passages intended only for one person find place, and as to these publicity is equivalent almost to profanity. Madame Schumann has suppressed them, and given to the world no more than that which may properly interest it, including a large number of references to musical men and things. At the risk of being as discursive as the letters themselves, we will take some of these in order. Remarks by Schumann upon his own music are very numerous. In one place we read: "None of my things will really do for playing in public, but among the Phantasiestücke there is one, 'In der Nacht,' and another, 'Traumeswirren'; they will be out soon, then just look at them." Again: "The 'Davidsbündler' dances and Fantasiestücke will be finished in another week. There are many bridal thoughts in the dances, which were suggested by the most delicious excitement that I ever remember. I will explain them all to you one day." Later: "Have you not received the 'Davids-tänze'? (One copy is in silver print.) I sent them to you last Saturday week. You might patronise them a little, do you hear? They are my particular property. But my Clara will understand all that is contained in the dances, for they are dedicated to her, and that more emphatically than any of my other things. The whole story is a Polterabend (Wedding eve) and now you can imagine it all from the beginning to the end. If ever I was happy at the piano it was when composing these." Yet again on the same subject: "Do let me know how you like the Phantasiestücke and 'Davidsbündlertänze,' but tell me quite openly, and think of me, not as a lover, but as your husband. Do you hear? I should think you might play 'Traumeswirren' and 'Des Abends' in public some day. I fancy that 'In der Nacht' is too long. And tell me how my Etudes were received in Vienna. Do you hear?"

The origin of the "Kinderscenen" is thus revealed:

"I have been waiting for your letter, and consequently have composed books-full of things—wonderful, crazy, solemn stuff; you will open your eyes when you come to play it. In fact, sometimes I feel simply bursting with music! But before I forget it, let me tell you what else I have composed. Whether it was an echo of what you said to me once, that sometimes I seemed to you like a child, anyhow, I suddenly got an inspiration, and knocked off about thirty quaint little things, from which I have selected twelve, and called them 'Kinderscenen.' They will amuse you, but, of course, you must forget that you are a performer. . . . Well, they all explain themselves, and, what's more, they are as easy as possible. But, I say, Clara, what are you coming to? You tell me to write quartets, 'but please let them be very clear'; why that sounds like a Dresden Fräulein! Do you know what I said to myself when I read that? 'Yes, so clear that she shall not know whether she is on her head or her heels.' And then, 'Do you thoroughly understand the instruments?' Why, of course I do, young lady, else how should I dare attempt it? But I must praise you all the more for thinking of Zumsteeg in 'Ende vom Lied.' When I was composing it I must confess that I thought: 'Well, the end of it all will be a jolly wedding,' but, towards the close, my sorrow about you came over me again, so that wedding and funeral bells were all ringing together." Reference is made to other of his works in the same letter, beginning with a Sonata conjectured to be that in G minor: "You are pretty right about the last movement of the Sonata. It displeases me to such a degree (with the exception of certain passionate moments) that I have discarded it altogether. And I have come back to my original conception of the first movement, which you have not heard, but I am sure you will like it. The third Sonata is in F minor, and quite different from the others. I have, besides, finished a Fantaisie in three movements, which I had sketched out (all but the details) in 1836. I think the first movement is more impassioned than anything I have ever written—it is one long wail over you. The others are weaker, though nothing to be ashamed of." Further on in this remarkable letter we find a statement about the Etudes Symphoniques which cannot now be read without surprise:—"You were wise not to play my Etudes. That sort of thing is not suited for the general public, and it would be very weak to make a moan afterwards, and say that they had not understood a thing which was not written to suit their taste, but merely for its own sake. But, I confess, it would be a great delight to me if I ever succeeded in writing something which, when played by you, would make the public dance with delight; for we composers are all of us vain, even when we have no reason to be so." It is clear that Schumann was no more gifted with prescience than other people. There came to him at this time no notion of what would be the position of his works in public esteem after the lapse of fifty years.

Clara Wieck's much-sought-for opinion of the "Davidsbündler" dances may, perhaps, be inferred from a passage immediately following that last quoted:—"You pass over the 'Davidsbündler' very lightly; I think they are quite different from the 'Carnaval,' compared to which they are what a face is to a mask. But I may be mistaken, as I have not forgotten them yet. All I know is that they were written in happiness, and the others in toil and sorrow." One can detect a little bitterness in the tone of these remarks, and measure it, perhaps, by the anxiety with which, as we have seen, Schumann pressed for an estimate of a work that clearly stood in high favour with himself.

In a subsequent letter we have a remarkable paragraph wherein Schumann lays bare, to some extent, the workings of his musical organisation, at the same time letting us see that he had a proper estimate of his own gifts:—"I can be very serious too, and sometimes for days together; but don't let that alarm you, for it is only when my mind is at work, and I am full of ideas about music and my compositions. I am affected by everything that goes on in the world, and think it all over in my own way, politics, literature, and people, and then I long to express my feelings and find an outlet for them in music. That is why my compositions are sometimes difficult to understand, because they are connected with distant interests; and sometimes striking because everything extraordinary that happens impresses me, and impels me to express it in music. And that is why so few (modern) compositions satisfy me, because, apart from all their faults of construction, they deal in musical sentiment of the lowest order, and in commonplace lyrical effusions. The best of what is done here does not equal my earliest musical efforts. Theirs may be a flower, but mine is a poem, and infinitely more spiritual; theirs is a mere natural impulse, mine the result of poetical consciousness." From a passage in a later epistle it would appear that Schumann sometimes thought of himself as an unconscious medium of poetic fancies. It is notorious that he invented names for his pieces after they were written, but in the case now to be cited he found out that he had drawn a picture without knowing it: "After I had finished it ('Die Nacht') I found, to my delight, that it contained the story of 'Hero and Leander.' Of course you know it, how Leander swam every night through the sea to his love, who awaited him at the beacon and showed him the way with lighted torch. It is a beautiful, romantic, old story. When I am playing 'Die Nacht' I cannot get rid of the idea; first he throws himself into the sea; she calls him, he answers; he battles with the waves, and reaches land in safety. Then the Cantilena, when they are clasped in one another's arms, until they have to part again, and he cannot tear himself away until night wraps everything in darkness once more. Do tell me if the music suggests the same things to you." Most probably it did nothing of the kind, and, indeed, some of us may think that these fanciful interpretations of musical ideas—this compelling of meanings utterly foreign to the composer's thought and purpose—is more degrading than honourable to an art which has a story of its own to tell. Schumann thought far too much of music in its pictorial or illustrative capacity. Its peculiar mission is, however, far higher than that of the painter or the engraver. A passage in which comparison is made between the "Carnaval" and the "Phantasiestücke" throws some light upon the artistic tendencies of Clara Wieck at this time. She appears to have had her youthful extravagancies, which Schumann took care more than once to rebuke in gentle fashion. He does so in the present case: "Dear Clara, I trust you will allow me to make one remark. You often play the 'Carnaval' to people who know nothing at all about me. Would not the 'Phantasiestücke' be more appropriate? In the 'Carnaval' each piece always counteracts the one before it—a thing which every one does not appreciate; but in the 'Phantasiestücke' one can indulge one's self so deliciously; however, do exactly as you like. I sometimes fancy that you value the qualities which you possess as a girl too little in music. I mean sweetness, simple amiability, and natural simplicity. You would rather have continual thunder and lightning, and always something fresh, which has never been done before. But there are likewise some

eternal old traditions and moods which must influence us. The romantic element does not depend upon figures and forms; it will always appear if the composer be anything of a poet." It is now possible to quote Schumann against the "sensational" in music, and against a craze for originality at any price. He, too, recognised the "eternal old traditions," and valued sweetness and simplicity, though not always an exemplifier of those precious qualities. As regards Clara Wieck, the evidence of the foregoing extract is supported by that of another in which, without knowing at what speed she took three of the "Kinderscenen," Schumann begged her to play them just twice as slow, adding "I know you, Clärchen, and your impetuosity."

One of the letters from Vienna contains a reference to the "Humoresque" (Op. 20): "I have been all the week at the piano, composing, writing, laughing, and crying all at once. You will find this state of things nicely described in my Op. 20, the "Grosse Humoreske," which is already at the printer's. You see how quickly I always work now. I get an idea; write it down and have it printed: that's what I like. Twelve sheets composed in a week—you will forgive me, won't you, that I have kept you waiting a little while?" Another letter makes mention of the 'Phantasie' (Op. 17): "Mendelssohn goes to Frankfort to-morrow, and will take you the 'Phantasie.' . . . It is a real pleasure only to look at Mendelssohn; he is such a splendid artist, and he is very fond of me too. . . . You will only be able to understand the 'Phantasie' if you recall the unhappy summer of 1836, when I had to give you up. Now I have no cause to compose in such a depressed and melancholy strain." Subsequent letters contain passing remarks upon various compositions, but these we must pass in favour of passages relating to a contemplated opera, and curiously interesting as evidence that Schumann, whose genius was anything but dramatic, had no suspicion of the fact. Writing to Clara Wieck from Leipzig, in March, 1840, the master said: "I will let you have a peep at my operatic plans. Send to a circulating library for the second part of Hoffmann's 'Serapionsbrüder.' There you will find a story, 'Doge und Dogeressa.' Read it through carefully, and imagine everything on the boards; then tell me your opinion, and what objections you have to make. What I like about the novel is the simplicity and nobility that runs all through it. Julius Becker is to versify the text for me; I have sketched it all out. I am firmly resolved to give myself this treat during the summer, and I am sure you will often say a kind word to your poet. So don't forget to send for the book, but don't say anything to anybody at present." The course of the projected lyric drama, like that of his own love, did not run smooth, and Schumann presently wrote: "As to the text for my opera, I am always encountering fresh difficulties. Altogether, to tell you the truth, I miss the deep German element in it. But one ought to attempt all styles, and I mean to set to work." Again we read: "To-day I have been working hard at the text of my opera, and begin to think that, as a whole, it will be more effective, as it has acquired a deeper meaning and more continuity. You will be pleased with it. The witch must be quite transformed into a fortune-teller in the odour of witchcraft. She must be the soul of the whole story, and will be a *rôle* for Schröder, which it makes one enthusiastic to think of. I hope to have arranged verything with Becker by the time you come, and shall then attack the overture with a will." In the next letter the same subject crops up: "I have been busy all the morning with my opera. The first outline is quite finished, and I am dying to begin: of course I sometimes almost despair of doing justice to this great tragic story. For it has now become intensely tragic, though free from bloodshed and the usual stage effects. I am quite excited over all the characters, which I have got to mould in music, and you will be so too." Later: "The text for the opera worries me. Becker brought me a specimen the other day, and I could see that the affair has not made much progress. I have a perfect horror of setting weak verses to music. I don't want a great poet, but I must have sound language and sentiments. Well, I shall certainly not give up my beautiful plan, and I feel that I have got plenty of dramatic instinct. You will be surprised to hear some of my *ensembles*." At this point, as regards the opera, the letters cease, and we can only add: Alas for human wishes, which are vanity.

The letters to Clara Wieck throw light not only upon Schumann's music, but also upon his personality. Here, for example, is a significant extract: "Your father calls me phlegmatic? 'Carnaval' and phlegmatic! F sharp minor sonata and phlegmatic! Being in love with such a girl and phlegmatic! And you can listen calmly to all this? He says that I have written nothing in the *Zeitung* for six weeks. In the first place, that is not true; secondly, even if it were, how does he know what other work I have been doing? And, after all, where am I always to get something to write about? Up to the present time the *Zeitung* has had about eighty sheets of my own ideas, not counting the rest of my editorial work, besides which I have finished ten great compositions in two years, and they have cost me some heart's blood. To add to all this, I have given several hours' hard study every day to Bach and Beethoven, and to my own work. . . . I am a young man of twenty-eight with a very active mind, and an artist to boot; yet for eight years I have not been out of Saxony, and have been sitting still, saving my money, without a thought of spending it on amusement, and quietly going my own way, as usual. And do you mean to say that all my industry and simplicity, and all that I have done, is quite lost upon your father?" With this spirited defence of himself against the charge of mental slowness and indolence may be bracketed Schumann's apology, in anticipation of married life, for his shyness and reserve in society: "I like being among noble and high-born people, as long as they want nothing more of me than simple politeness. I certainly cannot be always flattering and bowing and scraping, and am quite ignorant of all tricks of manner. But where real artistic simplicity is tolerated, I feel quite comfortable, and can express myself very fairly. I merely mean to say by all this that, by-and-by, it will be a real pleasure to me to escort you here, there, and everywhere, if you should wish me to. And you will manage all the rest, for I know perfectly well that you can behave like a princess if necessary." There is another passage on the same subject: "I should like to confide a good deal more to you about myself and my character, and tell you how, sometimes, people cannot make me out, and how I often accept signs of the deepest affection with coldness and reserve, and constantly offend and repulse the very people who have the kindest intentions towards me. I have so often wondered why this should be, and reproached myself with it; for, in myself, I feel the smallest kindness, and appreciate every look, and the faintest movement of the heart; and yet I am so often wanting in words and forms. But you well know how to treat me, and will forgive me, I am sure. For I have not got a bad heart, and love all that is good and beautiful with my whole soul. Well,

enough said; only sometimes thoughts of our future come upon me, and I should like our hearts to be as open as the hearts of a couple of children who have no secrets from one another." There is yet another passage which may not be omitted. It explains itself: "One thing more, so that you may thoroughly understand my character. You ask me sometimes whether I could bear household worries. We have no reason to expect any, but, even if we had, and only possessed half of what we have got, it would never make me unhappy. The only thing that could possibly make me miserable would be to owe people money that I could not pay; that really would, but nothing else. I am altogether too poetical for that, though you will not find me in the least careless, and I have proved to you how exact I am in everything for your sake. I am sure you will be pleased with all my domestic arrangements. Would you believe it, the first thing I do every morning is to write down all that I have spent the day before, and calculate it to the last penny. Are you aware that, since 1835, I have kept a great draft-book, in which I give a minute account of every letter written and received?"

The letters contain many references by Schumann to his eminent contemporaries in art, but over these we must pass. It is enough that the entire collection now made available to English readers by May Herbert's translation has served us for further insight into the character and conditions of a remarkable man. As to the rest, we must recommend the reader to the book itself, which is a source of interest even more abundant than our extracts have led him to suspect.

VISIBLE SPEECH.

It is not intended here to make more than a passing reference to Mr. Melville Bell's "Visible Speech," or System of Alphabetic Characters which represent the formation of the mouth in producing the sound of words in communication with the so-called deaf and dumb. It is an excellent system designed with a benevolent intention, and there is no doubt that it is calculated to be of inestimable benefit to those to whom the methods of ordinary speech of any kind have little or no meaning. The sound of the voice, so varied in its intonations, has no import to those who cannot hear. It is not desirable that those who are denied the use of one sense should necessarily be prohibited the employment of another, and so cut themselves or be cut off from all communication. Therefore this form of visible speech was invented as the outcome of a series of efforts to benefit the afflicted. There are also other methods which may be included in the like denomination, all more or less connected, more or less independent, but all having one object—namely, the education of deaf mutes. There are the systems, for example, generally known among the teachers themselves as "lip reading," or the "oral method." The motion of the mouth in the formation of certain words is watched by the eye of the patient and serves as a means of conversation more conformable to ordinary practice, and less barbarous than the well-known finger alphabet and manual signs. These systems are based upon the assumption that dumbness arises from the disuse of the organs of speech in deaf people, and the possibility of the rudimentary existence of those organs and their capability of development. The advocates of the principle, and they are many and enthusiastic, claim for it that it can be formulated into a perfect plan. They refer with pride to experiments which have been made under peculiar and exceptional circumstances. Deaf mutes already initiated into the art of reading from the lips, have been placed in front of a sheet upon which the profile of the speaker is sharply shadowed. The words he is supposed to utter are read and recorded. The writing of the pupils is compared with the sentences enunciated, and the result has been asserted as satisfactory. So far this form of visible speech. The readers of the delightful Christmas story "The Battle of Life," by Charles Dickens, may remember an instance where "visible speech" was not altogether triumphant in its results. When Michael Warden returns home *incognito*, after a long absence, he calls at an inn kept by Britain and Clemency, two former servants of the family. He makes enquiries as though he were a stranger, but Clemency recognises him, and tries to make her husband understand by "visible" though not audible speech the name of their stranger visitor. The scene being thus described by the great novelist:—"She made some eager signs to her husband, and pointed to the bill, and moved her mouth as if she were repeating, with great energy, one word or phrase to him, over and over again. As she uttered no sound, and as her dumb motions, like most of her gestures, were of a very extraordinary kind, this unintelligible conduct reduced Mr. Britain to the confines of despair. He stared at the table, at the stranger, at the spoons, at his wife—followed her pantomime with looks of deep amazement and perplexity—asked in the same language was it property in danger, was it he in danger, was it she?—answered her signals with other signals expressive of the deepest distress and confusion—followed the motions of her lips—guessed half aloud 'milk and water,' 'monthly warning,' 'mice and walnuts'—and couldn't approach her meaning."

Except then in the case of those who follow a prearranged plan, so that the particular position of the mouth may be accepted as the sign for a certain sound or word, or combination of sounds or words, visible speech, or speech that cannot be heard, and can only be seen, is capable of an ambiguous or erroneous reading. Of course it may be pleaded in the case quoted above, that Mr. Britain had not been educated in lip-reading and that his inability to catch the meaning of his wife's words is easily explained. Perhaps all known methods of speech made visible, based upon similar lines, and intended for like purposes may be liable to varied readings. The time, however, may come when the means of communication between the speaking and the silent may be perfected. The efforts being made in many directions would seem to justify such a hope. Meantime speech has been made visible to all who can see, and words which have been uttered in times past, and at distant places, under certain conditions, can be made audible. This is claimed to have been done by Edison, the great American inventor, and the effects have been duly shown.

Colonel Gouraud, who represents the inventor in England, recently issued invitations "to meet Mr. Edison" at Upper Norwood. As the invitation card stated, however, "Non presentem sed alloquentem," the guests were not disappointed because they did not see the famous inventor. Yet he was present, alike in spirit as in speech. Though far away in New Jersey he was the central figure in this interesting assembly. His own words were heard "ore rotundum," clear and distinct. The so-called "perfected" phonograph occupied the place of honour, and was the recipient of many confidences, grave and gay, in prose and verse, in several languages, and many varieties of vocal tone. Music, of course, was poured into the lifeless mechanical ear of the instrument, and its repetition of distinct and measured utterances proved the receptive power of the machine. Without seeming to labour, or to

make any effort whatever, the instrument registered every sound that was breathed into it, and with a startling accuracy repeated each speech as required. Ten years ago the instrument was first submitted to the public as a marvellous discovery, but it was then little more than a scientific toy. The years that have elapsed have seen many experiments made with the intention of bringing it nearer to perfection. The phonograph of to-day, like its predecessor, is by no means a perfect instrument. It produces phonograms, or, as it were, photographs of the voice; in a word, "visible speech," as far as it goes, marking every detail. When the phonogram is finished it can either be reproduced at once in the form of identical sounds from the phonograph on which it was produced or taken off and despatched to any part of the world, where, after any lapse of time, the owner of another phonograph of like measurement can reproduce the sounds precisely as they were uttered—not only once, but again and again. The defect of the original phonograph arose from the difficulty, almost impossibility, of replacing the phonogram if once it was detached from the cylinder. The registration of the sound-waves was so subtle that the slightest displacement rendered it useless, for unless the needle could re-traverse the surface in the order exactly the repetition of that which had indented the wax or the lead paper, the recorded speech was neither visible nor audible, and only a hollow rumbling was produced. Now the difficulty has been overcome. The instrument is a shaft set in a frame capable of rotation. A wax cylinder on the shaft receives the impressions. A disc of thin material is held firmly in a metal frame standing on a sliding bed. In the centre of this metal disc a steel needle is fixed. When it is desired to use the instrument, the travelling bed is brought towards the wax-coated cylinder until the needle impinges lightly upon it, the cylinder is set in motion, the voice causes the disc to vibrate, and these vibrations are registered by the needle point upon the wax surface in a spiral line. By making the needle retrace the furrows which it caused by the agitation of the voice or other sound, the disc is made to vibrate and to repeat the impressions, as it were. In order to preserve the delicacy of the original impressions, which might be destroyed by frequent reiteration, a "repeater," consisting also of a disc and needle, is provided, which goes over the impressions with extreme lightness, but with sufficient force to set the disc in corresponding vibration. Some of the speeches, &c., so produced were stated to have been repeated many hundreds of times. There is also an arrangement by which the repetitions can be made slower or faster. The pitch of the sound so repeated is, however, changed; for when the speed is doubled the pitch is raised, because the number of vibrations is doubled. This is a matter which may not lessen the value of the instrument in its application to musical purposes, if it can ever be applied to any seriously. As the impressions have to be conveyed through a speaking tube, only single sounds are completely and effectively repeated. If it be possible to provide a resonator of increased size, a disc of larger proportions acting upon a material less subject to alteration than wax, greater results would be obtained, but it is difficult to see to what use the instrument can be applied except to show that it is possible to make speech visible by means of recorded impressions of sound waves. Still some of the efforts produced are very wonderful, and its application to practical purposes is perhaps only a question of time. At the invitation display already alluded to, a phonogram of the voice of the inventor, sent by post from the other side of the Atlantic, was placed in the phonograph, after having been inspected by many, and the resonant and deliberate tones of the speaker were heard with startling effect. An address of welcome was poured out of the machine in sonorous periods and rounded utterance. All the inflections of the voices of those who breathed their confidences into the willing ear of the machine, all the stutterings, coughings, and hesitancies of speech were faithfully, and in some instances ludicrously, reproduced. The difficulty which was one cause of failure in the former machine—namely, its incapacity to reproduce sibillant sounds—has not been entirely overcome, though the experiments on this occasion, made haphazard by those who knew not its weak points, included many tones which those better acquainted with its powers seemed to avoid. The peculiar ghostly, hollow tones which made the reproduced phrases out of the old machines sound like words from another world, have been softened. In the improved machine a song sung by Mr. Edison in America some time back was heard; Mrs. Shaw, the American whistler, performed an air in the machine, and it was repeated in all its fulness and volume. Other songs were sung, banjo and pianoforte solos were given, and all were reproduced with absolutely thrilling faithfulness. Some of the phonograms made on this occasion were examined by those who made them, and by others who were present. The eye was powerless to trace the differences in the pattern of the sound-waves, and all abandoned the attempt to discriminate the differences of curves, lines, and dots, and contented themselves with wondering. Every guest addressed Mr. Edison through the phonograph, and united in congratulations to him on the success of his invention. This address has been sent to America, and will doubtless be duly appreciated. The whole series of experiments prepared before, and made then, shows that speech can not only be presented to the eye visible, but it can be made tangible. The next question which presents itself is that of its utility. Here is a wonderful machine, with an extraordinary power—to what practical use can it be applied? The commercial value might be greater than the telephone, though it is not so quick in its service. The agent may hear his principal's voice, and receive his instructions as from his own lips, but he will have to await the arrival of the mail by which the phonogram has been transmitted. The author may dictate to the phonograph the ideas which come streaming from his mind too fast for pen to trace, to reproduce them at periods of less inspired leisure. The amateur may form a collection of the voices of favourite orators, actors, singers, or preachers, which he can "turn on" at any time for the amusement and edification of himself and his friends. Aspiring imitators of actors or vocalists could be corrected in their intonation, or crushed by being brought face to face, so to speak, in comparison with the original speaker of the pieces they essay to mimic. All these things however will not show that the process of making speech visible has a very important value, either commercial or artistic. At present neither the inventor nor his agent are prepared to say the purposes to which the phonograph may be applied. It may be, they urge, useful in the newspaper office, in the bureau of the merchant, in the study of the literary man, and so on, so that the question is rather, Where will the perfected invention not be found useful? It is an untiring, accurate amanuensis that hears and receives everything, but tells nothing, unless ordered to do so. It is also a musical instrument that can call back the notes of the voice and of all instruments, a vocalist that never refuses an encore on the plea of fatigue, a teacher of foreign languages of faultless accent,

and an orator who could address his constituents, be they ever so distant, from his own house. If it be possible to multiply copies of the phonogram, the address might be reiterated many times in many different places. Separated friends might hear each other speak, and the voices of the dead might be heard repeating words uttered during life. It might be made a powerful faction in a modern sensational drama. The villain of the piece might be confounded by the repetition, through the phonograph, of conversations, &c., peculiarly damaging to his designs.

If it be capable of doing all that is claimed for it, to the musician it would have a great potential value. The composer might extemporise upon an instrument, and indulge in flights of fancy that do not always "wing a steady and defined course" when the pen alone traces their progress. All know that the experience of the author of the "Lost Chord" is an everyday event with the player who extemporises. Some thought which strikes the player as beautiful in the course of performance of unwritten voluntaries, vanishes from the mind when the effort is made to write it down, because the phrases which led to it and the sequence which followed it, cannot be exactly reproduced, and so the idea loses its power. Various machines for recording impromptu performances have been spoken of from time to time. Some have been described as actually existing. None have been as yet brought to a practical issue. Perhaps in the phonograph the composer may see the thing he has longed for—the ideal mechanism which will help his genius to be prolific, the means by which speech can be made not only visible, but audible; not only tangible, but reproducible. With the power of producing "phonograms" at pleasure, music, paper, and type will no longer be required. Copies of compositions might be multiplied indefinitely, and so the composer would be made independent of the printer. By means of the phonograph itself, he would also be able, after the first trial, to dispense with the use of musical instruments. There is no knowing what may not be done by the aid of this "perfected" method of making speech visible, in revolutionising art, more especially as the machine has no commercial value.

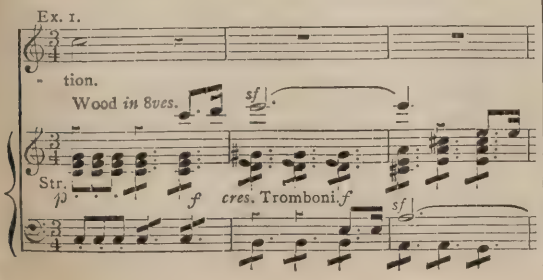
THE "LOBGESANG."

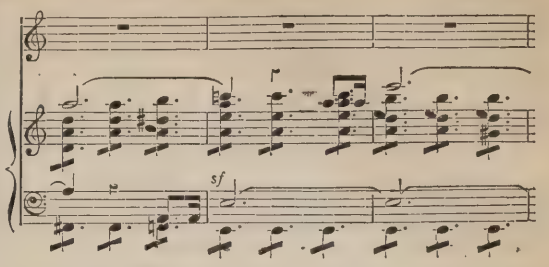
A COMPARISON OF THE ORIGINAL AND REVISED SCORES.

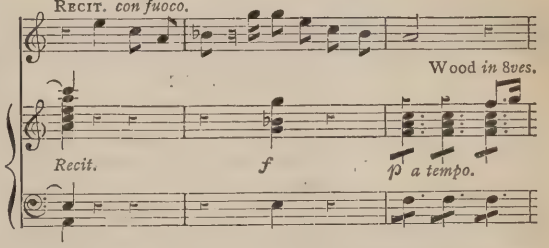
(*Continued from page* 468.)

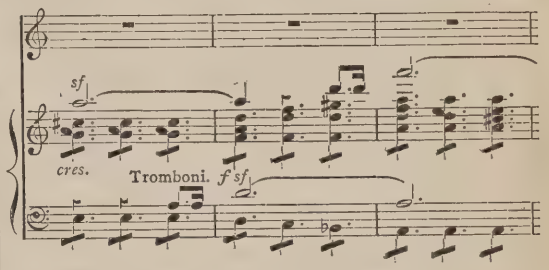
SUBJOINED is the short recitative which, in the first version of the "Hymn of Praise," occupied the place now filled by the immensely superior "We called through the darkness." Mendelssohn's excellent judgment as a reviser of his own work is nowhere more convincingly asserted than in this case, which, indeed, may be taken as the supreme example. At the same time, the discarded piece is not without merit; the entrance of the wood-wind with a bold figure echoed by the trombones being a conspicuous and striking feature:—

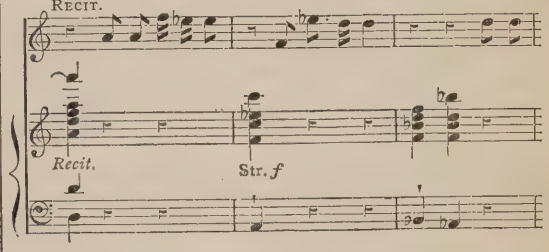
Ex. 1.

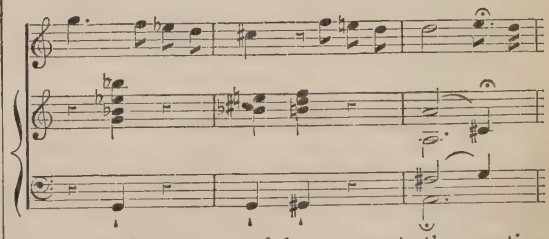








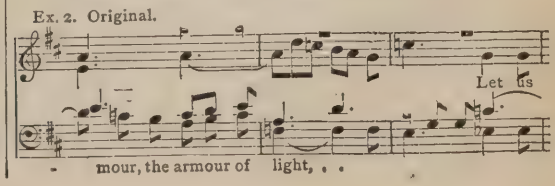


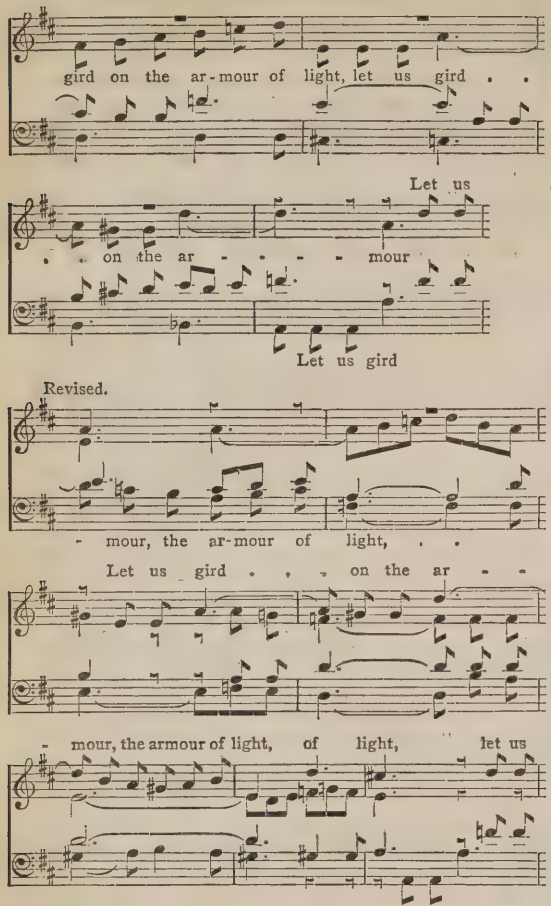


The dramatic response of the soprano to the question "Will the night soon pass?" is, of course, not found in the original score.

Chorus, "The night is departing." Substantially this magnificent chorus stands now as it was first written, the composer satisfying himself with a few changes in the orchestration (not important enough for particular notice), the addition of an organ part, and the re-writing of a few vocal bars as below—

Ex. 2. Original.



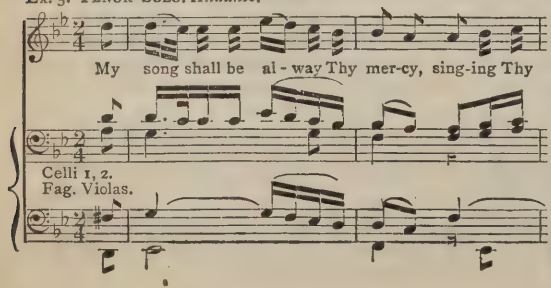


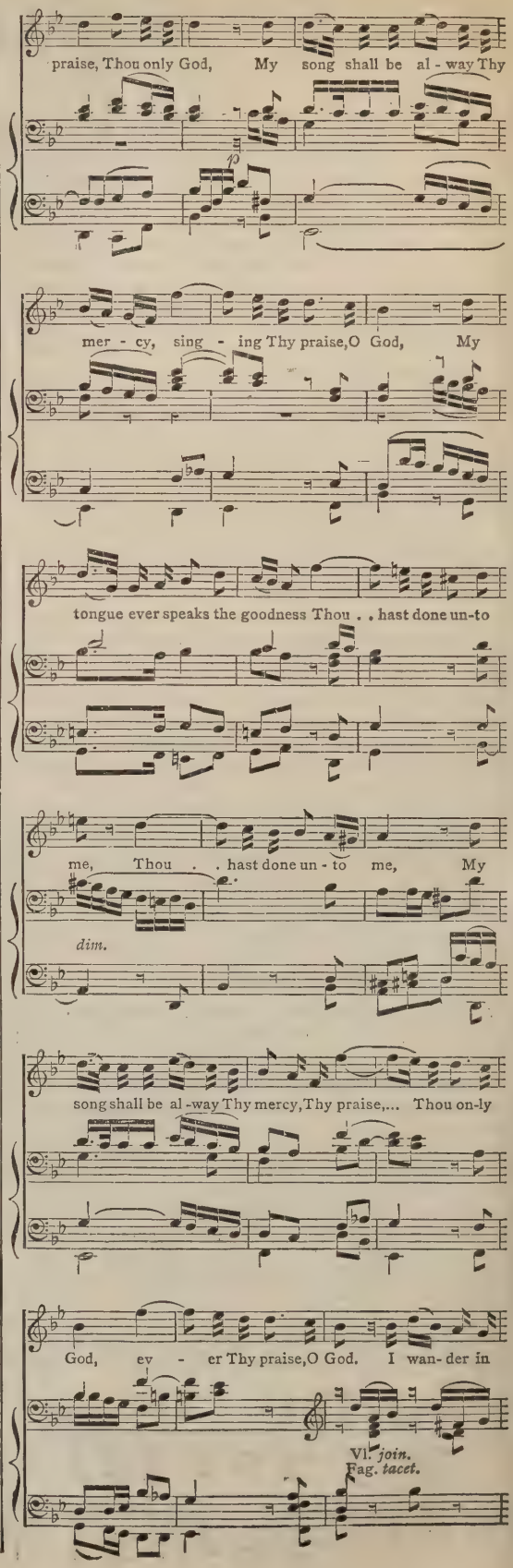
Instead of the present direction, "*Allegro maestoso e molto vivace*," we find in the original "*Allegro maestoso*" only.

Choral, "Let all men praise the Lord." No change.

Duet, "My song shall be alway Thy mercy." This number was, in the first instance, a tenor solo, sixty-three bars long, having the same words and theme as the present duet, which contains ninety-nine bars. We cannot do better than present the entire solo in compressed score, so that the reader may compare it with the printed piece, and form his own opinion of the judgment which eliminated the one and substituted the other. It may reasonably be supposed that the alteration here made followed upon the prominence given to the tenor by the great recitative "We called through the darkness." Another solo for the same voice, occurring so soon, may have been thought unadvisable, wherefore, the composer, not caring to sacrifice the music he had written, arranged it in the present form—

Ex. 3. TENOR SOLO. *Andante.*





cres.

night, And foulest darkness and mine en - emies stand

cres.

threatening a-round; . . I wander in night, I wander in

p

Fag. *with voice.*

night, And foulest darkness and my en-emies stand

cres. *p*

threat'ning a-round, I wan-der in night, I wan-der in night, My

enemies stand threat'ning a-round. . .

Yet call'd I up - on . . . . . the name of the

- Lord, And He redeemed me, He re-

ad lib.

- deem - ed me, He redeem'd me with watchful good -

p

Celli 1, 2
Fag. Violas.

- ness, My song shall be al - way Thy mercy, singing Thy

praise, Thou only God. My song shall be al - way Thy

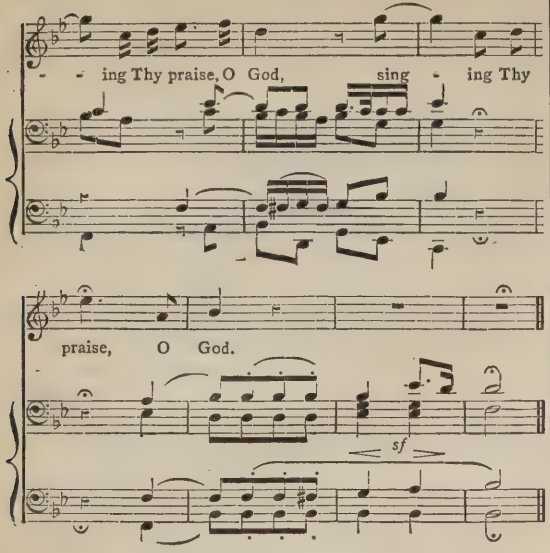
Vl. *join.*

mer-cy, sing - - ing Thy praise, sing - ing Thy

praise, Thy praise, O . . God, sing -

Vl. *tacent.*

p



There remains for consideration the final chorus, but that should be treated separately.

Joseph Bennett.

(*To be continued.*)

SOME KINDS OF MUSIC.

By F. Corder.

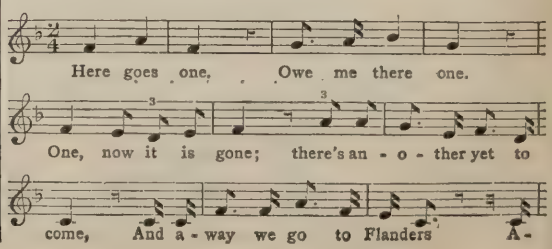
IV.—PRIMITIVE MUSIC.

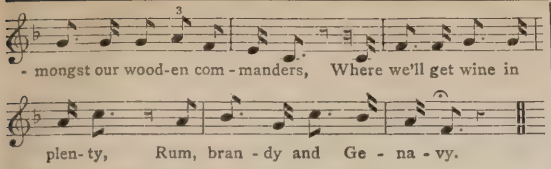
Turn we now from the contemplation of the Higher Music (as an æsthete would call it) to what may be ranked as the lowest and most rudimentary form of the art—namely, savage or barbarous music. The distance between the two classes is not so great as the transcendentalist would have us believe, for both ignore alike the growth and experience of ages and dispense with the laws deduced therefrom, which alone make music an art. In a recently-published history of music the learned author argues with great plausibility that rhythm was first invented, melody next, and harmony last, the chief argument being that rhythmical effects could be produced without the aid of special instruments. The idea is that our Aryan ancestor, or whoever came next to the "missing link," began by clashing two stones together, or it might be the well-gnawed bones of a defeated enemy. When several joined in doing this the sounds were made regular, so as to keep together. Thus rhythm was evolved. Our ancestor then learned to perceive the difference of pitch in large and small bones or stones, and thus acquired the rudiments of melody. I should think, however, that the first germs of the latter were rather derived from the inflections of his own voice. Voices and instruments were used in unisonous combination for thousands of years before it occurred to anyone that different sounds, a third or a sixth apart, sounded pleasant. Then, in a miraculously short space of time the whole art of polyphony arose, culminated in Palestrina and Bach, and then slowly decayed again. Three centuries sufficed for the evolution of the Mass in B minor, and less than two more for the relapse into the harmonic inanity of the *post*-Schumann school. Yet, though rhythm and harmony have flourished and decayed, though melody has flourished and flourishes still, in a fitful sort of way, primitive music endures and remains with us ever the same as in past ages. The aboriginal savage dies off before the advance of civilisation, the very face of the world alters, yet not art, but primitive music, is eternal; the clashing of stones and bones, especially the latter, rejoices the heart of man now even as in the pliocene epoch, the voice of 'Arry on a bank-holiday excursion is no whit more melodious than his ancestor of the bronze age when he "moaned to the moon."

And the argument concerning the origin of music has one weak place worth consideration. It does not follow that because rhythm can exist apart from melody that therefore it *was* the first to come into being. It is even unlikely that such was the case when we remember that even in our own day but few people are gifted with the isochronous instinct, or, in better English, have a sense of time. Of those not so endowed comparatively few succeed in cultivating the sense, even with the most strenuous efforts. And though a clear simple rhythmical flow is the most marked characteristic of Folk-Song, in the lower phase of the art, which we stigmatise as barbarous music, the rhythm is the conspicuously weak point. A person with a defective sense of time, such as the ordinary school girl, invariably cuts all the long notes short, as though striving to make them all the same length. The eighth bar of a phrase almost disappears under this treatment. I know a street harp-player who is phenomenal in this respect, making the simplest tunes almost unrecognisable by employing absolutely only one length of note. Now the most primitive form of vocal music which is worthy the name, the Chant, encourages this sort of thing. In the East, and, indeed, among savage people generally, music and poetry are within the reach of any one. You "patter" a number of general remarks on one note, and when you are within hail of a full stop set the last few syllables to a simple cadential phrase. The same thing may be observed in our method of chanting the Psalms, which, in spite of the sanction lent it by long tradition, I myself regard as flying in the face of Providence. It is, you must admit, primitive music, neither rhythm nor melody; in the case of Gregorians, not even harmony. The chant of certain barbarians is sometimes constrained to be rhythmical, from the nature of the employment to which it forms the usual accompaniment; such are the rowing songs of the Arabs, Turks, and Chinese (the Japs, I believe, have none), and those queer ditties which, as visitors to the Colonial Exhibition may remember, the Indians sing whilst weaving. Our own sailors have highly interesting chants of this description, which indeed often rise to the dignity of regular song, only the words are usually a string of meaningless doggerel, simply chosen for rhythmical purposes. There is one sailor song, used for hauling, in which the nonsensical rhyming couplets are broken by the refrain—

Yo-ho, blow the man down!
O give us time to blow the man down!

Another odd one (quoted by Charles Reade in "Hard Cash"), used in stowing cargo, or any other long job, runs thus:—





Here goes two. Owe me there two, &c.

Here is vigorous rhythm, adapted to the ramming of the soft dunnage with "wooden commanders," but where no such metronome keeps the music in order it droops, as with the fishermen of most nations, into timelessness, though never into tunelessness. No, melody dates from the time of the first mother who soothed the first baby; but rhythm—why, how do we ever come by the sense at all? Why have only three of even the great musicians—Haydn, Mozart, and Beethoven—possessed an *absolute* mastery over this branch of the art?

But these questions carry us too high: let us descend again to the depths and fish for pearls. From an early age it has been noticed that the very crudest musical sounds, even the bones and stones aforesaid, produce a cheering and exciting effect upon the nerves not only of mere savages, but also of the higher part of brute creation. The animals have, of course, rather the purer taste, so the jangling waggon-bells of which cart-horses are so ridiculously fond, the ghastly alpenhorn so beloved of goats, and the clangour of saucepan and shovel which will lead a swarm of bees, are superior in their kind to the tom-tom of the savage, the marrowbones and cleaver of our butcher and sweep, or the toneless tambourine of the Salvationist. No well-regulated dog can stand a concertina. But it is only natural that the dull and untutored ear should respond to none but the harshest and most strident sounds. One of our most eminent men of science possesses so little development of the sense of hearing that by no endeavours on his part can he recognise the simplest tune. But he looks back, much as those of us who have been to Bayreuth dwell on that memory, to one great musical treat in his life, and what do you think that was? Why, a certain memorable brass-band contest at the Crystal Palace years ago, when upwards of 2,000 brass instruments, reinforced by the great organ in the Handel orchestra, played "God save the Queen" with such energy that it was distinctly audible at a distance of over four miles. He says he thinks he should know that tune again if he ever heard it repeated under like circumstances. Not else. He describes his sensations at the time as marvellous and unique. This I can well believe, for it is reported that the silvering of Mr. Manns's once raven locks dates from that unholy afternoon. This may be considered an extreme instance among cultured folk, but I could cite many curious examples of the passion for mere noise among the uncivilised races. An Englishman dwelling in Porto Rico was awakened during several nights in succession by a strange and unaccountable sound as of an engineer's workshop in the distance. There being no such thing within many hundred miles he fretted and fumed, and at last turned out to investigate. The phenomenon having been localised with difficulty, he tracked it down, and presently came to the seashore, where he beheld in the moonlight the old rusty boiler of a wrecked steamboat and round it joyously dancing the fantastic figure of an old negro, ever and anon dealing on this champion gong blows from a club, which caused the surrounding scenery to reel under the hideous clamour. Thus he hopped and sang to himself, and belaboured the boiler in a perfect ecstasy of delight till day-dawn, when he retired, drunk with his solitary musical enjoyment. I believe that the Englishman took steps to destroy the instrument of torment and bliss by causing it to be unrivetted, and they do say that thereupon the negro pined away and died, but I fear that this ending was invented by later historians for artistic effect. More likely the musician fell to evoking the soul from something else, a pair of rib-bones, like his pseudo-brethren of St. James's Hall, or an old meat-tin, like the humble fiddler on Brighton beach. Another picture, which lives in my memory, that of a six-year old musician creeping downstairs in the dead of night to strum with his untaught little fingers upon the strictly prohibited drawing-room pianoforte may be prettier and more romantic; but it is, after all, only the same incident in another form. The end of that story had its results, but I usually omit that portion, also for artistic effect. But the negroes of the West Indies are really great at primitive music. They have a variety of dismal chants that no man can write down, and a number of awful instruments that no man dare listen to. For instance, they get a gourd of cucumber shape, clean out the contents through one tiny hole, score a number of parallel cuts on the rind with a broken shell or something, and then dry it. On rubbing a wire or any other hard substance across the scratches a shrill sound, something like the filing of a thin plate of metal, is produced. This is, apparently, as soothing to the nigger ear as the tone of a Cremona violin to ours. It is said to be a fine nerve-tonic and is recommended as a corrective after a course of too much Mendelssohn. Another curious barbaric instrument—a Chinese one this—consists of a small piece of very hard wood, just the shape which would be produced by pinching one side of a ball of wax to a wedge. This is hollowed out through sound holes, like those of a horse-bell, pierced in the round surface. The instrument is struck with a wooden hammer and emits a note about the pitch of a cricket's chirp, but inconceivably loud and ear-splitting. A number of these fiendish things are used together, tuned in some kind of scale, of which the lowest note must be higher than the top A of the pianoforte. Compared with this the sounds of the Javanese Gamelan (beautifully compared by an eminent critic to a tinker's shop with a bad viola obbligato) were truly fair and consummately precious.

But still, is there not as much enjoyment derived from the lower as from the higher forms of music? Nay, taking into account the vastly disproportionate extent of the two classes of recipients, may we not say that primitive music affords the greater amount of pleasure? But even without this last consideration, and class for class has not the lower the best of it? Did the late King of Bavaria derive as much bliss from his solitary operatic dissipations as the nigger who banged the boiler? It would be unfair to judge by faces, but do you think that a Philharmonic or even Monday Popular audience enjoy themselves as much after their kind as a music-hall audience after *their* kind? The latter at least enjoy; we criticise, fret over a false note, and are bored. In the chant of the Arab, the yell of the Chinese coolie, the unmelodious crooning of the English maidservant over her work—nay, to go lower still—in the hymn of the Salvationist and the wild strains of a German band, there resides for the untutored ear, whether of performer or listener, a subtle solace and balm to the poor oppressed and toil-weary spirit: but for us, who vainly pride ourselves upon having attained the highest level of art and culture, what joys are there? We listen frigidly to the last new Symphony, and grumble at not being able to grasp in one hearing what took the composer weeks to conceive. We spend years over educating our ears to this desired pitch and never attain it. But even could we achieve

this end, should we derive more pleasure, more real happiness from drinking in with one comprehending draught Liszt's "Dante" Symphony, than do those who devour the strains of "Two lovely black eyes" or "Queen of my heart," and encore them again and again? And see, too, how art makes us suffer! To the happy Philistine real music is a profound bore, but one which can easily be avoided by simply not going to the few places where it is performed; but to the cultured primitive music is a torture and a horror, and, like the soap advertisements, it is with us alway.

ARTISTS AND AMATEURS.

The relative position of artists and amateurs is a subject worthy of some consideration, their interests being sometimes identical and sometimes antagonistic. Their mutual dependence is undeniable, for while the amateur relies, in the main, on the professional artist for the gratification and cultivation of his artistic tastes, the professional musician has to rely upon the amateur for his daily bread. Did nobody care to hear or to learn music the artist as such would cease to exist;—and were there no professional musicians the prospect of music wholly delivered to the mercies, we had almost said the vagaries, of amateurs is one from which we turn away our eyes—still more our mental ears—with a shudder.

Before that period, which, as it were, cuts the history of social life in England in two, I mean of course the great Civil War, music was a regular part of a gentleman's education. Most country houses had their "chest of viols," and singing in parts was a common amusement at social gatherings. This proficiency in the case of amateurs implied a considerable amount of systematic professional teaching; and that a music-master was a very usual member of large households may be gathered from the fact that many others besides Henry Lawes "supported" themselves "during the Civil War by teaching ladies to sing" (Burney ii. 388). Wood indeed tells us that "Oliver Cromwell loved a good voice and instrumental music well," but, doubtless, he did not think it worth while to indulge his tastes at the risk of bringing down upon himself the wrath of the "Psalm-roaring saints." The odd thing seems to be that while the amateurs kept the artists alive during the troubles, that period was followed by a grand efflorescence of artists, or, at any rate, composers, and by a great general decadence of amateurs. So many young people had apparently been trained to consider that "cymbals and dulcimers" were "instruments of fraud; that pipes and flutes" were "to be abandoned from a sober feast," and that chromatical harmonies were "to be left to impudent malapertness in wine," as Prynne quoted from Clement of Alexandria, that if they had any musical tastes they suppressed them. The very fact that Charles II. and his court fostered music would be no recommendation to its cultivation in the sober-minded country families, who have always formed so large and influential a part of the nation. Neither would English children grow up with that weekly opportunity of hearing good music, which was afforded by the services of the Church in the old days, as it is in so many churches now. The great cathedrals could give orders for new organs to Dallans, and Smith, and Harris; but how were the country churches to replace the instruments which had been smashed, perhaps only by mischief-loving urchins taking advantage of the times to indulge their love of destruction, but which in any case were spoilt beyond remedy. The squire and his family might desire to bring back the anthem and the services for the Litany and Canticles; but we who know how "congregational singing" is cherished where it has once been planted can imagine the opposition that would at once be raised to any attempt even at "tossing the Psalms from side to side," as the Puritans called antiphonal chanting. The custom ordered by the Directory in 1644, "that the minister, or some fit person appointed by him, and the other ruling officers, do read the [metrical] Psalm, line by line, before the singing thereof," to suit those in the congregation who could not read, was much too precious a privilege for the "fit person" to abandon without powerful persuasion. The effect of this custom on a musical ear can only be realised by those who have encountered it in some Presbyterian Church in a remote part of Scotland.

And so gradually the ordinary musical amateur was killed, or died out for want of cultivation, the artist only surviving. What was the consequence? In brief, that music in England became an exotic, nourished in a hot-house, instead of being the recreation of the multitude. Addison may not have been a good judge of music in itself, but he "knew his world," as the French say, and there is no doubt that he spoke a fact in common evidence when he wrote: "At present our notions of music are so very uncertain that we do not know what it is we like; only, in general, we are transported with anything that is not English; so it be of a foreign growth, let it be Italian, French, or High Dutch, it is the same thing. In short, our English music is quite rooted out, and nothing yet planted in its stead." And this was written only fifty years after the Restoration, and in those fifty years had flourished such artists as Lock, Blow, Weldon, Pelham Humphreys, and the Purcells. The very name applied to amateurs of that period, *dilettanti*, showed how entirely they were devoted to Italian music,* which would have the additional charm, beyond its own merits, of all the associations connected with the "grand tour," that must have formed a delightful portion of a young nobleman's life. The opera was naturally the branch of music which most appealed to their refined tastes, and they preferred it in the language and with the artists they had learnt to appreciate in Italy. The "Beggar's Opera" and its successors might please less cultivated ears, but those who had once revelled in the pure Italian school of singing enjoyed no other.

Time, however, has always had "strange revenges," and there is none more curious than the one which Handel worked in music so long after his death. The favourite operatic composer of something like half the musical *dilletanti* of his day, his works in a different line have done more to create what one may call a whole world of amateurs than any other influence whatever—that, too, from seventy to a hundred years after his bones had become dust. There are few villages even which do not have their version—a curious one sometimes, it is true—of "For unto us a Child is born" at Christmas, or the "Hallelujah" chorus at the Harvest Festival—while the great musical festivals throughout England, from one end to the other, rarely separate without performing at least one of Handel's works. When we think of what this implies—of the body of amateurs, real amateurs, that is to say, people engaged all day at work of a different kind, whose love of music draws them in the evenings to choral gatherings of one kind or another—we realise the absolute value to the cause of art of the amateur *in his place*.

* The term *Amateur* is so completely naturalised in England, and its pronunciation in general is so unsuggestive of its French origin, that it cannot be looked upon as at all parallel with the old word *dilettante*, which implied an appreciator of music. As we use the word amateur it generally means simply an unprofessional performer; and this not in music or other fine art only.

But there is the rub, *in his place*. If all amateurs felt that it was possible for them not to be in their place, artists would have no cause of complaint; but we cannot say that this is the case now. "What is sport to you is death to me," as the frog in the fable said to the stone-throwing boy; and I think amateurs are much in danger of forgetting that the professional musician has to live by his art. It is very pleasant to Miss So-and-So to be asked to sing at a concert in the Shire Hall in the cause of charity, and certainly very pleasant for the charity in question to receive a substantial sum from the proceeds of the said concert, but when we find that a concert by the local artists either has to be given up or is a failure in consequence, we feel that there is something not quite right somewhere. Of course, if an audience were attracted solely by the music they were to hear, the professional concert would draw the larger number, but unfortunately this is not the case. There are still a great many persons who like to hear music, and yet "whose notions of" it, as we quoted before, "are so very uncertain that" they "do not know what it is" they "like," and so they buy tickets to please their friends, and believe that Miss So-and-So is rather superior to Albani, and Mr. Dash to Joachim, because they themselves say so. Of course there are amateurs almost as much worth hearing as artists, and to these few artists are glad to listen, but they are and always must be few. Even if they have a musical organisation, other occupations leave too little time for sufficient study, and of those who have the leisure only a small percentage have been put in proper training early enough to attain that certainty which characterises the artist. In fact, nothing is more painful to the real lover of music than the ever-widening gap between his musical perceptions and his execution. Ears take, as it were, no time to cultivate, and fingers and throats do—so as the years go by each note of music heard leads on the brain to greater understanding, while less and less time can be devoted to actual practice. When this stage has been reached, little pleasure can be gained from the performances of any but artists, and if amateurs all reached it they would give up in disgust producing themselves in public at all, except where they can be of essential service, and that is in the chorus or the band. This is a higher plane of cultivation than we have at present reached, and I think that idea is a comforting one to the professional musician. What a much more hopeful task it would be, for instance, to train young ladies to take their part in a symphony or concerto than to teach them pieces for drawing-room performance, an exertion which tends to no really artistic end, but too often ministers to the vanity of the executant, and tortures the tympanum of the listener. Were this the case, the amateur would not only provide the artist with bread, as he always must do if the artist is to exist, but with those opportunities of production which are the stimulus and nourishment of artistic life, as food is of the natural life. M. C. C.

To be accused of being a "purist" is scarcely, perhaps, usually considered a matter to rejoice over; and yet when on hearing Beethoven's song "Adelaida" sung by a baritone in G (having long *felt* it to be a tenor song in B flat) we ventured to remark that the character of the composition was destroyed, the term "purist" was applied to us in derision—we remember to have felt it in the highest degree complimentary. There can be no doubt that musical conservatism—like all other conservatism—is only injurious to a cause when directed to the preservation of ideas which are protected solely by their age; but in the case above mentioned we contend that, artistically, we have no right to so distort the original conception of a composer. Key colour is a very important element in the effect of a musical work, and if it is once allowed that we are justified in tampering with it, why should we protest against "I know that my Redeemer liveth" being sung by a tenor, or "The trumpet shall sound" by a soprano? Violin solos arranged for the flute, pianoforte sonatas for the harp, or compositions specially intended for a stated number of stringed instruments played by all the strings of an orchestra, may please certain persons in an audience who neither know nor care how these works were written by their composers, but if those aggrieved critics who have the power to proclaim the truth do not at once speak out, it might be considered that they tacitly acquiesced in such vandalism. The interesting articles comparing the original and revised scores of Mendelssohn's "Lobgesang," which are now appearing in our journal, shows with what care the composer has thought out the colouring of his instrumentation in every passage. One phrase, for example, we are told originally commenced with the violins and violoncelli, and was repeated by oboe and bassoon; this order was exactly reversed on more mature thought. If those who, like ourselves, duly respect this small but, to the composer, important revision are to be classed as "purists," let us at once say that not only do we cheerfully submit to, but feel really proud of, the classification.

THE news from Paris, in a recent number of a contemporary, contains a short notice of what is termed "Word-music," the discovery of a French poet, M. Ghil, the theory being fully set forth in an elaborate treatise called "La Traité du verbe." By this we are told—according to the correspondent who supplies us with the information—that "everything that is needful in the way of music and poetry may be evolved from verbal expression." In illustration of this doctrine the author gives, for example, a series of Alexandrines comprising eight lines, which he declares to be "an imitation of the stampede of elephants and other large-limbed and heavy-footed quadrupeds towards Noah's ark, just when the Deluge was about to begin." We are not informed whether other specimens of his power to supplant the necessity for the aid of musical sounds appear in the book; but as it is broadly stated that by the mere choice of words he can "play you a Pastoral Symphony," or give you a "diabolical crash of orchestration," it may be inferred that he has full faith in his novel scheme. It is difficult, perhaps, to imagine that the cultivation of the vocal organs, and of the many musical instruments which have grown up from the early times, will be no longer necessary; but should this reformer's idea be unflinchingly carried out, there can be no question that henceforth composers will select words instead of notes to express their ideas, and that executants will study elocution instead of music. It is probable that it may take some time to get accustomed to such an innovation, and that many subscribers to musical Societies may fancy that M. Ghil has robbed them of a very large amount of pleasure by the abolition of what they have so long considered to be music; but, in the cause of progress, such Conservatives must inevitably give way. "Songs without words" have long been accepted by the best musical judges, and we have now only to receive with equal favour "Words without songs."

WHO are the great people who condescend to furnish provincial journals with musical news? They must be

great and high in the esteem of the Editors, for their "copy" never appears to have been "sub-edited" before it is given out to the compositor. There may be some degree of delicacy on the Editorial part about dealing with obscure expressions on the ground that they may be technically right though grammatically wrong. Here are some notices culled from important west-county journals otherwise reasonably conducted. For obvious reasons the titles of the journals and the names of the singers are not given. We are told of one young lady that "her rendering of the 'Jewel Song' (Gounod's 'Faust') speaks much for her future position in the musical world." This is sweetly vague. Another is more definite: we read that Mr. So-and-So "then got up to sing 'The Anchor's Weighed,' but the anchor was too heavy for him and he soon dropt it." This is distinctly to the point, though it is scarcely the style of criticism expected in a newspaper professing to be the most important in the county. The sweetly vague mingled with the slightly idiotic is apparent in the next statements, culled from the reports of some concerts in one neighbourhood: "In the second part she gave 'You know what' in a finished and dulcet fashion, her high finale was rewarded with success, and she was accorded a well-merited encore." "She sang the recitatives with the emphasis which the numbers demand, her declamation being very *affective*. She delighted the *audiance* with her clear soprano voice, and bound them as by enchantment." It is a pity that the writer and the printer were not bound like the audience, so that they could show the influence of the spell.

Why is it that in the official classification of sections in connection with art, music is generally ignored? A National Association for the Advancement of Art and its application to industry has just been formed, and the first annual meeting of the Association will be held in Liverpool towards the end of November. Sir Frederick Leighton, P.R.A., has consented to become the president of the new Association, and the list of vice-presidents and of members of the Committee is a long and influential one. The list of heads of the several sections is thus given:—Painting (president, Mr. L. Alma Tadema, R.A.), sculpture (president, Mr. Alfred Gilbert, A.R.A.), architecture (president, Professor Aitchison, A.R.A.), applied art (president, Mr. Walter Crane), art history and museums (president, Mr. Sidney Colvin), and national and municipal encouragement of art (president, Mr. A. J. Mundella, M.P.). Not a word about music. In the announcement of the conference shortly to be held between the Organising Committee of the Imperial Institute and representatives of the principal Chambers of Commerce and Trade Associations, with the object of discussing the suggestions for the operations of the Commercial Intelligence Department, silence is maintained concerning any musical representative on the Committee. Surely something should be done to obtain recognition for music as an art, as well as to establish its association with undertakings promoted to further the advance of industry and education, with both of which the "divine" but unclassified "art" is connected.

A few days only of hot weather were sufficient to reduce the daily papers to their usual state of August idiocy, and under the first rays of sunshine the annual correspondence on some vulgar social question is coming on beautifully. What a pity it is we have no daily journal devoted to music! A monthly, or even a weekly, is unsuited to this kind of debate, for which our art yet furnishes subjects in plenty. Besides the fine crusted old disputes as to the authorship of the National Anthem, the existence of key-colour and the possibility of a uniform pitch, there are numerous points the discussion of which might elicit contributions from Justitia, Paterfamilias, a British Matron, A Constant Reader, and the rest of their weird race. "Shall our daughters learn the pianoforte?" is surely a question of universal interest: "What shall we do with our Composers?" is an enquiry likely to evoke much bitterness, with possibly some accusations against certain publishers; while "Is local examination a failure?" opens up a subject on which we ourselves could make some startling revelations, and bring down on our devoted heads a mass of correspondence which would keep us in "copy" for the rest of the year. Would it not be worth while starting a paper wholly devoted to such controversies? The attention of capitalists is earnestly invited to this scheme.

It has been asserted over and over again that musicians, in the exercise of the duties of their profession, have no politics. The recent refusal of the Cork Band to play the National Anthem at the Irish Exhibition would seem to imply that a change has taken place. Without commenting upon the particular matter, it will be curious to know whether it is likely to form a precedent, and, if so, to what lengths it may be extended. Will Frenchmen, Germans, Scotchmen, or Englishmen decline to perform works which involve some antagonism to the party views they may privately hold, notwithstanding the fact that they have accepted the engagement and expect to be paid for their labour? If the good sense of the members of various bands were to vanish under any such pressure, the unexpected refusal to take part in the performance of certain works might be extended in many directions. The life of a manager or a conductor would be a burden, and orchestral and military bands would become as great a source of irritation as the nomadic musicians who make night and day hideous.

The *Boston Evening Traveller* of the 13th ult. draws attention to what it calls "the most novel strike of the season." It appears that the choir boys of St. John's, the most fashionable Episcopal church in Washington, refused to sing until their wages were raised. The afternoon service begins at four o'clock, and at exactly 3.45 the choir informed Precentor Daniels that they wanted their pay raised. He was naturally much astonished. They gave him ten minutes to decide the matter. They demanded an advance of fifty per cent. "They acted just like wicked, worldly opera folks. No raise, no white robes; no robes, no music; no music, no service. It took Daniels nine minutes and forty-five seconds to see the point with perfect clearness. When he saw, he unconditionally surrendered, and granted the advance. In two minutes the choir boys were in their vestments; in three they filed into their accustomed places, and at precisely four their angel voices blended in the harmonies of the Sanctus." If the thing had happened in England the strike might possibly have terminated differently.

The Chairman of the Copyright Committee in America, Mr. Collins, made an attempt to get a day named in December set apart for the consideration of the measure. He introduced a resolution for that purpose, but an objection was made

which defeated it, unanimous consent being necessary. This objection shows that opposition has arisen which did not exist when the Bill was first reported from the Senate. This opposition, it is said, comes from two members of the Committee. Their objection will have the effect of causing a long delay, though it may not signify an ultimate defeat. There are obstructionists even in enlightened America. The excitement of the Presidential Election occupies the political mind just now, and the friends of the Bill think it better to delay the matter for a time rather than to press it forward when it might be lost. They, therefore, prefer to postpone the proposition, as they feel certain of being able ultimately to pass the measure without encountering any opposition of a serious character.

WE have been waiting a long time for someone to suggest the employment of Volapük in its most obvious and useful capacity—namely, as an international medium for opera libretti. These much-abused works are sometimes good, sometimes bad; usually couched in indifferent language, but in a few instances in really decent poetry. Fate has, however, decreed that an opera libretto shall rarely be presented to the public as originally written, but almost always translated into some other language. And this translation, for reasons not hard to discover, is uniformly execrable. English monosyllables become sore stumbling-blocks to foreign poets, while foreign verbs, with their unaccented last syllables, have to be rendered into English by present participles, in this style:

Solo. I will both gold and wine be giving.
Chorus (gratefully). Long be living!

We look forward to a time in the near future when, Volapük, or one of its congeners, being universally understood, libretti will be written in that convenient tongue. Then will the translator's occupation be gone; the book of an opera will stand on its own (metrical) feet and one element of unpopularity will be removed from the lyric drama. But what will the comic papers do then, poor things?

A STORY is going the rounds of the papers to the effect that Verdi, on taking possession of some apartments he had hired, locked up an excellent pianoforte he found there and threw the key away over an adjacent cliff. He wanted rest, and did not require to be tempted into the indulgence of musical practice. It is said that the offence of the existence of the instrument in his rooms was aggravated by the presence of the score of his own "Trovatore" placed temptingly on the desk. This is probably one of the stories to which the Italian proverb "si non e vero e ben trovato," or, as the smart paragraphist would say, "ben trovatore."

CHESTER MUSICAL FESTIVAL.

(FROM OUR SPECIAL CORRESPONDENT.)

THE last day (Friday, July 27) of this Festival was, in more than one respect, the most satisfactory of the three, although the weather, which had before done nothing worse than threaten, declared open war and entered upon very active hostilities. Not to this cause, however, should be attributed a rather scanty attendance at the Cathedral in the morning, since it is a fact that there was a much larger gathering in the evening when rain was doing its worst. Nor can it be said that the first programme of the day wanted attractiveness. Beethoven's "Mount of Olives" ("Engedi") and Mendelssohn's "Hymn of Praise" are stock pieces at Festivals, both are assured favourites, and both were performed on the occasion under circumstances sufficiently favouring a good result. Looking at these facts, I am driven to a conclusion before expressed—viz., that the prices of tickets were too high, especially as regards the second seats, which did not command a view of the orchestra. The Committee are understood to say that they cannot afford to quote lower figures, but they must be well aware that empty benches give no returns, and that two occupied seats with two vacant ones at seven-and-sixpence, are less profitable than four occupied ones at five shillings. Mere rows of chairs with nobody in them are always sure proof that there is need of tariff revision.

The morning performance opened with Schubert's unfinished Symphony in B minor; a good rendering of that nobly beautiful work resulting in the greatest instrumental success of the Festival. No more happy choice of a subject was made by the Committee; the music, so eloquent of human feeling in its most elevated as well as intensest form, being recognised on all hands as belonging to that which is sacred in art. Certain it is that the audience were captivated by its tender beauty, and affected by its expression of the sufferings and consolations of earthly life. A profound silence and stillness reigned till the last lingering chord had died away. The orchestra must be congratulated, together with Dr. J. C. Bridge, their Conductor, upon a performance which came not far short of the highest standard. "Engedi" followed, but the effect of Beethoven's piece was sadly lessened by the use of a libretto adapted to accommodate English punctiliousness as it once prevailed, instead of that to which the master set his music. I have nothing to say against David in his proper place. The Shepherd-King is a fit personage for oratorio, but here he and his persecution by Saul are a poor substitute for the Saviour of the world and His sufferings. The performance of "Engedi" was a fairly good one, especially with regard to the solo parts, placed in the competent hands of Miss Anna Williams, Mr. Lloyd, and Mr. Grice. These artists, as will be taken for granted, were fully equal to their task, the honours falling to Mr. Lloyd, upon whom devolved the greatest responsibility. The chorus made their mark chiefly in the final "Hallelujah," the sublime effect of the music being, moreover, heightened by appropriate and impressive surroundings. Mendelssohn's "Hymn of Praise" was, on the whole, more happy than the companion work. It "went" better—with greater spirit and more obvious sympathy between performers and theme; but this was to be expected, having regard to the special favour in which Mendelssohn's music is held. The symphonic movements gave the orchestra another chance of distinction, which was turned to good account, and all the concerted vocal numbers received a full measure of justice. Miss Anna Williams, Madame Belle Cole, and Mr. Lloyd undertook the solos, the popular tenor again making a sensation in the recitative "We called through the darkness," which he declaims with so much truth and power.

By far the largest audience of the week attended the Cathedral in the evening, when Gounod's "Redemption" was performed. This result was, no doubt, due in part to the hold which the French master's Trilogy retains upon public favour, but I may conclude with equal certainty that lowered prices had something to do with it. A reduction of one-third almost filled the aisles, where on former occasions auditors were scant indeed. This should teach the Committee a lesson. The "Redemption" was a distinct executive success, all engaged upon it putting their heart into the work, not less than their greatest skill. Special mention should be made of Madame Nordica, Miss Damian, Mr. Brereton, and Mr. Santley, the singing of these artists being all that one could reasonably desire. Mr. W. Nicholl and Mr. Levison Myatt were also of service, while both chorus and orchestra proved fully equal to their task. It is not too much to say that the "Redemption" performance came nearer to a festival standard than any other during the week; not only the execution of the music, but the largeness of the attendance and the sympathy of the audience being worthy of a special occasion.

In concluding these remarks, I must congratulate the managers of the Chester Festival upon its steady advance

from a small beginning to a position not far short of that held by similar enterprises of much longer standing. Undoubtedly they have something still to learn, but their discretion in the past is a good guarantee as to the future. My thanks are due to the Honorary Secretary, the Rev. C. H. Hylton Stewart, M.A., Precentor of the Cathedral, for much personal courtesy in facilitating the discharge of my duties as a reporter of the Festival.

THE HEREFORD FESTIVAL.

The Festival of the three Choirs, Gloucester, Worcester, and Hereford is to be held this year at the last-named place, in the week beginning the 9th inst. The performances will be, as usual, for the benefit of the Widows and Orphans of the poorer Clergy of the dioceses, and in furtherance of this praiseworthy design the Stewards make the endeavour to present a programme which is designed to be attractive. As far as is possible pace is kept in the arrangements with the spirit of the times, but the smallness of the organisation, and the great expenses involved in the triennial celebration, precludes the possibility of enterprise such as distinguishes the conduct of festivals at great centres like Leeds and Birmingham. Therefore Hereford, the smallest of the three Cathedral cities, contents itself, for the most part, with the repetition of works which have already received the *cachet* of public approval. New works written expressly for the Festival have not been wanting from time to time, but here, as well as at the larger places, the new works are not always profitable at the outset. The object of the musical meeting is to benefit the cause of the charity, and the whole of the collections which are made at the doors of the Cathedral at the end of each performance are devoted to that object, with any benefit that may accrue from the sale of the tickets. All deficiencies in the expenses are made good by the Stewards, who are also guarantors; but in their own interests, as well as in those of the public, great care is taken to offer a scheme which shall please the public, and so swell the fund for the Charity. There are this year no works written expressly for the Festival, but there are several which may be considered in the light of novelties. Mr. Cowen's "Song of Thanksgiving," written for the opening of the Melbourne Exhibition, and the Centennial celebration of the foundation of the colony, will be heard for the first time in England. Dr. Parry's setting of Milton's ode "Blest pair of Syrens," and the Oratorio "St. Polycarp," the work of Sir Frederick Ouseley, Canon and Precentor of the Cathedral, and Professor of Music in the University of Oxford, will bring their own interest with them. "St. Polycarp," which was written as an Exercise for the Degree of Doctor of Music in Oxford some thirty years back, has some very fine thoughts ably expressed, and its revival cannot fail to make an impression. Among the other works to be done are several which will be heartily welcomed for their own merits and association. "Elijah" opens the Festival on the 11th inst., and "The Messiah" concludes it. Handel's "Samson," Sterndale Bennett's "Woman of Samaria," Schubert's "Song of Miriam," Spohr's "God, Thou art great," the first and second parts of the "Creation," and Cherubini's "Mass in D" will be heard in the Cathedral. There are two Concerts, which will be given in the Shire Hall on Tuesday and Thursday evenings. On these occasions "The Golden Legend," conducted by the composer, Sir Arthur Sullivan, and several other vocal and instrumental works will be given.

Dr. Langdon Colborne, the Organist of the Cathedral, is the Conductor, and he will be assisted in the performance of other musical duties during the week by Mr. Done, of Worcester, and Mr. Williams, of Gloucester. Mr. Carrodus is the leader of the band, and the solo vocalists are Madame Albani, Miss Ambler, Madame Enriquez, Miss Hilda Wilson, and Messrs. E. Lloyd, C. Banks, Brereton, and Santley. Thus the Committee have endeavoured to deserve if they cannot command success.

THE BAYREUTH FESTIVAL PLAYS.

(From our own Correspondent.)

The sixth series of these performances, which commenced on July 22, came to an end on the 19th ult., and may be regarded as the most successful yet given. So far from the interest in the Wagner theatre diminishing with time, it appears to be rapidly extending, at any rate outside Germany, and it is by no means improbable that the Festival will become an annual instead of a biennial occurrence. The official support promised by the Kaiser Wilhelm will be, of course, a potent factor in the future of the undertaking, and there are now sixty-two "Patrons" who are pledged to give £250 each in five years, thus forming a reserve fund of no less than £15,500. It is understood that this fund is to be used for mounting fresh works from time to time. Thus a revival of "Der Ring des Nibelungen" will not be very long delayed, and new scenery and costumes will be required, the old set having been sold to Herr Neumann for his travelling company, which visited this country in 1882. There is also a strong desire on the part of Frau Cosima Wagner to produce "Tannhäuser," a work which is only heard at Munich in the shape it finally received from the composer. Whether Wagner's scheme will ever be carried out in its entirety—that is, including the performance of other German masterpieces by Gluck, Mozart, Weber, &c., under the Bayreuth conditions—is a matter for the future. It is safe to predict that for some time to come the Franconian temple of art will only re-echo to the strains of the master who conceived and established it.

Turning to the representations just concluded, the production of "Die Meistersinger von Nürnberg" was of course the principal feature of interest, for although this masterpiece of comedy is a stock item in the repertory of every German opera-house, it can never be given in its entirety nor under the conditions intended by the composer. Great curiosity was therefore excited as to the effect it would produce in the Bayreuth Theatre, and the result was as striking a revelation as that when "Tristan und Isolde" was performed in 1886. If any doubt lingered as to the necessity of giving Wagner's music-dramas as he intended them for their full realisation, the performance of "Die Meistersinger" must have dissipated it in the minds of all present. In the first place, one could feel the extreme damage inflicted by the inevitable "cuts" at ordinary theatres. In the older operas, if the best numbers are omitted, there is loss only in a musical sense. In "Don Giovanni," for example, the airs of *Don Ottavio* might be struck out, and the drama would only play closer in consequence. Each is a gem of beauty in itself, but is not in the least essential to the progress of the work. But Wagner's music-dramas are purely homogeneous; every portion has a significance which cannot be overlooked without detriment to the general structure, and a curtailment cannot be effected without injury comparable to that which would result from cutting out a slice from a picture or lopping off a limb from a statue. Reference is made here of course to those works which emanated from the master's ripest period, of which "Die Meistersinger" is one. It may be objected by those who have not visited Bayreuth that the colossal scale on which the opera is planned necessarily involves severe mental fatigue on the part of the most enthusiastic listener. The first act occupies an hour and a half; the second, exactly an hour; and the third, almost two hours. The reply to this must be that the lengthy interval between each act, during which rest and refreshment can be obtained in the open air, is sufficient for recuperative purposes, and the spectator who leaves the theatre in a state of physical and mental exhaustion welcomes the trumpet call which summons him to return to the intellectual banquet. As to the advantage which accrues to the music from the orchestra being hidden and subdued, no exaggeration of statement is possible. The score of "Die Meistersinger" is a wondrous mosaic, every square inch of which has absolute beauty and relative importance. In an ordinary performance a proper balance is impossible; the voices are frequently overpowered by the orchestra, and the louder parts obtain greater prominence than is their due, while many of the delicate effects are lost. At Bayreuth all this is rectified; every point makes its due effect, which means that there is not a dull moment in the performance, for there is not an uninspired bar in the work. The sensation is quite diverse from that experienced in listening to "Tristan und Isolde." There all is terrible

passion and restless energy; while in "Die Meistersinger" everything is touched with a light, yet most cunning, hand. The flow of melody, heightened by masterful orchestral colour, is ceaseless, and frequently the humour of the story is illustrated in a manner never approached by any other composer. One example will suffice. In the third act, when *Beckmesser* enters the dwelling of *Hans Sachs*, the orchestra portrays the sufferings of the severely-castigated Town Clerk, and his mean-spirited, suspicious nature, with wonderful fidelity, though unassisted by words. Those who have not visited Bayreuth cannot realise from mere description the superiority of a performance in the Wagner Theatre over one of the highest class under the usual conditions. It is almost needless to add that in the matters of scenery and costumes everything was done to increase the effect of the picture. The views of old Nuremberg, in the second and third acts, were exact, and the various characters might have stepped out of pictures by Albrecht Dürer. With regard to the work done by the principal artists, we have to recognise the fact that although Bayreuth can ensure a perfect *ensemble* it cannot create performers of genius. By securing two or three representatives for every part, the chances of a catastrophe are reduced to a minimum; but, on the other hand, a visitor cannot count upon hearing a particular cast unless he stays for several performances. Those who were present on July 26 were highly favoured. To begin with, the *Hans Sachs* was Herr Scheidemantel, who possesses a qualification by no means general among Wagnerian artists—that of being able to sing. His delivery of the beautiful monologues in the second and third acts, and his share of the duets with *Eva*, was marked by rare finish, and in appearance he perfectly realised the cobbler poet. The *Eva* was Fräulein Bettaque, a young artist from Bremen, who unites to a pleasing face a voice of good quality, though a little hard in the upper register. The *rôle* of *Beckmesser* needs a performer who can realise the humour of the part without descending to vulgarity, and Herr Friedrichs exactly hit the happy mean. Smooth-faced and plausible, he made *Beckmesser* a far more probable personage than those who transform him into a kind of pantaloon. Another excellent embodiment was that of *David*, by Herr Hofmüller, a light tenor with an extensive compass. The part is more important in the original than as usually curtailed. Herr Wiegand was a weighty and imposing *Pogner*, and Frau Staudigl was almost too attractive as the matronly *Magdalena*. Herr Gudehus has appeared in London as *Walter*, and his embodiment remains what it was—efficient, if rather hard and unsympathetic. The choruses, which it is scarcely necessary to state are extremely important in "Die Meistersinger," were splendidly interpreted, especially in the difficult scene of the street disturbance in the second act, where apparent disorder is produced by strict attention to the leads and *tempi*. The orchestra, a magnificent force of 106 players, selected from various German cities, moved perfectly under the guidance of Herr Richter, whose co-operation was of the greatest service.

In a popular sense, however, "Parsifal" retained its position as the most important feature of the Festival, nor is it likely to be dethroned so long as performances of the work elsewhere are forbidden. On all grounds it is to be hoped that Frau Wagner will not relax her determination, in spite of the golden offers of our American cousins. "Parsifal" at Bayreuth is, in the highest degree, an imposing and edifying function; "Parsifal" at an ordinary opera-house could not fail to be painful to all right-thinking people. Moreover, Bayreuth would then cease to be the Mecca of the Wagnerites, who must make the pilgrimage to the obscure Bavarian town if they would assist at the interpretation of the master's crowning work. On the recent occasion this disposition was stronger than ever and at several performances persons who had failed to secure seats beforehand were disappointed. Such was the case on Sunday, July 29, when the "Bühnenweihfestspiel" was given for the fiftieth time. On this occasion the lottery in which visitors are obliged to invest in the matter of artists received a potent illustration. Bayreuth was ringing with the praises of a new *Parsifal* in the person of Herr van Dyck, a young Flemish artist, who, it may be remembered, sang the part of *Lohengrin* at Paris during the ill-fated enterprise of M. Lamoureux. A powerful voice, inclining to baritone in quality, a handsome presence, and particularly good elocution were all in Herr van Dyck's favour, and opinion was unanimous that the ideal of the Knight of the Grail had been secured. Unfortunately, he did not appear on the occasion above-mentioned, the part being taken by Herr Jaeger, who was one of those who created it in 1882. This artist is past his prime, and his voice is no longer fully under his control. Compensation, however, was afforded by the admirable assumption of *Kundry* by Frau Sucher. One of the most attractive artists on the German stage, Frau Sucher entirely realised Wagner's conception in the second act, where *Kundry*, in the guise of a beautiful woman, tempts the "pure fool" to sin, while in the first and third her acting was, in every respect, appropriate and effective. Her voice has lost a little of its pristine freshness, but for some years to come it is unlikely that a more satisfactory exponent of this many-sided character will appear. Equally flawless was the *Amfortas* of Herr Scheidemantel. The despairing appeals of the suffering king are strangely moving as rendered with vocal charm by this consummate artist. Herr Wiegand as *Gurnemanz* and Herr Plank as *Klingsor* resumed parts which they are well qualified to sustain. The general performance was marked by the customary earnestness in all matters of detail, though perfection was not attained in every particular. The new bells, which it was hoped would be a great improvement, proved somewhat harsh and discordant, and the boys' voices in the Grail scene left something to desire as regards purity of tone. Further, the *tempi* of Herr Mottl were sometimes slower than those of Herr Levi, and we do not think the work gained in consequence. But making due allowance for every shortcoming, enough remained to render the performance what it should be—an intellectual and emotional exercise of the most pleasurable nature, attainable only at Bayreuth.

MUSIC AT THE EXHIBITIONS.

IRELAND is as rich as any country in the world in stores of national melody, and it was a happy thought of Mr. Ludwig, the well-known baritone, and himself a Hibernian by birth, to organise a series of National Concerts at the Irish Exhibition now being held at Olympia. By Irish music he evidently implied music by Irish composers, and his programmes included selections from the operas of Balfe and Wallace, though the greatest living composer from the neighbouring island, Dr. Villiers Stanford, was not represented. The most legitimate features of the undertaking, however, were the selection of genuine Irish ditties contributed by Miss Kate Flinn, Miss Clara Merivale, and other vocalists, including, of course, the Concert-giver himself, and the playing of Mr. Hogan on the Irish pipes, known as the "Ullan," an instrument not so well known, but certainly more musical than the Scottish bagpipes. Mr. Hogan's command over the resources of his instrument has enabled him to present to his hearers a most interesting series of old Hibernian melodies, given with characteristic power. The pipes are differently constructed to the Scotch bagpipes, the wind being supplied by bellows moved by the elbow—hence the name. The term "union," by which the instrument is often erroneously designated, is a corruption of the old Celtic word "ullan," which means "elbow." Shakespeare, in his "Merchant of Venice," Act iv., scene 1, alludes to the instrument by another corruption of its ancient name when he says—

> As there is no firm reason to be render'd
> Why he, cannot abide a gaping pig,
> Why he, a harmless necessary cat,
> Why he, a woollen bagpipe,—but of force
> Must yield to such inevitable shame,
> As to offend himself, being offended;
> So can I give no reason, nor I will not.

The word "woollen" here distinctly means "ullan," for a bagpipe made of woollen material is impossible.

Other musical performances have been given by various bands, all helping to make the proceedings lively. Some little excitement was created by one band from Cork refusing to play the English National Anthem to conclude their programme. The Barrack Street Band from Cork had been engaged to take part in the musical arrangements of the Exhibition

during the week commencing the 20th ult. They played the numbers stated in the programme until the time arrived for playing the National Anthem, when the whole of the band at a given signal left the orchestra, taking their instruments and music sheets with them. The position of affairs was hardly realised by the public until a member of Parliament present applauded the retreat, a proceeding which was followed by hisses and other indignant demonstrations. A military band was called in from the grounds to play the National Anthem, which they played amidst cheers from the audience. On being asked for an explanation, the members of the band said they dared not go back to Ireland after playing "God save the Queen." The bandmaster attempted to justify his conduct by declaring that they did not know the tune, and that it was not on the list of pieces they had agreed to play. The band was allowed to complete the engagement by the gentleman in temporary charge of the direction, on the supposition that Lord Arthur Hill would sanction his action; but his Lordship has since written disclaiming any such sanction, and protesting against the course adopted.

Music occupies a prominent place among the many attractions of the Italian Exhibition at Earl's Court. It is almost entirely furnished by Italian performers. The "Sorrento Singers" give their popular melodies with the aid of a limited but effective orchestra of first and second violins, clarinet, ophicleide, two guitars, and a mandoline. They play and sing with abundant spirit, and some of their melodies are decidedly attractive. In the Tarantella they shine most conspicuously, and the national dance executed by a dozen agile dancers, who throw an amusing variety of shades of expression into their movements, is most effective, as it is not the Tarantella we have been accustomed to see in operatic ballets, but the genuine dance. The "Neapolitan Mandolinists," also meritorious performers, confine themselves exclusively to popular Italian melodies, such as Calienne's "Santa Lucia" and others hitherto unknown in this country.

Concerts have been given in the large concert hall by several performers, including those by the eminent flautist, Signor Paggi, his wife, son, and three daughters, with Signor Carlo Ducci as pianist. Signor Paggi's Concerts were most attractive.

The "Italian Exhibition Band" plays at intervals throughout each day. This band is chiefly composed of English performers, under Mr. Hiram Henton, late of the Albert Palace at Battersea, a zealous and competent director. The programmes have been selected with judgment and the performances have given a considerable amount of pleasure to the daily visitors at the Exhibition.

CRYSTAL PALACE.

It may be taken as a sign of the times that few, if any, of the large popular associations which hold high festival at the Crystal Palace at this season of the year regard their programmes as complete without some kind of musical performance on the Handel orchestra. These harmonious adjuncts to the business of the day rarely call for critical notice, though they are generally remarkable for excellent organisation and praiseworthy enthusiasm. An exception occasionally occurs, and the Festival of Co-operative Societies which was inaugurated on Saturday, the 18th ult., was one such, as the Concert included a new Ode, composed expressly for the occasion by Mr. J. F. Barnett. The executants were 4,000 singers drawn mainly from the humbler ranks of society in various parts of the country, who were prepared by local conductors under the supervision of Mr. G. W. Williams. The regulations respecting rehearsals were very strict, and it was doubtless owing to this that the various items of the programme were rendered with truly remarkable crispness and precision. With the exception of the new work above-mentioned, they consisted wholly of simple part-songs in various styles, of which those without accompaniment and of a lively nature were by far the most effective. The soprano voices, which largely predominated, were clear and ringing, if slightly shrill, and the tenors and basses, though numerically weak, were of excellent quality. Mr. Barnett's Ode is a setting of a poem by Mr. Lewis Morris, entitled "The Triumph of Labour." The subject is no doubt important, but it is almost too prosaic to receive serious musical treatment, and Mr. Morris's lines are mainly an exhortation to the masses to band together for the purpose of enforcing a fair division of profits with "the bloated capitalist." We can well believe that Mr. Barnett felt puzzled how to deal with such a theme, and if his music is not so worthy of him as could be desired, there is small cause for wonder. Its character is sedate and almost church-like, and the choral portions are in unison, with the exception of one bar. There is a part for soprano solo, which was fairly well rendered by Mdlle. Ernestine Ponti. The excellent service contributed on the organ by Miss Flora Klickmann, both as soloist and accompanist, must not pass without mention.

"THE GOLDEN LEGEND" IN ADELAIDE.

Perhaps the most successful Concert yet given by the Adelaide Musical Association was that of Tuesday evening, June 26, when Sir Arthur Sullivan's Cantata "The Golden Legend" was performed in addition to the *Finale* to the first act of Mendelssohn's "Loreley." The Town Hall was crowded to the doors, and many persons were unable to gain admission. The credit of making the Australian public acquainted with Sullivan's work is due to the spirit and enterprise of Mr. C. J. Stevens, the Conductor of the Society, who, during his residence here, has shown a determination, not only to push forward the Society to which he has attached himself, but also to keep it well abreast of the latest developments in the musical world. Making every allowance for the difficulties of representation which must be encountered here, those who were present and heard the work can well endorse the opinion as to its meritorious character. The chorus numbered about 200 voices and the orchestra nearly thirty.

The solo parts in the Cantata were allotted to Mrs. Johnson James as *Elsie* (soprano), Mrs. J. W. Ramsay as *Ursula* (contralto), Mr. C. M. J. Edwards as *Prince Henry* (tenor), Mr. R. H. Holder as *Lucifer* (baritone), and Mr. A. E. J. Marshall as a *Forester* (bass). The opening solo and chorus, "Hasten, hasten," were given with as much effect as could be expected from the resources of the Society. Mr. Edwards created a favourable impression in his opening number, "I cannot sleep." He has a voice of nice quality with clear declamation, apparently more suited to *canto spianato* than to the more florid or dramatic style of music. Mr. Edwards was heard to advantage also in later numbers, and particularly in the beautiful duets with *Elsie*, "Onward and onward," and "We are alone." Mrs. Johnson James sang throughout with a feeling and *verve* that displayed the results of careful study, and a determination to do justice to the subject, and she was also in excellent voice. Mrs. Ramsay sang carefully and well, and both Mr. Holder and Mr. Marshall acquitted themselves admirably. The unaccompanied chorus, "O gladsome light," was one of the best features of the evening; but every credit must be given to the members for their proficiency also in other choral numbers. The "Loreley" selection was of a distinctly opposite character to the Cantata which preceded it, Mrs. Johnson James sustaining the *rôle* of *Leonora* in a most spirited manner. Mr. Hermann Schrader ably officiated as leader of the choir, and Mr. W. R. Pybus as Organist.

MUSIC IN GLASGOW.

(From our own Correspondent.)

There has been no lack of music in our city during these past two or three months. But for the International Exhibition, however, the supply of musical entertainment would otherwise have been of the scantiest, all Glasgow being, ordinarily, out of town at this season. On the whole there has been less reason, so far, to be dissatisfied with the musical arrangements of the Exhibition than was anticipated, though undoubtedly some grand opportunities have been missed of an exposition of the art in keeping with the imposing character of the circumstances. Several British and Continental military bands have appeared since I last wrote, among those being that of the Royal Engineers under Mr. Zaverthal, and the bands of the Belgian Guides

O come, let us sing to the Lord.

ANTHEM FOR HARVEST.

Ps. xcv. 1—3; *Hymns A. & M.* 384, v. 2; Ps. cxiii. 2; cvi. 1.

Composed by BERTHOLD TOURS.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Allegro moderato.

ORGAN. ♩ = 104.

ff

CHORUS. SOPRANO.

f

O come, let us sing to the Lord, O come, let us sing to the Lord,

ALTO.

f

O come, let us sing to the Lord, O come, let us sing to the Lord,

TENOR.

f

O come, let us sing to the Lord, . . O come, let us sing to the Lord,

BASS.

f

O come, let us sing to the Lord, . . O come, let us sing to the Lord,

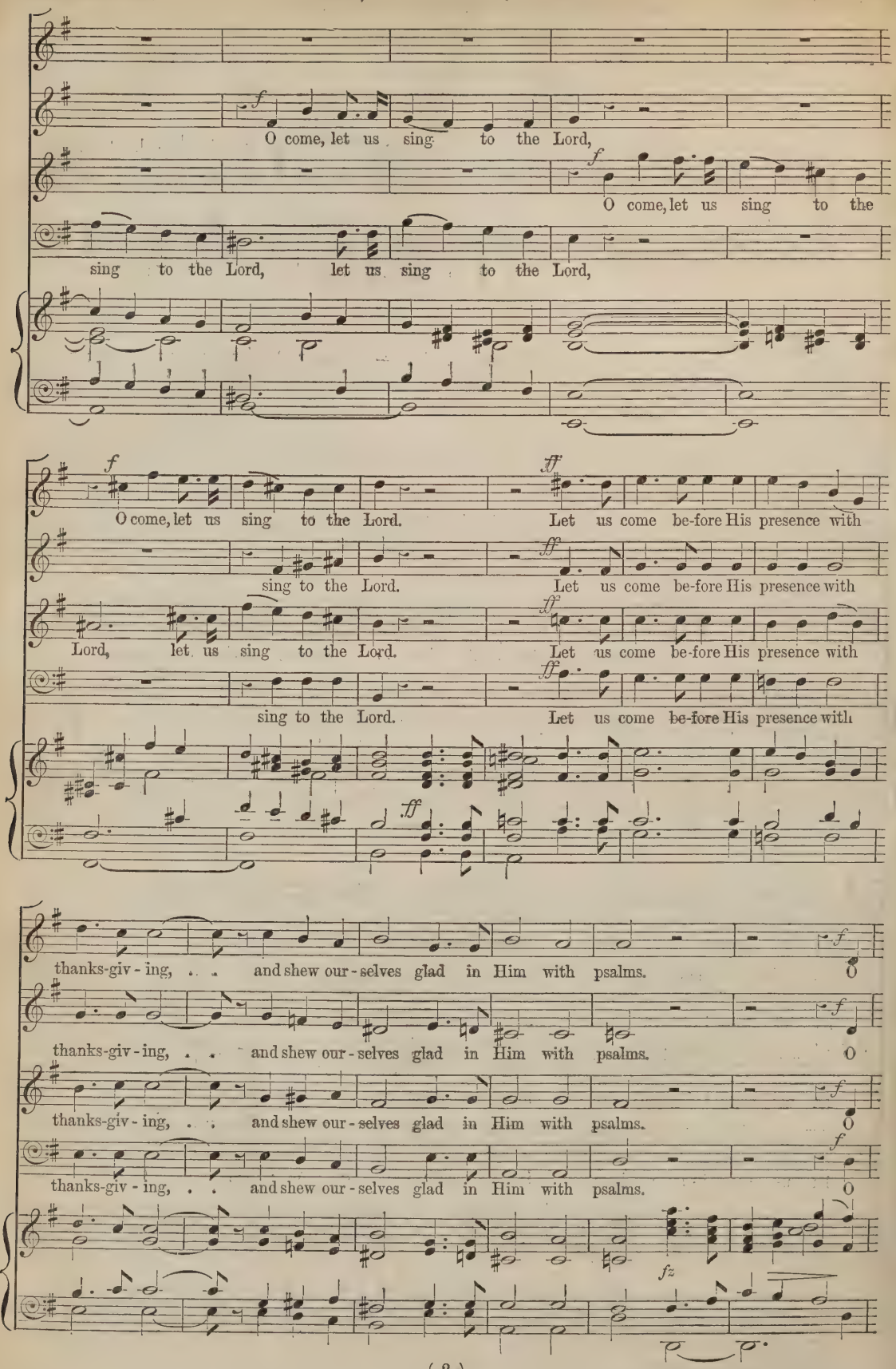
dim. *f*

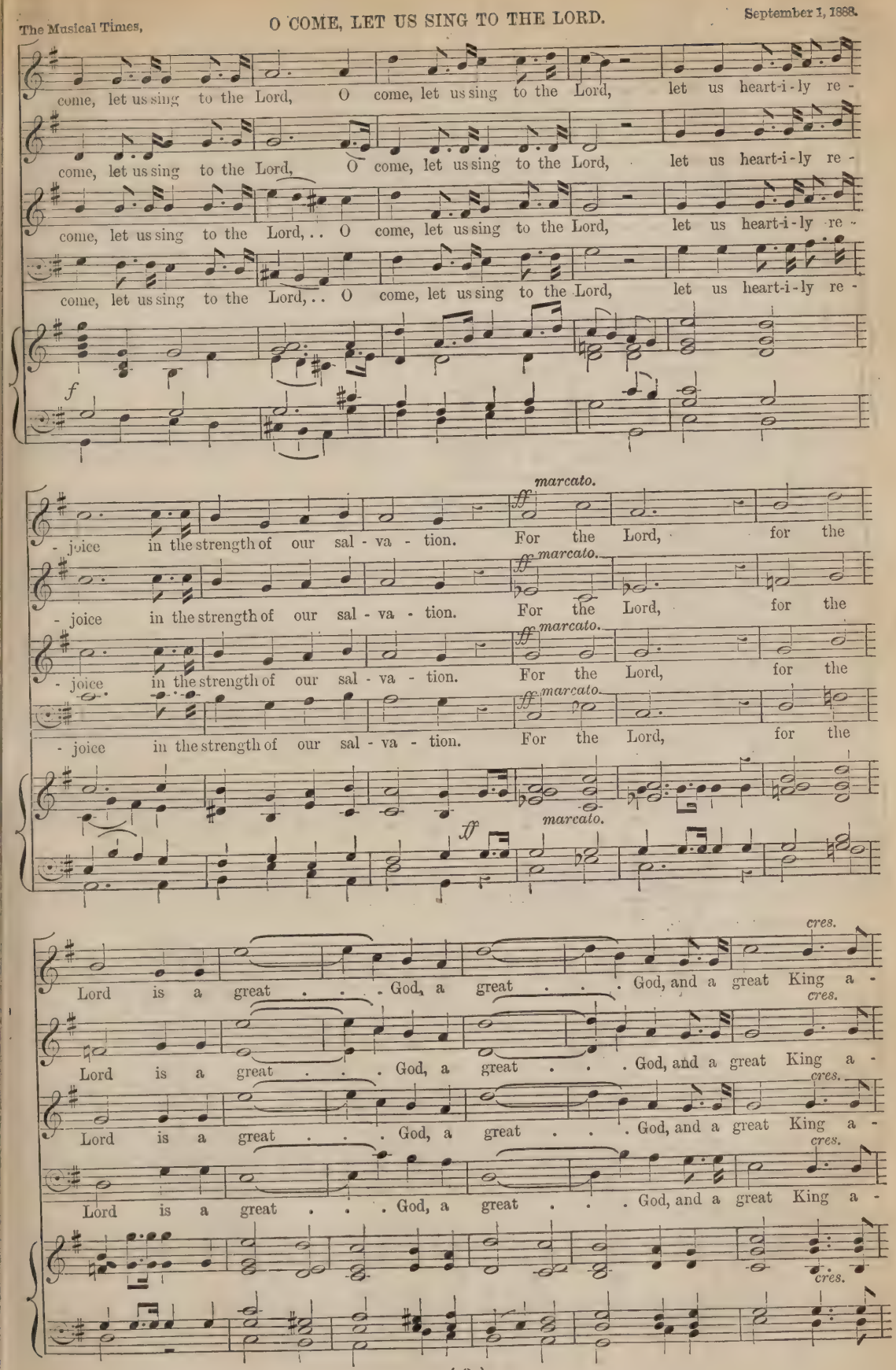
let us heart-i-ly re-joice in the strength of our sal-va-tion,

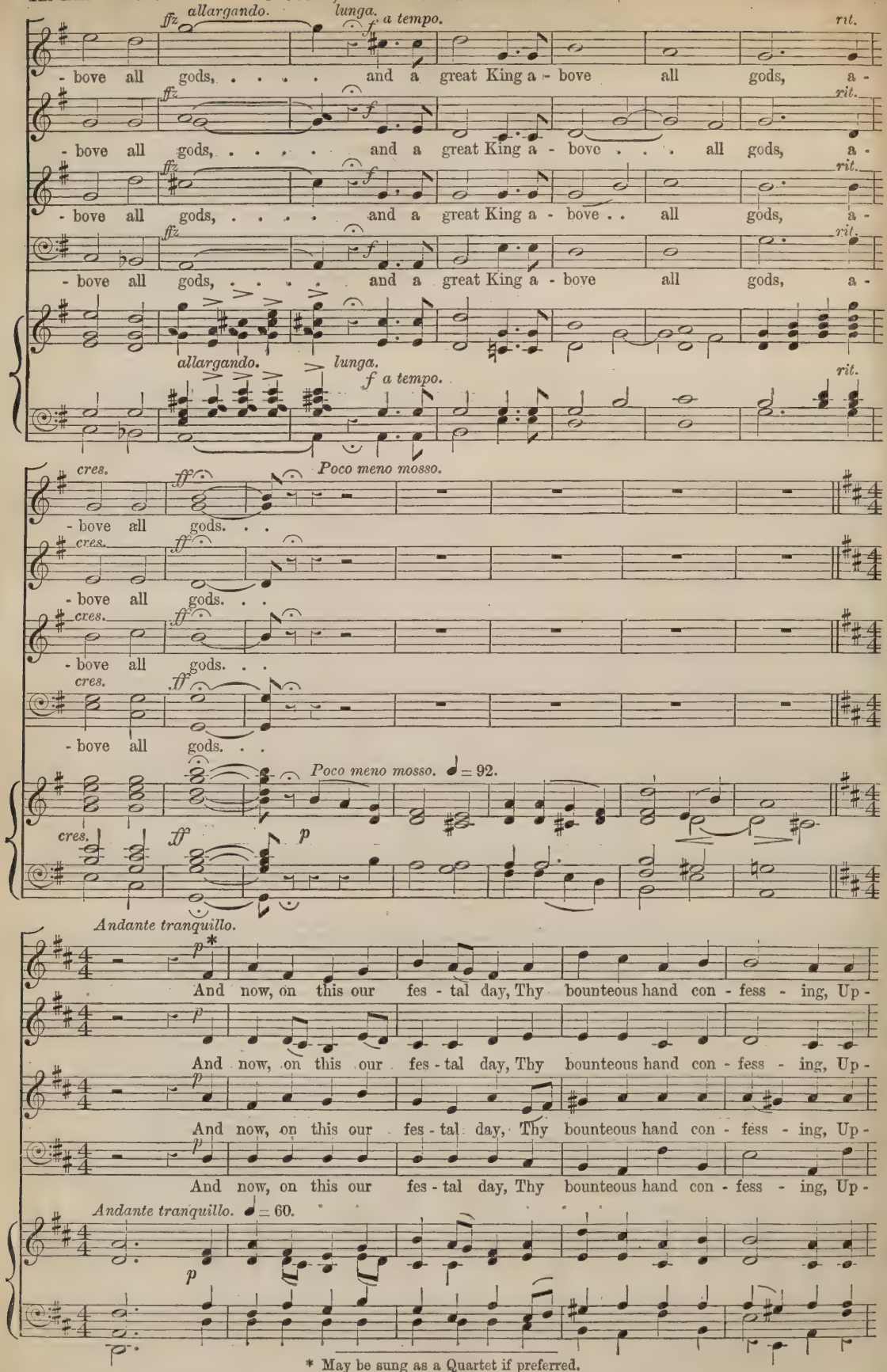
let us heart-i-ly re-joice in the strength of our sal-va-tion,

let us heart-i-ly re-joice in the strength of our sal-va-tion,

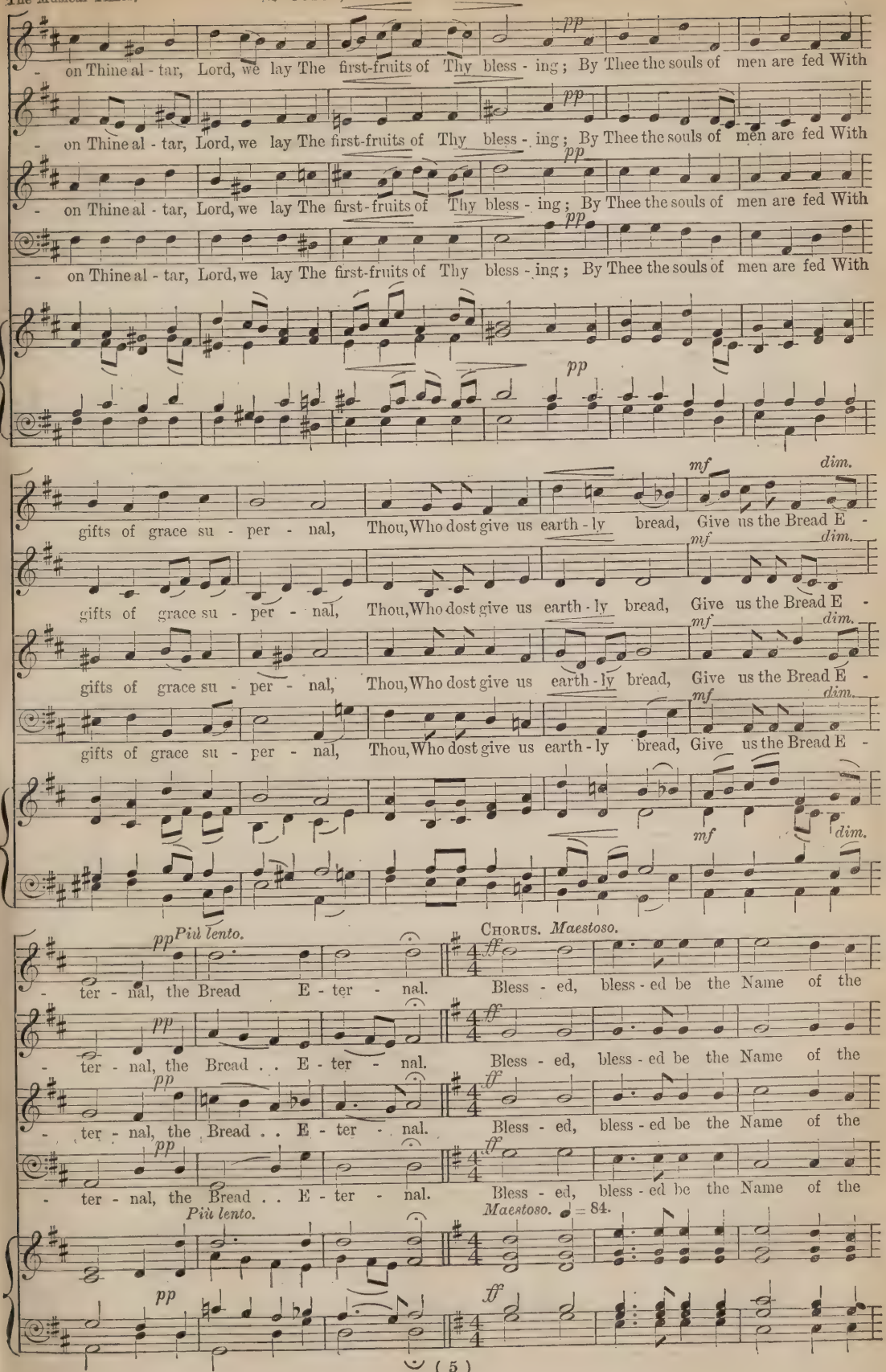
let us heart-i-ly re-joice in the strength of our sal-va-tion, *f* O come, let us


O come, let us sing to the Lord,
O come, let us sing to the
sing to the Lord, let us sing to the Lord,
O come, let us sing to the Lord. Let us come be-fore His presence with
sing to the Lord. Let us come be-fore His presence with
Lord, let us sing to the Lord. Let us come be-fore His presence with
sing to the Lord. Let us come be-fore His presence with
thanks-giv-ing, and shew our-selves glad in Him with psalms. O
thanks-giv-ing, and shew our-selves glad in Him with psalms. O
thanks-giv-ing, and shew our-selves glad in Him with psalms. O
thanks-giv-ing, and shew our-selves glad in Him with psalms. O


come, let us sing to the Lord, O come, let us sing to the Lord, let us heart-i-ly re-
come, let us sing to the Lord, O come, let us sing to the Lord, let us heart-i-ly re-
come, let us sing to the Lord, . . O come, let us sing to the Lord, let us heart-i-ly re-
come, let us sing to the Lord, . . O come, let us sing to the Lord, let us heart-i-ly re-
f
marcato.
-joice in the strength of our sal-va-tion. For the Lord, for the
-joice in the strength of our sal-va-tion. For the Lord, for the
-joice in the strength of our sal-va-tion. For the Lord, for the
-joice in the strength of our sal-va-tion. For the Lord, for the
ff
Lord is a great . . . God, a great . . . God, and a great King a-
cres.
Lord is a great . . . God, a great . . . God, and a great King a-
Lord is a great . . . God, a great . . . God, and a great King a-
Lord is a great . . . God, a great . . . God, and a great King a-



* May be sung as a Quartet if preferred.


pp
- on Thine al - tar, Lord, we lay The first-fruits of Thy bless - ing; By Thee the souls of men are fed With
mf
dim.
gifts of grace su - per - nal, Thou, Who dost give us earth - ly bread, Give us the Bread E -
pp Più lento.
- ter - nal, the Bread E - ter - nal.
CHORUS. Maestoso.
ff
Bless - ed, bless - ed be the Name of the
Più lento.
Maestoso. ♩ = 84.

Lord, . . from this time forth for ev - er - more, bless - ed, bless - ed be the

Lord, . . from this time forth . . for ev - er - more, bless - ed, bless - ed be the

Lord, . . from this time forth . . for ev - er - more, bless - ed, bless - ed be the

Lord, . . from this time forth . . for ev - er - more, bless - ed, bless - ed be the

Allegro con spirito.

Name of the Lord, . . from this time forth . . for ev - er - more.

Name of the Lord, . . from this time forth . . for ev - er - more.

Name of the Lord, . . from this time forth for ev - er - more.

f

Name of the Lord, . . from this time forth . . for ev - er - more. O give thanks un - to the

Allegro con spirito. ♩ = 80.

f

f

O give thanks un - to the Lord, for He is gra - cious,

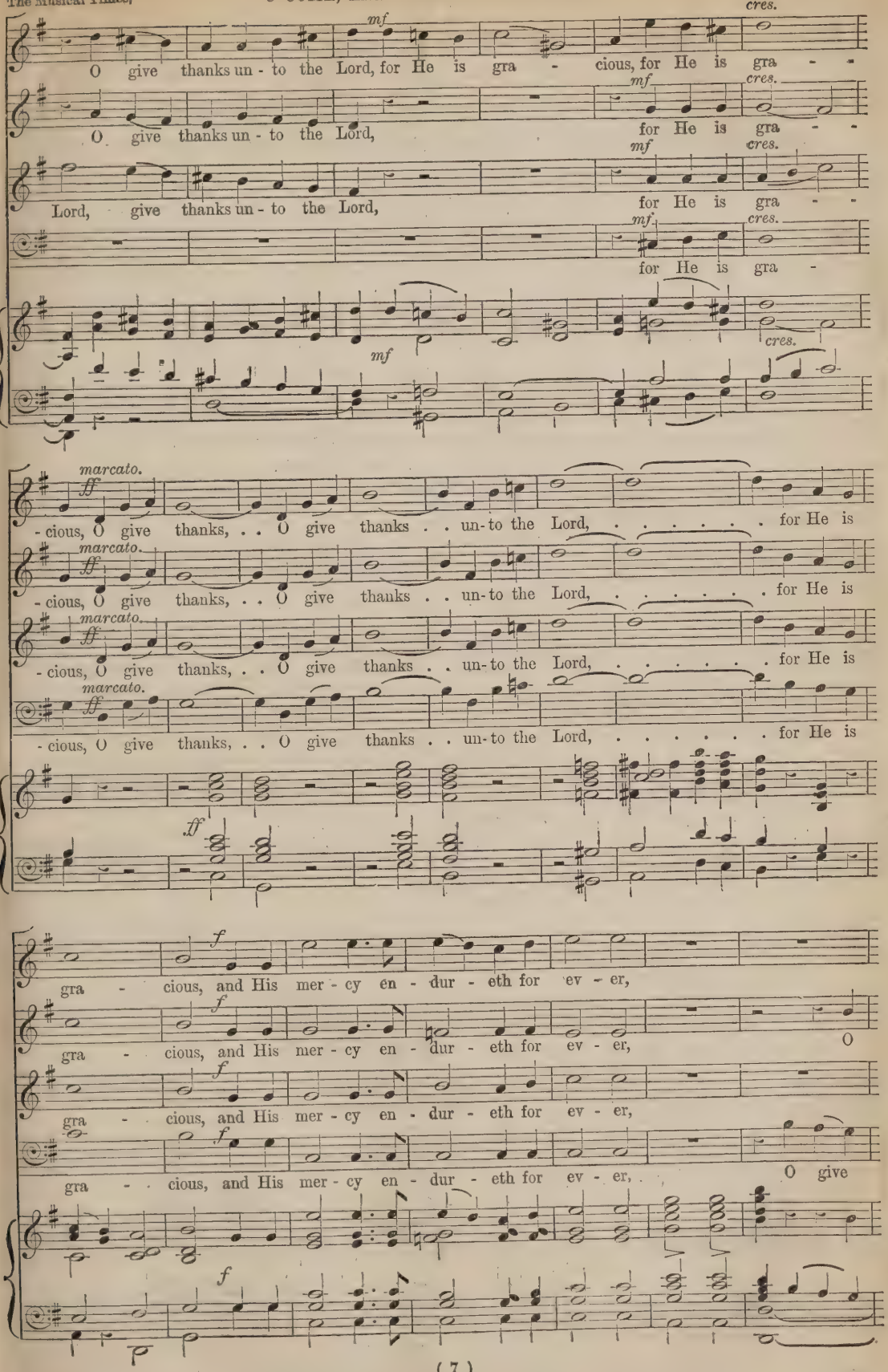
f

O give thanks un - to the Lord, for He is gra - cious,

f

for He is gra - cious, O give thanks un - to the

Lord, un - to the Lord, for He is gra - cious,


mf
cres.
O give thanks un - to the Lord, for He is gra - cious, for He is gra - -
O give thanks un - to the Lord, for He is gra - -
Lord, give thanks un - to the Lord, for He is gra - -
for He is gra -
marcato.
ff
- cious, O give thanks, . . O give thanks . . un-to the Lord, ... for He is
- cious, O give thanks, . . O give thanks . . un-to the Lord, ... for He is
- cious, O give thanks, . . O give thanks . . un-to the Lord, ... for He is
- cious, O give thanks, . . O give thanks . . un-to the Lord, ... for He is
f
gra - cious, and His mer - cy en - dur - eth for ev - er,
gra - cious, and His mer - cy en - dur - eth for ev - er, O
gra - cious, and His mer - cy en - dur - eth for ev - er,
gra - cious, and His mer - cy en - dur - eth for ev - er, O give

O give thanks, give thanks, give thanks, O give thanks un - to the

give thanks, give thanks, give thanks, give thanks, O give thanks un - to the

give thanks, give thanks, O give thanks un - to the

thanks un - to the Lord, give thanks un - to the

cres. *ff* *sempre allargando.*

Lord, give thanks un - to the Lord, . . for He is gra - - cious, and His

Lord, give thanks un - to the Lord, . . for He is gra - - cious, and His

Lord, give thanks un - to the Lord, . . for He is gra - - cious, and His

Lord, give thanks un - to the Lord, . . for He is gra - - cious, and His

cres. *ff* *sempre allargando.*

mer - cy en - dur - eth for ev - - - er. . .

mer - cy en - dur - eth for ev - - - er. . .

mer - cy en - dur - eth for ev - - - er. . .

mer - cy en - dur - eth for ev - - - er. . .

Also published in Novello's Tonic Sol-fa Series, No. 599, price 1½*d*.

and the Bavarian Field Artillery under Captain Staps and Herr Carl respectively. The Continental instrumentalists favoured music of a classic character, and presented extracts from symphonies with such a degree of acceptance as was hardly to be looked for, considering the natural unsuitableness of the medium through which the music was interpreted. The Exhibition Band proper has, thanks to the energy, skill, and tact of Mr. E. T. de Banzie, the Musical Director to the Exhibition, given much satisfaction, the band quite holding its own against the longer training and experience of the foreign bands. On certain evenings Mr. de Banzie has played by request some strictly classical selections.

During July and August among the Choral Societies which gave Concerts in the Exhibition Hall may be mentioned the following—namely, the West of Scotland Choral Union (Mr. H. A. Lambeth), the Tubal Glee Club, an efficient male voice choir, the Victoria Choir under Mr. W. M. Miller, the Coatbridge Select Choir, the Glasgow Temperance Choral Society (Mr. W. H. Murray), and Mr. Bell's Select Choir.

Full honour, it may be mentioned, has been done to local musical talent in the way of composition, the part-songs and other arrangements, choral and instrumental, of resident musicians having good places in the choral and other programmes.

The chief musical display, however, of the Exhibition mid-season took place in connection with the visit of Her Majesty to the Exhibition on Wednesday, the 22nd ult. The Choral Union took their place, as hitherto, and rendered the following programme:—Chorus, "All men, all things" ("Lobgesang"), Mendelssohn; Chorus, "O gladsome light" ("The Golden Legend"), Sullivan; Coronation Anthem, "Zadok the Priest," Handel; The National Anthem; "A Song of Praise" (specially composed for the occasion), J. Bradley; to which was added, in accordance with Her Majesty's request, "Auld Lang Syne." A Processional March, by Mr. E. T. de Banzie, likewise specially composed, was also played. Mr. Bradley's *pièce de circonstance*, "A Song of Praise," is based on the late Prince Consort's chorale "Gotha," the complete theme being worked into a short instrumental introduction, while the first line of it is made the subject of a choral fugue, to words from the Psalms and Benedicite omnia opera; the whole concluding with the Chorale itself to the words "Here, great God, to Thee we offer." The music, on the whole, accompanied by military instruments and organ, proved effective, and not unworthy of the occasion, though *per se* it is somewhat mechanical and lacking, in some degree, in melodiousness and other elements of popularity.

The organists who have performed on the great organ during July and August were Mr. D. F. Wilson (Ayr), Mr. Harold Ryder (Glasgow), Mr. Alfred Hollins (London), Dr. A. L. Peace, Mr. T. S. Drummond (Hamilton), Mr. W. L. Gale (Airdrie), Mr. R. McCulley (Glasgow), and Dr. Spark (Leeds).

The Glasgow Choral Union, I learn, have fixed on the following choral works for performance next season—namely, Sullivan's Cantata "The Golden Legend"; Mendelssohn's "Walpurgis Night," Hamish McCunn's new cantata "The Lay of the Last Minstrel," and Handel's "Messiah," the latter, as usual, for New Year's Day.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THE visit of the Russian Opera Company to Liverpool coincided with the re-opening of the Alexandra Theatre on the 6th ult., and the public have shown an unusual interest in the performances given by the body. It possesses several very distinctive qualities, which give a characteristic stamp to all the performances, and the earnestness of purpose which pervades the entire organisation commands genuine approval. Firstly, the company is happy in the possession of a Conductor, Mr. Guiseppe Truffi, who has a full and ready command of his forces, who is thoroughly versed in every intricacy and difficulty of the works put forward, and who is in perfect sympathy with the performers. This is a feature of essential value, especially when it is borne in mind that the company does not carry with it on its travels a permanent native orchestra, but is dependent upon the local resources of each town it visits. Secondly, the chorus, although not numerous, and unequal in the quality of the respective voices, has a powerful individuality. It is quite impressive in its seriousness, its absorption in the work in hand, and its wonderful precision, testifying perhaps more to the excellence of its instruction than to the beauty of the vocalisation.

To come now to the principal artists, it is again impossible to speak of the company as a whole, as the members are so varied in their abilities. They all act well, knowing and feeling, often with a painful intensity, the object and desideratum of what they are rendering. But the voices differ greatly in quality. There are several rough diamonds and two or three really grand artists, such for instance as M. Zarkatow, M. Winagradoff, and M. Lubimow—in fact, the baritones certainly preponderate in vocal and perhaps also histrionic ability.

The *répertoire* of this company, as so far unfolded, comprises Glinka's "Life for the Czar," Rubinstein's "Demon," Verdi's "Rigoletto," and Tschaikowsky's "Mazeppa." The first three operas have already been given elsewhere in England, and whilst Glinka's work is so essentially representative in its character and national in its plot, the "Demon" has and probably will continue to excite the greatest interest. Rubinstein's name has in itself a certain fascination, and his work, which increases in artistic merit as it progresses, is a fairly accurate reflex of the composer's peculiarities. The closing temptation scene is ably worked out and decidedly impressive.

The performance of "Rigoletto"—which is perhaps less adapted to the special pretensions of this Russian Company—was chiefly remarkable for the artistic realism with which M. Lubimow invested his delineation of the *title-rôle*.

"Mazeppa" is eminently a Russian opera in every feature, and may be accepted as a fair specimen. Its composer—Tschaikowsky—is already well and favourably known in England, partly by his exquisite pianoforte music, but mainly by his Symphonic Poems, of which we have a descriptive example in the concluding scene of "Mazeppa." Only recently M. Tschaikowsky visited London, having been invited to conduct a number of his own compositions at the Concerts of the Philharmonic Society, when he met with an enthusiastic reception. "Mazeppa" is a work reconciling with singular felicity the libretto and the musical setting. Occasionally it seems difficult to appreciate the intention of the composer, but probably this is due to our lack of familiarity with his style, and there is no question as to the general ability of the workmanship and the melodic beauty of many of his passages. As regards the interpretation by the company, whilst everything worked together harmoniously, one feature stands out with peculiar prominence, and that is, the assumption of the *rôle* of *Kotschoubey* by M. Winagradoff. His vocalisation throughout, and the intensity of his action in the prison scene, will not be readily forgotten by those who were fortunate enough to witness it.

We anticipate another visit from this company next month, and their advent will be looked forward to with eager interest.

As a fitting contrast, the Russian Opera Company has been succeeded at the Alexandra Theatre by Mr. J. W. Turner, with his English Company. The performances have, however, been confined to the well worn "Maritana," "Bohemian Girl," "Faust," and "Fra Diavolo," and the only feature calling for notice is the vigour and continued popularity of Mr. Turner's own impersonations.

MUSIC IN MONMOUTHSHIRE AND SOUTH WALES.

(FROM OUR OWN CORRESPONDENT.)

SEVERAL events of interest occurred on the 6th ult. (Bank Holiday). At the Colonial Hall, Cardiff, Mr. A. J. Williams, M.P., presided over an Eisteddfod, held under the auspices of the Ancient Benefit Friendly Society. The adjudicators were Mr. T. Price (Merthyr) and Mr. J. R. Lewis (Cardiff). In the afternoon the presidential chair was occupied by Mr. E. Thomas. "Then round about

the starry throne"—a chorus now thoroughly well known to frequenters of Eisteddfodau—was the test piece in the chief choral competition between choirs of not less than seventy voices. The competing choirs, three in number, were: Libanus, Cwmbwrla (Mr. M. E. Thomas, Conductor), Penarth United (Mr. J. Richards), and Treherbert, Rhondda (Mr. Noah Williams). The last-named choir, which comprised 120 voices, and was by far the strongest of the three, received the prize. Among other contests was that for the best rendering, by parties of not less than twenty-five male voices, of "Comrades in arms." Nine parties competed, and the honours were taken by Treherbert. The Roath Board School Choir (consisting of children under fifteen years of age), Mr. Noote, Conductor, took the prize for the best rendering of "Victory," a chorus composed by Mr. Price, one of the adjudicators. At the Pentre annual Eisteddfod, the centre of much local interest, the musical adjudicators were: Mr. L. C. Venables (Principal of the South London Institute of Music), and Mr. D. Jenkins, M.B., Aberystwith. Mr. W. Abraham, M.P., presided. In the soprano solo contest, "The Skylark," Mrs. Griffiths, Treorky, Rhondda, was adjudicated successful. Only one band (Pentre Brass Band) entered for the brass band competition, a selection from "Moses in Egypt," the Conductor being Mr. Joseph Henry. For their encouragement they were awarded half the amount of the prize. In tenor, baritone, and alto solos, Mr. Samuel Rees, Treorky; Mr. Owen Treharne, Pentre; and Miss Catherine Morgan, Dowlais, were respectively successful. Bass solo, "Anchored," Mr. D. J. Davies, now of Leicester. The Cwmmer Band was the only one entered in a second brass band contest, "Bohemian Girl" selection. Their performance was, however, so excellent that they were awarded the full amount of the prize. The chief choral competition, "Great and wonderful," was listened to with marked interest. The competing choirs were Rhondda Philharmonic, Cymmer United, and Blaenycwm. The second choir was awarded the prize. Mr. Venables took occasion to observe that he had been more struck with the power, fulness, and the quality of the male voices than with those of the females. There was weight as well as purity in the tone of the tenor and the bass—qualities rarely found in London vocalists. The weak point in Welsh mixed choirs was undoubtedly the contralto part. That wanted better management, and the voices should be cultivated in order to have a mellow, rich tone.

The third annual Eisteddfod at Jaff's Well, near Cardiff, was held, with Mr. G. J. Rees, Swansea, as musical adjudicator. The Nantgarw United Choir (Mr. Moses Evans) secured the prize in the leading choral competition.

The National Eisteddfod of Wales, to be held at Wrexham on the 4th, 5th, 6th, and 7th inst., promises to be a brilliant gathering; the number of competitors is close on 4,000. Twenty-five choirs will compete. Choral competitions are held daily, and performances of the "Elijah" and "The Messiah," with full orchestral accompaniment, will be given in addition to two miscellaneous Concerts. The Committee have engaged Mrs. Mary Davies, Miss Anna Williams, Mrs. Hutchinson, Madame Antoinette Sterling, Mr. Charles Banks, Mr. Henry Piercy, Mr. Maldwyn Humphreys, Eos Morlais, Mr. John Bridson, Mr. Lucas Williams, and Mr. Sauvage as principal artists; also the services of the magnificent band (numbering forty-five) of the R. W. F. of Galway.

A meeting of the council and members of the National Society of Musicians was held on Monday at the Drill Hall, Merthyr, and was followed by a Conference of musicians in the afternoon. The Society was started in March at Swansea, where the local section, including Swansea, Landore, and Morriston, has for its President Dr. Parry, the President of the Association being the Ven. Archdeacon Griffiths, of Neath (who was absent from the Merthyr proceedings), whilst Mr. Jacob Davies (Cardiff) is General Treasurer, and Mr. Rees Jones (Landore), General Secretary. A branch was established at Merthyr and another at Llanelly. The Society has about forty members.

At the morning meeting of the council and members the chair was taken by Mr. D. Bowen, of Abercarn. The advisability of establishing an annual Musical Festival on St. David's Day was discussed. Mr. D. Jenkins thought it was premature for them to go into the subject then, as they were not strong enough numerically. Their chief object was to get as many members as they could and then take the subject into consideration. The feeling of the meeting was in favour of having such a Festival. Mr. D. Jenkins then referred to the question of appointing a deputation to represent them at the National Eisteddfod at Wrexham. The National Eisteddfod Association had already appointed Mr. Joseph Bennett to lead the discussion in a matter similar to those claims they had been promoting, but if they also held a meeting at Wrexham it might lead some people to think they were going in opposition to the Association. After the general secretary had read a letter from the secretary to the Cymrodorion Society inviting them to attend the meeting at Wrexham, at which Mr. Bennett will give his paper on the "Formation of a National Society for Wales," it was agreed to appoint a deputation of gentlemen likely to attend at Wrexham to represent the Society.

A Conference of musicians was held at the Drill Hall in the afternoon, under the presidency of Mr. D. Bowen. The attendance was fairly large. Mr. D. Jenkins, Aberystwith, read a paper on "The present state of musical competitions in Wales." He said anyone acquainted with the Principality could see at a glance that the love for musical competition had taken a strong hold upon the working classes. Notwithstanding the strong and convincing arguments brought forward in favour of establishing festivals to perform complete works (and they were glad to find that such festivals were on the increase), yet, in spite of those innovations, the people would have their Eisteddfodau, and cling most tenaciously to the old order of things. That being the case, it behoved them as musicians to try and improve the old institution, and utilise the great enthusiasm that was to a great extent wasted upon choral competitions. Their great deficiency was that of selecting the same pieces continually for competition at their local Eisteddfodau. The National Eisteddfod, to its credit might it be said, was the only institution where they could hear new music performed in Wales. Singing well-known pieces weakened the effect of that music, and many of their conductors degenerated into a stereotyped style of conducting, until the performance became stale and painfully monotonous. Surely that was not the way to develop individuality and independence in conducting. It was full time for their musical committees to leave that beaten track and lead the choirs into a new path. Prizes should be offered to choirs for reading at first sight. He would also suggest the advisability of allowing the choirs to choose a piece of their own selection. That would give freshness and variety to the proceedings, which were greatly needed at their choral contests. The only stricture he would impose upon the choirs was that they should select any piece contrary in style and feeling to the one selected by the Committee; for example, if the Committee selected a chorus, the choirs would be expected to select a glee or part-song and *vice versâ*. That plan would break upon the monotony of their present system and would be the means of introducing new and varied music to the patient listeners for many hours at their Eisteddfodau. It was beyond their province to compel any committee to adopt these suggestions, but as the members of that Society were scattered throughout Wales, they might reasonably expect that their influence might be exerted in leading their local committees to move in that direction. He would strongly object to the utter exclusion of English music from their performances. On the other hand, for every English composition a Welsh one should be selected, thus giving a fair opportunity to Welsh music, and should it suffer in comparison with the works of the great masters the effect would be wholesome. He would apply the same principle to the selection of vocalists at their Eisteddfodau. Notwithstanding the contemptible insinuations occasionally made by a few disaffected persons, yet it could not be denied that Welsh music was rapidly rising in quality as well as in the estimation of the public. One phase in the development of their nationality was the present formation of a Welsh School of Music, as stated by Mr. Joseph Bennett, Mr. Turpin, Mr. Curwen, and Mr. Leslie. Was it not therefore the duty of that Society to use its influence in furthering the advancement of such a school by giving Welsh music and Welsh vocalists equal opportunities with

the English. In conclusion, might he ask was it not possible for that Society to form itself into a committee to arrange an Eisteddfod programme on the lines indicated above. The dramatic Cantata "David and Goliath," by Mr. D. Jenkins, was performed at the hall in the evening.

MR. WILLIAM CHAPPELL.

By the death of Mr. William Chappell, F.S.A., which occurred at his London residence in Upper Brook Street on the 20th ult., the archæological branch of musical literature has sustained a great, and indeed it may be said, an irreparable loss. The vast reading, the wide knowledge, and the sound judgment of the deceased caused him to be looked upon as the best authority of the day on all subjects connected with the antiquarian and historical side of music. This was more especially the case with regard to old English music; in his knowledge of this—a knowledge gained by diligent and patient investigation in our public libraries and private collections—he stood unrivalled. Although the deceased was a learned man and a good all-round scholar, it was in this particular department of our national musical history that his talent was displayed to the best advantage. Not only was he gifted with the instinct of guessing where to search for fresh materials, but he was further endowed with the power of digesting, assimilating, and arranging his materials, and then reproducing them in a form remarkable for its charm of diction, and the concreteness with which he presented his historical facts. When the history of music in England comes to be written, the laborious and valuable researches of William Chappell, and notably his famous work "Popular Music of the Olden Time," will supply to the historian a mine of the most useful and varied material for his task. William Chappell was the eldest son of Mr. Samuel Chappell, who, together with John Baptist Cramer, the pianist and writer, and Francis Tatton Latour, founded the well-known firm of musical publishers. He was born in London, November 20, 1809. On the death of his father in 1834, the young man, assisted by his brothers, Thomas and Samuel Arthur, carried on the business for his mother. William soon displayed and developed a taste for the antiquities of music, though he by no means neglected his business proper; his love for the art and the fascination which the works of the Elizabethan madrigalists exercised over him caused him to devote much time to searching for specimens of these remarkable compositions, and endeavouring to make them more widely known and sung. In 1840 he projected the Musical Antiquarian Society, which, though now dormant, has done good service in rescuing from oblivion the Fancies, Madrigals, Masses, Motetts, Operas, Fa-la's, and other works by our early English composers. Not the least interesting of the volumes published was the one entitled "Parthenia; or, the first music ever printed for the Virginals." Mr. Chappell's efforts were well seconded by his friend, Dr. E. F. Rimbault. Nineteen volumes were issued by the Society, which numbered during its seven years' existence upwards of a thousand members. Among those who edited its issues are to be found the names of Sterndale Bennett, G. A. Macfarren, W. Horsley, J. Turle, Professor Taylor, Sir George Smart, J. Warren, and E. J. Hopkins. Mr. Chappell was not content that these works should be regarded only as curiosities and be consigned to the shelves of libraries; he got together a small choir for the performance of the pieces, and the rehearsals were held at the house of his firm in New Bond Street. From this focus was radiated a new-born love for these old compositions, which has since spread all over England, and to which, in conjunction with the subsequent enterprise of Messrs. Novello, may be ascribed the knowledge and popularity of our early madrigals. Mr. Chappell was responsible for the volume, "The first set of songs, by John Dowland," lutenist to Queen Elizabeth, and to whose skill Shakespeare bears testimony. Between 1838 and 1840 appeared a "Collection of National English Airs," together with an "Essay on Minstrelsy in England." This volume was the result of much searching and years of work. It contained 245 airs, their pedigrees, and many anecdotes connected with them. Its publication caused a very lively interest to be manifested in old English music, even those who considered themselves authorities on the subject were surprised at the rich materials that Mr. Chappell had unearthed. It called attention to the wealth of melody and great variety of our ballads that had been hidden away for generations, and the collection seemed amply to justify the old appellation we once enjoyed of "merrie England." The melodies were harmonised according to their character by Dr. Crotch, J. A. Wade, and Sir G. A. Macfarren. The book was soon out of print, and though another edition was called for, Mr. Chappell determined to delay it until he could thoroughly revise the letterpress, and add very materially to the collection. Consequently it was not until 1859 that he completed and issued his *magnum opus*, "Popular Music of the Olden Time," two volumes (Cramer, Beale and Co.). This work is, indeed, a monument of industry, usefulness and perspicuity; it is invaluable to those seriously studying English music, and its production will probably immortalise its industrious author. William Chappell was a devoted and incessant reader. Nothing came amiss to him. He gathered facts from monkish chartularies, old English chronicles, ancient books, old plays, collections of books formed by various noblemen, the libraries at London, Oxford, and Cambridge, the registers of the Stationers' Company, and even "Sternhold and Hopkins." He was always noting and gathering together substance. Like the bee, he diligently sipped from every flower, and laid in his hive a vast store of materials for future use. Not only was English literature down to Burney's and Hawkins's histories devoured and laid under contribution, but for his purpose he read many French, German, Dutch, and Italian works bearing on musical history. The net result is to be seen in the 825 pages which these valuable volumes contain. Space cannot be spared here adequately to describe them. Perhaps the best synopsis of this work is that which the title-page supplies: "Popular Music of the Olden Time; a Collection of Ancient Songs, Ballads, and Dance Tunes, illustrative of the National Music of England. With a Short Introduction to the various Reigns, and Notices of the Airs from Writers of the Sixteenth and Seventeenth Centuries. Also a Short Account of the Minstrels." In the masterly Introduction which prefaces the work Chappell derides and shows the falsity of the assertion that "the English have no national music." As he says, "It is extraordinary that such a report should have obtained credence, for England may safely challenge any nation not only to produce as much, but also to give the same satisfactory proofs of antiquity." As a better statement of foreign opinion he aptly quotes the Latin proverb current in the fourteenth and fifteenth centuries: "Galli cantant, Angli jubilant, Hispani plangunt, Germani ulutant, Itali caprizant"; which may be rendered: The French sing, the English carol (rejoice or sing merrily), the Spaniards wail, the Germans howl, the Italians caper (*i.e.*, do not hold their notes, but are as unsteady as a goat, *caper*). Chappell's criticism on the writings of Burney and Hawkins, and his exposure of their blunderings and lazy copying of the errors of others is of value to the student. As a proof of the demand there once existed abroad for our native-made music, he tells us that collections of our airs and dance tunes were printed at Mannheim, Munich, in various towns in the Netherlands, and even as far north as Denmark. The various airs in these volumes were harmonised and fitted with an accompaniment by Sir G. A. Macfarren, and the task has been admirably done—in no case has the ancient flavour of the melody, tonality, and rhythm been destroyed; in listening to them, one feels quite transported into a past age, and we hear the accents of a byegone period. Many of the ballads first printed in these volumes have since been re-issued in a cheap form, and now again enjoy a fresh measure of popularity. Chappell was the first to examine carefully into the vexed question as to the authorship of our National Anthem, and the result of his investigation appears in this work. If he did not definitely bring its composition home to Carey, he at least showed that it was not Dr. John Bull's, and tore to pieces the theory that Richard Clark put forth to that effect. He boldly exposed this person's alteration of Bull's manuscript, charging him with forgery, and defying him to prove

his case before a jury of experts. Shortly after the publication of this extensive work Mr. Chappell retired from active business, and henceforth devoted his whole time to his favourite pursuit. He was elected a Fellow of the Society of Antiquaries, and became a member of the old City Company of Musicians, the Camden, and other learned societies. In these he did active work, reading occasional papers and advising as to the societies' publications. He edited "The Roxburghe Ballads, "The Crown Garland of Golden Roses," "The Dancing Master"; supplied notes to D'Urfey's "Pills to purge Melancholy," and assisted in editing Bishop Percy's manuscript collection of "Ballads and Romances." In connection with his studies on the subject of ancient Greek music, he wrote a treatise, "On the use of the Greek Language, written Phonetically in the early Service Books of the Church of England." This speculative work occasioned a good deal of controversy among scholars, and Chappell's theories and his dealings with the *pneumes* did not meet with universal acceptance. In 1873 he assisted in founding "The Musical Association," and was a constant attendant at the meetings of the Society, speaking and taking part in the discussions. A remarkable paper he read in the Session 1877-8, "Music a Science of Numbers," showed that he had investigated the acoustic as well as the strictly historical side of the art. At this meeting he drew attention to an harmonium constructed with two keyboards, one giving the tempered, and the other the harmonic scale. The last work to which Chappell's name is attached is "The History of Music" (Art and Science), Vol. I., (Simpkin and Marshall). This volume displayed an immense deal of research and reading of the classics, and it was enriched with several engravings and illustrations of the ancient scales. The theory put forth as to the connection of Greek music with modern art met with considerable opposition, and a lengthy discussion took place in *Concordia* on account of the attack Chappell had made on Helmholtz's theories of vibrations and derived intervals. However, the book shows that its author possessed a large amount of knowledge over subjects ranging from the corruptions of the texts of the early Greek writers down to the latest discoveries in acoustics. The projected volumes on "Hebrew Music," to be edited by Dr. Ginsburg, and "Mediæval Music," by Dr. Rimbault, were never issued. Incessant writing caused Mr. Chappell to have that distressing malady known as "writers' palsy"; but, strange to say, after suffering from it for some years it left him, and he was able to write as of old. In his delightful country house at Weybridge he spent the latter part of his life, passing many pleasant hours in his well-stocked library, a student to the last. He was ever ready to advise and help those occupied in inquiries into the art he loved so well. The writer of this notice will not readily forget the encouragement and many marks of kindness William Chappell extended to him in common with others engaged in investigations into the history of English music.

T. L. Southgate.

OBITUARY.

We regret to announce the death, on July 18, of Mrs. Gabriel Davis, of Littlemore, Oxford, to the deep sorrow of a large circle of relatives and friends. She was well known as a composer and lyric author, and a gifted song and part-song writer. The funeral took place in Littlemore churchyard.

We record, with sincere regret, the death, on the 8th ult., at Berlin, of Friedrich Wilhelm Jähns, one of the oldest and most highly esteemed members of Berlin musical society, and an artist of sterling merit. Jähns was born in the Prussian capital on January 2, 1809, and was therefore in his eightieth year. Having received a thorough musical education, he established himself early in life in his native town as a teacher of singing, and in 1845 founded a vocal society, which he conducted until 1870, and which, under the name of "Jähnsscher Gesangverein," attained a considerable reputation. In the same year, 1870, the title of professor was conferred upon him, in recognition of his merits, by the Prussian Government. Numerous compositions from his pen, both vocal and instrumental, testify to his refined artistic nature and musician-like workmanship. It is with the productions of another composer, however, that the name of Friedrich Wilhelm Jähns will be more imperishably associated—viz., Carl Maria von Weber. His analytical and critical catalogue of the entire works of that master, entitled "Carl Maria von Weber in seinen Werken," published in 1871, is a standard work, being at once an absolutely reliable authority upon the subject of which it treats, and a monument of loving, minute, and most painstaking research on the part of an enthusiastic specialist. A brief, but interesting sketch of the life of Weber we also owe to the same pen. During the last ten years of his life, the deceased musician was engaged upon collecting material for a supplementary volume to his above-named most important work, which, it is to be hoped, he has left in a sufficiently advanced state to render its publication possible. In his private character, to know the deceased musician was to love and esteem him for the singular amiability of his nature and the healthy idealism with which he viewed his art.

The death is announced of M. Isaac Strauss, musician, on the 11th ult. Though born at Strasburg, in 1806, of Jewish parents, he early became known as a French composer and as the director of the Court balls under the Second Empire. He first appeared at Paris in 1827 with several Alsatian musicians, who acquired great popularity for their rendering of famous pieces of Haydn, Mozart, Beethoven, &c. Strauss subsequently produced light musical pieces, dances, &c., of his own, which were soon in great vogue in the *salons* and assemblies. For some time he occupied the post of first violin at the Théâtre Italien, and was then chosen chief of the orchestra and director of the grand musical *fêtes*. During the summer season, when the theatre was closed, M. Strauss conducted the balls and concerts given at Aix-les-Bains, in the Savoy. All through the Second Empire he was chief of the Court balls, and succeeded Musard in the direction of the masked balls given at the Grand Opéra. He was not related to the Strauss family of Vienna.

Mr. William Fullerton died suddenly on the 25th ult. He was the only son of the well-known Judge Fullerton, of New York, and had resided in London for many years. He was the composer of the "Lady of the Locket," produced at the Empire Theatre. He had also completed another opera, "Waldemar."

We regret to chronicle the death of Mr. A. J. Phasey, which took place at Chester on the 17th ult. He played the Ophicleide in the Coldstream Guards' band at the early age of fifteen, and it was while there that he took up the Saxhorn baritone of Courtois, remodelled and renamed it the Euphonium, an instrument now so popular in our military bands. In 1862 he entered the Crystal Palace orchestra, and played there until lately. Mr. Phasey was a skilful performer on all brass instruments, and has done much in helping to form and encourage brass wind bands.

Mr. F. H. Cowen arrived in Melbourne on June 22, by the Royal Mail Steamship *Austral*, and the Orchestral Committee of the Centennial International Exhibition went on board the vessel to welcome him. A deputation from the musical profession, consisting of Herren J. Siede and Friedman, and Messrs. J. Herz, A. Plumpton, and J. P. Turner likewise came on board. Baron von Mueller, vice-president of the Melbourne Liedertafel; Mr. R. W. V. McCall, secretary; and Mr. Randell, librarian, also welcomed Mr. Cowen, and desired him to accept an honorary diploma of their society. Mr. Cowen thanked the representatives of the Melbourne Liedertafel for the honour conferred upon him. Mr. Herz, on behalf of the Metropolitan Liedertafel, invited Mr. Cowen to a banquet on Saturday, June 30. This was given in the supper room of the Town Hall. Judge Casey, C.M.G., president of the Liedertafel, occupied the chair, and Mr. H. Byron Moore and Mr. John McIlwraith were the vice-chairmen. The usual loyal and patriotic toasts having been given from the chair, Mr. Herz proposed the health of "Our Guest," and said he was very proud of the honour which that position conferred upon him. As musicians they had to congratulate themselves on the fact that for the first time in the history of the colony music, as an art, had been publicly acknowledged. Mr. Cowen was loudly cheered on rising to respond. He said he was sincerely and heartily grateful for the flattering terms in which the toast had been proposed, and for the

manner in which it had been received by the company. It was no mere figure of speech when he said that he was very pleased to be in Melbourne. He felt very highly the honour which the Exhibition Commissioners had conferred upon him in appointing him to this very responsible post. It was a position in which he should do his utmost to carry out their wishes, and he only hoped that the public would be satisfied. On the 25th, he was welcomed to Melbourne by the Mayor (Alderman Benjamin) at his rooms in the Town Hall. There was a large gathering, principally of musical people, and at the Mayor's invitation they drank Mr. Cowen's health and to the success of the undertaking with which he is connected. Mr. Cowen briefly responded to the toast, and said that he was greatly touched with the attention already shown to him. The first rehearsal of the orchestra took place on July 2, in the rooms of the Turnverein Hall. On the following evening he conducted the rehearsal by the Choir of "Ruth" and "The Psalm of Thanksgiving." He was formally introduced to the Choir by Mr. W. Sargood, the Executive Vice-President, and was heartily welcomed. On all sides there appears to be a desire to strengthen his hands by all possible means. The *Melbourne Argus*, in speaking of the arrangements, says:—"The Commissioners had resolved on an innovation, so far as local exhibitions are concerned, in which we shall all rejoice by-and-by. It has been the custom for the most part to keep music in the grounds, but in this centennial year it is intended to give music the chief place within the palace. The central space, the place of honour in the permanent building, is given over to the musicians, and indoor concerts will be leading features of each day's show. It is a somewhat hazardous idea, involving difficulties which many men would have regarded as insurmountable. The place for the concerts had first to be made, then the musicians required bringing together, and those who know most of musicians will best appreciate the difficulty of this business. And lastly, a conductor had to be chosen of such status and fame that all local men should give him a hearty welcome and serve willingly under his *bâton*. It is very pleasant to be able to write, now that every difficulty has been overcome, that a fit and proper concert-hall will be ready by the opening day; that orchestra and chorus are formed and in training; and that the conductor of the Philharmonic Society of London is in Melbourne prepared to enter on his work. It is pleasant also to record that all our representative musicians have combined to welcome Mr. Cowen in cordial and musicianly fashion, that one chief function of the first day of his landing was to lead him unto that place where artists of all sorts chiefly congregate, and in a full room and with cordiality enough to imperil the ceiling, and scare the few belated passengers in the streets, to drink his health with three times three, and at least three times over."

THE terminal Concert of the students of the London Academy of Music, together with the presentation of medals and other awards of honour by Signor Bevignani, took place on July 30, at St. George's Hall, in the presence of a large company. Previous to the presentation by Signor Bevignani, who, as examiner for the numerous vocal competitions, had also most kindly consented to distribute the gold and silver medals, diplomas, and other awards of honour, Dr. Wylde, the Principal of the Academy, addressed the students. He described the progress of musical art from the days of classical lore and competitive effort in all the arts and sciences known to our ancestors as compared with the present time. He reminded the students of the honour conferred upon them by the presence and aid of so eminent a musician as Signor Bevignani in presenting the awards, and concluded by observing that all the members of the Academy would be placed on the same footing—namely, be distinguished only by the special merits which had been displayed in their examination. At the Concert which followed, the excellent training of all the performers was sufficiently marked to render the task of detecting the best a somewhat difficult one. Amongst the vocalists, however, the palm was divided between Mdlles. Dufour, Foxcroft, Blamy, Florence, Christy, Jenoure, Mrs. Warden, and Mr. Neale. Mrs. Gramshaw won marked tokens of approbation for her execution of a Pianoforte Fantasia by Liszt. Miss C. Fisher and the Misses Thorpe Melville were also complimented on their skill and taste as violinists. The presentations by Signor Bevignani excited much interest, and one of the most noteworthy features of the occasion was the closing speech by Dr. Wylde, who concluded by saying: "There may be few who, like Miss M. Macintyre, may graduate from this institute to become stars of the Royal Italian Opera, or who, like Miss Maggie Okey, now Madame de Pachmann, can take the highest rank in the profession. But though all cannot attain to public distinction, all may strive to merit it, some in the seclusion of the home, or as the stars of artistic and polished circles of society—some as the leaders of art in the realm of music in this and other lands. I would say to all, continue to study patiently and assiduously, cherish a modest appreciation of your own abilities, and a generous one of those of others."

THE following gentlemen obtained the diploma (F.C.O.) at the recent College of Organists Examinations:—H. P. Allen, Chichester; C. M. Bailey, Ripon; C. M. Bill, Swansea; D. Bradfield, St. John's Wood; E. H. Cole, Cardiff; E. A. Cottam, Peterborough; G. D. Dawson, Aberdeen; F. de G. English, B.A., Godalming; W. E. Fairclough, Montreal, Canada; F. A. Fisher, Cardiff; G. J. Hall, Beckenham; N. B. Hibbert, Peterborough; W. H. Maxfield, Bowdon; H. B. Osmond, Hackney; F. W. Raper, Barnard Castle; C. T. Reynolds, Oswestry; F. G. Shinn, Brixton; E. H. Smith, Westerham; F. H. Stokes, Kentish Town; and F. B. Wood, Wakefield. At the A.C.O. examination, of the unprecedented number examined, 120, making with the F.C.O. candidates a total of 183, the following candidates passed: J. H. E. Ashworth, Wandsworth Common; J. E. Blurton, Halesowen; W. H. Bown, Newton Abbott; Miss C. E. Burleigh, Brighton; A. Burnell, Weybridge; C. C. Byers, Croydon; S. C. Camp, Walton-at-Stone, Herts; J. H. Cronshaw, Darwen; J. K. A. Crouch, East Dulwich; C. H. Duffield, South Heigham; T. C. Edwards, London; W. Ellis, Durham; R. Evans, Speke; B. Fison, Hendon; W. G. Granger, Brampton; Miss A. H. Green, London; J. T. Glover, Stourport; S. P. Guttridge, Smethwick; F. H. Hallett, St. Leonard's-on-Sea; H. Ham, Ilminster; C. A. Harris, Middlesbrough; Miss F. C. Humberstone, Warminster; H. Hutchinson, Ashford, Kent; E. G. Ingrams, Croydon; E. Jagger, Wakefield; H. W. Jones, Closeburn; Miss A. E. Knee, Stroud; W. J. Kipps, Lewisham; E. Kiver, Lewisham; G. H. Maudsley, Lancaster; A. J. Neale, Brighton; E. Cuthbert Nunn, Lower Edmonton; S. J. Preston, London; E. Robins, Brockley; W. A. Sabin, Oxford; C. G. Sadler, Croydon; W. T. See, Cambridge; W. A. Soyer, Blackheath; J. D. Talbot, Batley, Yorkshire; J. Tait, Peebles, N.B.; H. S. Webster, Camden Town; J. Whitwain, Huddersfield; and W. T. Wright, Notting Hill.

THE Carl Rosa Opera Company commenced their autumn tour in Dublin on the 20th ult., at the Gaiety Theatre. The *Irish Times*, in commenting upon the performance of "Mignon," thus speaks:—"How time flies! one may well exclaim, recalling the fact that 'Mignon' was first performed in London by the Carl Rosa Company in January, 1880, eight years and a half ago. The cast then included Mr. Joseph Maas, Mr. Crotty, Miss Gaylord, and Madame (then Miss) Burns, who still fills the *rôle* of *Filina*. Since those days Thomas's fascinating work has had a career which has been eventful only in the stages which have marked its march into rank with the greatest of modern operas. Just at present 'Mignon' is as popular with the gallery as 'Maritana' or the 'Bohemian Girl.' There was on this occasion a really delightful performance of a work which, without being in any sense what is commonly called ambitious, requires, by reason of the delicacy and beauty of the sentiments it enshrines, a tender and sympathetic treatment. Miss Moody realised all the requirements of the part of the heroine, and her complete success flattered the judgment of those who had been so keenly taken with her first appearance. She has greatly gained in power as a vocalist as well as an actress; in fact, her playing throughout shows that she has profited by experience, and made a really remarkable advance. She received an enthusiastic welcome. Madame Burns, to use the old-fashioned phrase, 'brought down the house.' Her *Filina* is a faultless

performance at every point—a matchless impersonation of the light-hearted woman of the world, whose character serves as so effectual a contrast to that of poor *Mignon*. Mr. Celli must be congratulated upon the favourable impression which he made as *Lothario;* Mr. John Child sang faultlessly and with much care throughout; Miss Dickerson sang and played admirably as *Frederick;* and Mr. Wilfred Esmond was immensely successful as *Laertes*. Mr. Goossens was the Conductor."

A fund is being raised on behalf of the veteran poet Dr. Charles Mackay, under the auspices of an influential Committee of which Lord Tennyson is President. Dr. Mackay is now in his seventy-third year, broken in health, and reduced in circumstances, though still working cheerfully at his accustomed tasks. Many of his songs have become national, many of their mottoes are interwoven in the common speech. All who will can aid this most worthy movement to minister to the declining years of the man whose songs have been sung all over the globe, and whose last years should not be embittered by poverty and the memory of ingratitude. There are, doubtless, many who would gladly contribute to this fund now the matter is brought to their notice. Dr. Alexander, of Holly Lodge, Upper Parkfields, Putney, S.W., is the Hon. Sec., and to him communications may be sent.

The last of the Smoking Concerts at the Meistersingers' Club was given on the 2nd ult. Captain Lloyd Harries delighted the audience with his violin playing, songs were efficiently rendered by Mr. H. Ward, Mr. Aspinall, and Mr. Ley, and Mr. Charles Fry gave a short humorous recitation. The chief feature of the evening, however, was the singing of the Lotus Club from Boston. The party comprised Messrs. Devoll, Long, Lewis, and Davis, with Mr. Smith as accompanist; and their admirable part-singing gave unbounded satisfaction to the somewhat scanty audience. The musical arrangements were under the direction of Mr. A. J. Caldicott, to whose energy and ability the success of these Concerts is mainly due.

Messrs. Swan Sonnenschein & Co. will issue shortly a translation of Moritz Hauptmann's "Nature of Harmony and Metre." The work—which holds the first place among its kind on the Continent—consists of three parts, Harmony, Metre, and Harmony and Metre combined. The first part considers the evolution of Harmony from acoustics, taking as basis the Hegelian theory of sound. In the second part, the author discusses metre and rhythm, which are respectively analogous to harmony and melody. The last part of the book is concerned with the union of metre and harmony, that is, harmony and melody in concrete combination with metre and rhythm.

The members of the St. George's Glee Union gave their 234th consecutive monthly Concert in the Pimlico Rooms on the 3rd ult. Madame Berta Foresta, Miss Ida Grey, Miss Annie Dwelley, Mr. Arthur Thomas, Mr. H. Rednall, and Mr. Charles Ackerman were the soloists. Although this Concert fell in the holiday time of the year the choir was large, and sang with excellent effect some part-songs by Hatton, Henry Smart, T. Ravenscroft, Callcott, and Bishop. Mrs. Fredericks played the pianoforte solo "Tarantelle" (Liszt), and Mrs. Edmonds and Mr. F. R. Kinkee were the accompanists. Mr. Monday was the Conductor.

The Literary and Artistic International Association will hold a Congress at Venice on the 15th inst. The matters to be discussed include the new American Copyright Bill, the Copyright Convocation at Berne, the rights and duties of authors and publishers, the question of expression and pace in music, and other propositions. A series of *fêtes* and excursions have been organised, and there is no doubt that the meeting will be pleasant for those who attend from the various countries. It is hoped that the deliberations of the many eminent men who are expected to take part in the business will be productive of results for the general good.

The Academical Board of Trinity College, London, has awarded the following Exhibitions and Prizes, after competition:—The Benedict Pianoforte Exhibition to Maud Cater, the Sims Reeves Vocal Exhibition to Florence A. Verey, the College Organ Exhibition to James Shawford, the College Violin Exhibition to Herbert Goom, the Gabriel Prize to William Packham, and the National Practical Prize to Mary Boothroyd (Bedford Centre).

Mr. H. W. Weston, F.C.O., gave a Recital at St. Barnabas, Kentish Town, N.W., on the 25th ult., when the programme contained Merkel's Sixth Sonata, Bach's Toccata in F, Handel's Fifth Organ Concerto, together with an Overture by Kalliwoda, and other items by Mendelssohn and Dr. Rea. Mr. E. D. Smith was the vocalist, and gave two songs by Handel and Bordesi.

Mr. Harry E. Warner, Organist of the Parish Church, Kew, was presented by his pupils last month with a dozen silver dessert knives and forks, with a monogram on each piece, also a massive embossed brass salver and two goblets to match, "as a token of their high esteem and regard." The presentation was accompanied by an illuminated address signed by over fifty of his pupils.

Mr. Eade Montefiore gave a *Matinée Musicale* at 23, Onslow Square, on July 31, by kind permission of Mrs. R. C. Hildyard, when he was assisted by Madame la Comtesse de Brémont, Miss Jeanie Mills (by permission of Mr. Carl Rosa), Miss Kate Davies, Mr. Harper Kearton, Mr. Charles Ackerman, Mr. F. H. Cozens, Mr. Frank Gillmore, and Mr. de Manby Sergison.

We have much pleasure in calling attention to an admirable portrait of Mr. H. Weist Hill, the Principal of the Guildhall School of Music, which has been issued by Messrs. Beynon and Co., Fine Art publishers of Cheltenham. It is taken from a photograph by the London Stereoscopic Company, and lithographed in the most artistic style. The likeness is most faithful.

The Highbury Choral Society will give a series of five Concerts during the coming season, under the Conductorship of Mr. Betjemann, at the Highbury Athenæum, commencing on November 26. The chief works contemplated for performance are Rossini's "Moses in Egypt," Mendelssohn's "Loreley," Macfarren's "May Day," Berlioz's "Faust," and Dudley Buck's Cantata "The Light of Asia."

Mr. F. A. Bridge gave his new musical lecture "Dibdin: His Life and Songs," at the Birkbeck Literary and Scientific Institution on the 15th ult. The vocal illustrations comprised many of Dibdin's popular songs and a number of unfamiliar Lyrics dating from 1762 to 1811. The Lecture was very successful. Miss Louisa Pyne was the accompanist.

At the ballot for seats of the Birmingham Musical Festival, which took place on the 23rd and 24th ult., the result compared very unfavourably with the last Festival. The total number of seats allotted was 6,412, as compared with 7,763 in 1885, a decrease of 1,351.

REVIEWS.

Eight National Melodies. Arranged for Violin and Pianoforte by Siegfried Jacoby. Albums for Violin and Pianoforte, No. 13. [Novello, Ewer and Co.]

The eight melodies selected are "Home, sweet Home," "Come, lasses and lads," and "Rule, Britannia," representing English productions; "Charlie is my darling" and "There is no luck," Scotch; "Garry Owen" and "Farewell," Irish; and "Jenny Jones," Welsh. It is not, however, so much the selection as the treatment of the melodies which will command attention. There are no variations or gymnastic twistings of the poor tunes out of shape and beyond recognition, but the melodies are made particularly interesting by means of ingenious modulations, whereby the characteristic quality and phrasing of the air and its rhythmical figure are maintained through temporary changes of key, without undue straining after results. These impart an element of novelty into the arrangement which will be invaluable for students, inasmuch as the attention is kept from wandering, and fixed upon the work

to be done, for the sequence cannot be guessed. Moreover, the educational advantage is manifest in the fact that all the pieces are in the "first position" for the violin, and lie directly under the hand without shifting. The pianoforte part is no less easy, while the unity of the two musical forces brings an effect which is pleasing and satisfactory. A few more works constructed on the like principles would bring a considerable amount of improvement in the art of teaching in their train.

Twelve Voluntaries for the Organ. By Samuel Wesley. Adapted to the modern organ by W. J. Westbrook. [Weekes and Co.]

THE elder Samuel Wesley lived during the darkest period of our church musical history, and the torch of his genius shone brilliantly amid the surrounding gloom. It is scarcely creditable that so little of his music should be known at the present day, and Dr. Westbrook deserves thanks for having rescued some of his organ works from oblivion. In the days of Wesley organs in this country were far behind those of Germany in wealth of resource, and the full pedal compass was quite unknown. Consequently the present works were written in accordance with the prevailing custom, on two staves only, and for organs of the G or F compass. Dr. Westbrook has accomplished his somewhat difficult task with much tact, making no more alteration than was absolutely necessary. As to the abstract merit of the so-called "Voluntaries" there cannot be two opinions. Each piece is virtually a sonata, or at any rate a fantasia, in several movements, all distinguished by Handelian breadth of style and melodic grace, though the fugal writing bears also the impress of Bach, for whom Wesley entertained such profound veneration. Organists will be delighted to make acquaintance with these masterly works.

Jesu's Psalter. By the Rev. Samuel Heydon Sole. [Burns and Oates.]

THE preface to this work contains a learned and most interesting account of the authorship and of the various editions of this ancient English book now some three hundred years old. The book comprises a reprint of the MS. of 1571, and of the printed version of 1583, and a modern version. The opening words of each contain an explanation of the peculiar title. Taking the text of the earlier work we find "It is to be understand that there be iij. manners of psalters. The first ys called Davyd psalter which conteynithe thries L psalmes. The second is called the psalter of our Ladye conteyninge thries L aves. The third is called the psalter of Jesu or the invocation of Jesu conteyninge xv principall petycions, which x times repetyd make also thries fifty." The modern version is the original divested of its antique garb. A few words have been changed to accommodate the text to sensitive ears. The traditional method of chanting the several petitions is added to the book, first in the old square notation unaccompanied, and at the end with several portions intended for responses, harmonised for voices or the organ. It is an interesting and reverent work.

Seven Pianoforte Pieces. By Henselt. Edited by W. de Pachmann. [Novello, Ewer and Co.]

MORE than one of these elegant pieces have been made popular chiefly through the interpretations given at various Concerts by the well-known pianist whose name appears as Editor. Two numbers have been selected from the Opus 2 of the Composer—namely, No. 6, having for motto "Si oiseau j'ètais, à toi je volerais," and No. 11, "Dors tu, ma vie." From Opus 3, we have the "Poëme d'Amour," a charming piece of expressive music in B major; from Opus 5, the tenth study "Eutschwundenes Glück," a piece in which delicate and accurate playing with the left hand is a desideratum. The "Toccatina" (Op. 25), the Quatrième Impromptu (Op. 37), and the "Wiegenlied" (Op. 45), complete the selection. There is happily no need to expatiate upon the beauty of the music, its value has been already long assessed in the minds of musicians. All that is now necessary is to call attention to the work done by the editor. This is, as might be expected, skilful and artistic. The passages have been carefully fingered so that the phrasing is clear and intelligible. The pages are beautifully printed, and the whole edition is most valuable and will doubtless prove acceptable.

The Musical Year-Book of the United States. By G. H. Wilson. Fifth Volume, 1887-8. [Boston, Mass.: Alfred Mudge and Son.]

MR. G. H. WILSON, the musical critic of the *Boston Evening Traveller*, in this admirable little work gives a record of the chief musical events in the principal cities of the United States. It is evidently compiled with much care, patience, and judgment, and it is so well arranged as to be easy for reference. It is a record without criticism, and it gives a list of American compositions and their first performances, which make it not only valuable for present but for future reference. There is an excellent retrospect of the past season, in which mention is made of the great activity of American composers. "No year in the musical history of the United States has been as prolific of good composition, or more encouraging to those who seek substance and worth in results than that which this book celebrates." All who wish well to art will share the congratulations of the compiler of the "Year-Book," and wish him health, courage, and good material to continue his work in a like strain for many years to come.

Shelley Album. Nine Songs, with Music by J. Cliffe Forrester. [Charles Woolhouse.]

IT is a healthy sign to find song composers diving into the treasures of English poetry instead of being content with doggrel "words for music." At the same time, great care has to be exercised in selection; verses may be exquisite as poetry, but quite unsuitable for musical treatment. Mr. Forrester deserves much credit for his judgment in this respect, and still more for his extremely artistic settings. The songs are infinitely superior to ordinary ballads, and indeed are modelled on the best German *Lieder*, with which the composer is evidently familiar. The only defect is an occasional strong accent on an unimportant syllable for the sake of musical effect. This error should be avoided by the composer in future. It should be added that the songs are written for tenor voice, but some of them will also suit soprano.

Compositions for the Organ. By Edmund T. Chipp. [Weekes and Co.]

THE late Organist of Ely Cathedral was one of a numerous band of prolific but unostentatious labourers in the field of composition whose works rarely travel far beyond their own immediate circles. There is a spontaneity and freedom from any sense of labour in Dr. Chipp's music which makes it agreeable, though it may not be original in the strictest sense of the term. In this volume of organ compositions are fourteen pieces in various styles. It is edited by Dr. G. M. Garrett and Mr. J. Higgs, who state that "they believe that the intrinsic merit of these works, and the mastery they show over so many forms of composition, will make them welcome to all who can appreciate true organ music, solid in style, and legitimate in effect." With these remarks we cordially agree.

Twelve Songs. By Robert Schumann (Op. 35). [Novello, Ewer and Co.]

A NEW, elegant, and cheap edition of Schumann's setting of Twelve Songs by Justinus Kerner has been added to the list of publications of the house. They are well known to admirers of Schumann by their German titles—(1) "Lust der Sturmnacht," (2) "Stirb, Lieb' und freud'!" (3) "Wanderlust," (4) "Erstes Grün," (5) "Sehnsucht nach der Waldgegend," (6) "Auf das Trinkglas eines verstorbenen Freundes," (7) "Wanderung," (8) "Stille Liebe," (9) "Frage," (10) "Stille Thränen," (11) "Wer machte Dich so krank?" (12) "Alte Laute." The English translation for this edition has been made by Lady Macfarren, with her customary skill. The engraving, the printing, and the price are all that could tend to make the issue popular.

Te Deum Laudamus in D. By Richard King. [Novello, Ewer and Co.]

THE composer of this Te Deum has rushed into print somewhat hastily. Had he submitted his setting to any competent musician, he would probably have paused. It is a very crude piece of work, chiefly remarkable for arbitrary transitions of key at frequent intervals, equally numerous

changes of time, and curious treatment of fundamental discords. The homogeneity required in either a simple or an elaborate setting of the grand Ambrosian hymn is here conspicuous by its absence. For the composer's encouragement we may say that an idea here and there suggests natural ability, and he should pursue his studies without expectation of immediate reward.

Selection of Hymns and Anthems. By Eliza Flower. [Novello, Ewer and Co.]

This is part of a complete collection of the musical compositions of one who did good service in promoting a love for music among the people in years gone by. They have all been issued in one form or another beforetime. They consist of forty-seven compositions, the words having been selected from the Scriptures and from the works of poets of many opinions. They are arranged in five sections—(1) Adoration, (2) Aspiration, (3) Belief, (4) Heaven upon Earth, and (5) Life in Death, They were written for congregational use, and are adapted also for the private circle.

Six Melodic Studies for Pianoforte. By J. A. de Orellana. [Charles Woolhouse.]

The pianoforte student will find considerable value in these studies as dealing with melodic thoughts in a manner uncommon but not undesirable. The technical ability required in the performance of the pieces is a little more than beginners possess, but their difficulties are well worth the trouble of conquering. It is impossible to conceal the fact that the composer has a leaning towards the modern style of writing for the pianoforte, but he does not forget the claims of melody, and he places his thoughts before the reader in a clever and pleasing way.

Behold, I shew you a mystery; Blessed are the merciful. Anthems. By George Rayleigh Vicars. [Novello, Ewer and Co.]

The composer of these anthems is evidently a musician who thinks for himself. The first-named is extremely unconventional, and some might deem it trivial, but this impression could only be derived from the ballad-like accompaniment. There are some curious and clever effects, notably one where a figure announced first in E is repeated in F, F sharp, and G. The other anthem is shorter, less pretentious, and, on the whole, likely to meet with larger acceptance. The closing bars are charming.

The Armada. Lord Macaulay's poem, set to music by the Rev. D. J. J. Barnard, LL.D. [Hull: T. A. Haigh.]

Lord Macaulay's unfinished poem on the Armada appeals with particular power at the present time—the tercentenary of the event to which it refers. It is well known as a reciting piece, and this musical setting may find favour with those who desire to perform a work inspired no doubt by Stanford's setting of "The Revenge." The music, which is not difficult, or indicative of original power on the part of the composer, is interesting, and would doubtless be effective when well performed.

Thême et Variations. For Pianoforte. Composed by Margaret de Pachmann. [Novello, Ewer and Co.]

In a notice of the Concert given by Madame Pachmann last February, which appeared in our March number, a short reference was made to this charming piece of pianoforte music. The theme is simple, and the variations, eight in number, are carried out in a style which is at once indicative of the correct taste and the musicianship of the composer. It is a sterling, though unpretentious work, and may be recommended as an excellent addition to the *répertoire* for the pianoforte.

The Borderers' Song. For a baritone voice. By Charles H. Lloyd. [Joseph Williams.]

This is a fine, stirring song, which could be made very effective by a spirited singer with a good cheery voice. The words, relating to the beginning of a border exploit, are peculiar in sentiment, but as the patriotic feelings are somewhat archaic, neither Scotsmen nor Englishmen are likely to be greatly roused by them, and as songs of the kind are rarely sung now for political purposes, this may gain, as it certainly deserves, a welcome for its musical treatment.

Three Two-part Songs for Female Voices. By Herbert F. Sharpe. [Charles Woolhouse.]

The titles of these compositions almost indicate their musical character, "The Crocus," "I'll row thee o'er the lea rig" (words by Burns), and "Morning Song." They are each and all very cleverly and thoughtfully treated, the voice parts are good, the accompaniments excellent. The reproduction of the Scottish style of melody in the second song of the group will commend itself greatly to those who appreciate local colouring in musical works, be this great or small.

Ladies versus *Gentlemen.* Part-song. By A. W. Marchant. [Morley and Co.]

This is No. 29 of the *Part-song Journal*, edited by A. J. Caldicott. It is a combination of contrasted sentiments. The upper voices (ladies) declaring that "men were deceivers ever," and the lower (gentlemen) stating that "he who trusts in ladies fair, builds a castle in the air." These are trite opinions, but they are cleverly expressed in music which would produce due effect when carefully prepared and performed in a manner congenial to the words.

A Concise History of Music. By the Rev. H. G. Bonavia Hunt. [Deighton, Bell and Co.]

This is the ninth edition of a work which has been well supported by the public. Many of the errors in the former editions have been set right, but there are some corrections still to be made. For instance, each time the name of Bishop is given his dates are put down as 1782-1855. He was born in 1786. It is to be regretted, moreover, that the plan adopted by the compiler did not admit of a little more elegance of style or clearness in stating facts.

Magnificat and Nunc dimittis in E flat. By John E. West.
Magnificat and Nunc dimittis in D. By W. T. Kirkwood Taylor. [Novello, Ewer and Co.]

Mr. West's setting is for male voices only, and is likely to be received with favour not only on account of its musicianly qualities but its general effectiveness. That of Mr. Taylor is for mixed voices in plain four-part harmony, and is written with studied simplicity. Though colourless, it is on the whole fairly pleasing.

Original Compositions for the Organ, No. 102, Postlude in C Minor. By Dr. C. S. Heap. [Novello, Ewer & Co.]

The composer has exhibited modesty in giving this piece the title merely of a Postlude. It is really a symphonic movement of ample proportions and worked out with masterly skill. The general style is somewhat agitated and restless, and there is plenty of work for the pedals. Recital-givers will find Dr. Heap's piece well worth their attention.

O may I join the choir invisible. Part-song. By J. More Smieton. [Novello, Ewer and Co.]

George Eliot's serious lines are here set to appropriate music in the church style, and the organ accompaniment increases the resemblance of the piece to an anthem. Beside the main body of voices, a small choir is required placed out of sight of the audience. The effect of this, we should think, would be charming. The part-song is dedicated to the Dundee Glee Choir.

The Bride's March, from "Rebekah." By J. Barnby. Arranged for the organ by James Shaw. [Novello, Ewer & Co.]

Few words are necessary to commend this bright and engaging piece to the notice of organists. It is one of the most tuneful numbers in Mr. Barnby's popular Cantata, and it lends itself well to organ treatment. Mr. Shaw has fulfilled his task with care and judgment.

Magnificat and Nunc dimittis, set to music in the key of E flat. By R. Machill Garth. [Novello, Ewer and Co.]

THERE are many effective points in this service, though the composer has been a little exacting in his demands upon the powers of his singers. The extent of the compass would limit its acceptance by some choirs, but those who could perform it would probably be pleased with the opportunities it gives for hearty singing.

The Office of the Holy Communion in E. By Walter Porter. [Novello, Ewer and Co.]

THIS setting includes the Benedictus and the Agnus Dei, but the music is strictly Anglican in character, and inclines more to the sober style of a past age than the ornate manner affected by many composers of the present day. Those who like a quiet, eminently church-like service, will be satisfied with this example.

Berçeuse for Violin, with Pianoforte Accompaniment. Composed by J. Jacques Haakman. [Charles Woolhouse.]

THE pattern selected by the composer in this piece has been frequently resorted to by composers with more or less success. The present work is pretty and effective, with a very simple accompaniment, and will be found useful as a study and as a short solo work for Concert use.

Magnificat and Nunc dimittis in E flat. By F. J. W. Crowe. [Novello, Ewer and Co.]

WE can speak very favourably of this evening service. Its extremely unpretentious character—the voice parts being mainly in unison—brings it within the means of the most modest choir, and the vein of elegant, refined melody which pervades it is another important feature in its favour.

The Story of the Ascension. Words by Rev. A. C. Lowth; Music by Charles W. Pearce. [Novello, Ewer and Co.]

HERE we have a series of hymns in the same metre as the same writer's popular "Story of the Cross." Dr. Pearce's tunes are remarkably pleasing, being characterised by an unusual degree of freshness in the melodies.

Te Deum Laudamus in G. By George Lees. [Novello, Ewer and Co.]

PARISH choirs will find no difficulty beyond an occasional chromatic passage in this Te Deum. It is bright and vigorous, but at the same time distinguished by church-like dignity throughout.

A Farewell. Four-part Song. By Ricardo Mähllig. Orpheus (New Series), No. 211. [Novello, Ewer and Co.]

THERE is a capital swing in the rhythm of this part-song for male voices, which will greatly help its popularity. It is equally well adapted for performance by single as by a multiplied number of voices.

Teach me Thy way, O Lord. Anthem. By W. H. Wilson. [Novello, Ewer and Co.]

THIS little anthem has a part for violin, but it is not an *obbligato*, and the effect is not seriously damaged by its omission. This is fortunate, for the anthem is a little gem, certain to please wherever it is introduced.

Bon Voyage. Impromptu for Clarinet and Pianoforte. By Charles Harford Lloyd. [Eyre and Spottiswoode.]

WE have much pleasure in calling attention to this clever little piece from the pen of a competent and conscientious musician.

FOREIGN NOTES.

WHILE the Bayreuth Festspiele were in progress, two impressive ceremonies took place at Bayreuth in honour of the memory of the founder of these unique artistic gatherings, and of that other man of genius who, more effectually than any one else, had helped to make their institution possible. At the instigation of the German Emperor (himself an ardent admirer of Wagnerian art) the music corps of a regiment of guards, previous to their return to Potsdam from Munich, proceeded, on July 27, to Bayreuth, to render musical homage to Richard Wagner at his grave in the park adjoining the villa "Wahnfried," and in the presence of a numerous concourse of spectators. A few days later, on July 31, the anniversary of the death of Franz Liszt, a commemorative service was held at the Catholic church at Bayreuth, which was thronged, the musical portion of the ceremony being chiefly provided from compositions by the great pianist-composer to whose memory a just tribute was thus paid.

According to a resolution recently passed at a meeting of representatives of the Allgemeine Richard Wagner Verein, held at Bayreuth, the Central Administration of the Society is to be transferred from Munich to the German capital.

The performance of Wagner's "Nibelungen" Tetralogy was announced to take place at the Dresden Hof-Theater between the days of the 21st to the 27th ult.

The pianoforte score of Wagner's early opera, "Die Feen," has just been published by the firm of Heckel at Mannheim.

The Imperial opera of Vienna re-opened its doors on the 1st ult. with a performance of Verdi's "Aïda."

The first performance last month, at Prague, of Weber's posthumous comic opera "Die drei Pintos," as completed by Herr Mahler, has been entirely successful, the interesting work being received throughout with enthusiasm, Herr Mahler conducting. Weber was Capellmeister at Prague, where he re-organised the German opera, previous to his assuming his more important position at the Dresden Hof-Theater in 1817.

The musical performances in connection with the unveiling, last month, of the Victory Monument, at Leipzig, included Weber's "Jubel" Overture, and the first act of Wagner's "Lohengrin," given at the Stadt-Theater, the festive proceedings concluding with an effective representation of Schiller's evergreen historical picture, known as "Wallenstein's Lager."

A three days' music Festival was held at Salzburg, from July 24-26 last, the programme, however, affording no special feature of interest.

Among the more important operatic novelties by French composers now awaiting the acceptance of the directors of the Grand Opéra may be mentioned M. Camille Saint-Saëns's "Benvenuto Cellini" (privately rehearsed recently before a circle of connoisseurs, and enthusiastically received); M. Benjamin Godard's "Dante," an elaborate work founded upon episodes taken from the "Divina Commedia" of the great Italian poet; and M. Emanuel Chabrier's three-act music-drama, the libretto whereof (by MM. Mendé and Mikaél) is based upon Goethe's poem of "The Bride of Corinth."

An address, signed by MM. Gounod, Ambroise Thomas, Saint-Saëns, Massenet, Reyer, and Delibes, has been presented to the French Minister of Fine Arts, requesting him to promote the performance, in the French capital, of Glinka's operatic masterpiece "The Life for the Czar," as "a tribute of international and artistic sympathy" to the popular Russian composer.

A scenic representation of M. Félicien David's Ode-symphonie "Le Désert" is contemplated at Paris during the coming season. Even some of the animals at the Jardin d'Acclimation are to be requisitioned for the purpose of imparting the semblance of reality to the stage picture.

The operatic performances at the Théâtre de la Monnaie of Brussels are announced to be resumed to-day. Wagnerian works will, it is said, form the leading feature of the new season, "Die Walküre" and "Siegfried," "Lohengrin" and "Die Meistersinger" being mentioned as likely to obtain a hearing.

A new operetta, "La Mandragola," composed by Signor Achille Graffigna, has been successfully brought out lately at the Theatre Alfieri of Turin.

Signor Sonzogno, the Italian music publisher, announces his intention to award two prizes of 3,000 and 2,000 francs respectively for one-act operas, the successful works to be produced in the autumn of next year at the Costanzi Theatre of Rome, but remaining the property of the composers. A further award of 1,000 francs is to be made to the author of the best *libretto*.

A correspondent draws our attention to the excellent performances, chiefly of classical music, now being given in connection with the Bologna Exhibition, as well as to

the judicious selection made in the respective programmes, in which, besides the names of Italian masters, both old and modern, those of Purcell and Handel, Bach and Beethoven, Berlioz and Wagner, are to be repeatedly met with. The Concerts are conducted with much skill and ability by the Maëstro Giuseppe Martucci.

The International Copyright Treaty as regards musical authorship has just been extended also to the Empire of Japan.

An interesting addition to the Mendelssohn literature has just been published by the firm of Duncker and Humblot, of Leipzig, entitled "Ferdinand David und die Familie Mendelssohn-Bartholdy." The author is Herr Julius Eckardt.

The first number of a new music journal, the *Centralblatt für Musik*, has just been issued by the firm of August Hettler, of Leipzig. We cannot do better than wish our new German contemporary a longer period of existence than that vouchsafed to its predecessor of a similar title—viz., the *Musikalisches Centralblatt*, published at Leipzig some years since.

A commemorative tablet is to be placed against the house "Zum Kleeblatt," at Marienbad, where in the year 1844, Richard Wagner occupied a room for some weeks, during his Dresden Capellmeistership.

The announcement having made the round of Continental papers (and also found its way into these columns last month) of the death of Herr Levi, of Munich, we are glad to gather from a humorous letter addressed by Herr Levi to a friend, and dated "from Elysium," that the eminent Wagner conductor has not only quite recovered from his recent illness, but is evidently in the best of spirits.

A musician of great merit, though chiefly on account of his retiring nature, scarcely appreciated in his native country—Wilhelm Mickler—died recently at Milwaukee, U.S., where, during the last fifteen years, he had been the much-esteemed Conductor of the Palestrina Society, and of one or two other local institutions. Mickler was born in 1826, at Darmstadt, where he studied under Rinck, the celebrated organist, and subsequently occupied the post of Capellmeister, both at his native town, at the University of Giessen, and other German towns, previous to his taking up his residence in America. Among his compositions, those for the Church are the most valuable, being conceived in the spirit of the old Italian masters, of whose works he was one of the most able exponents.

Albert Parlow, the able and energetic Conductor and reformer of military bands in the Prussian service, well-known to visitors of Creuznach, where he conducted the summer Concerts for a series of years, died at Wiesbaden at the age of sixty-six.

Edmund Neupert, a pianist of considerable attainments, and founder of a musical academy at New York, died at the latter place on June 22, aged forty-six. He was a native of Christiania.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

H. D. (Manchester).—*Consult the Dictionary of Musical Terms, by Stainer and Barrett.*

R. W. S. (Wednesbury).—*There are many musical papers published in America, all excellent in their way. There are none conducted on exactly the same plan as* The Musical Times.

Vicarius.—*Janes was organist of Ely Cathedral. Few of his compositions, except the "Harmonised Confession," are known. He was succeeded as organist at Ely by the late Dr. Chipp.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Alfreton, Derbyshire.—An Organ Recital was given in the Parish Church on the 21st ult. by Miss McKnight, F.C.O., Organist and trainer of the Choir. The programme included Lemmens's Fanfare, Andante (Schubert), Variations on a Ground Bass (Handel), Bell Rondo (Morandi), Concerto (Handel), "With verdure clad" (Haydn), "Waft her, angels" (Handel), "Love divine" (Stainer), "Angels ever bright and fair" (Handel), "Thou visitest the earth" (Calkin). The vocalists were Miss Maggie Jaques, a promising young soprano, and members of the choir.

Bramley Vicarage, Guildford.—A fine performance of Beethoven's Septet was given on the 16th ult. in the grounds of the Vicarage, when a large number of Mrs. and Canon Coulson's friends much enjoyed this unique performance. The following well-known artists took part in the Septet: Mr. Sutton (first violin), Mr. Donkin (viola), Mr. A. Blagrove (violoncello), Mr. Ward (double-bass), Mr. Wootton (bassoon), &c.

Brighton.—The band on the Brighton West Pier is one from which the townspeople and visitors may derive much pleasure. Herr Grœnings, the Conductor, has this season changed the disposition of his band, which now includes nineteen performers. The wood and brass instruments are admirably distributed, and the brass, although complete, does not overweigh the wood-wind. As a rule each programme at the daily performances includes a good overture, two long selections, a classical piece, such as Wagner's "Walküre" or "Parsifal," and a charming variety of livelier pieces; so that satisfaction may alike be given to the musical student and the general public. Herr Grœnings has accomplished wonders with his band this season, marked attention being paid to light and shade, while the *ensembles* are characterised by artistic excellence.

Denbigh.—On Saturday evening, the 11th ult., Dr. Spark, F.C.O. Organist of the Town Hall, Leeds, gave a Recital on the organ at St. Mary's Church. The programme was rendered with executive power and fine taste. A slight departure from the text of the last piece on the programme was made to introduce the grand old Welsh dirge of "Morfa Ruddlan," which was rendered with due appreciation of its musical character.

Durham.—A great Festival of choirs, embracing the dioceses of Durham, York, Ripon, and Newcastle, was held on Tuesday, July 31, in Durham Cathedral. Close upon 2,000 voices took part in the ceremony. The vast edifice, which was thrown open in every part, was crowded, there being a larger congregation than even when the present bishop was enthroned. The visit of a large number of the colonial bishops, who have been in attendance at the Lambeth Conference, greatly enhanced the interest taken in the services. There were fifty-eight visiting bishops present, and the services began with that of the Lay Helpers' Association, the preacher being the Bishop of Western New York, Dr. Cleveland Coxe, who referred to the Lambeth Conference, and expressed the utmost confidence that great good would be the outcome of it. The festival service, which was conducted by Dr. Armes, was exceptionally well rendered. The Psalms for the day were sung to chants especially composed by Dr. Naylor, organist, York Minster, and Dr. Crowe, organist, Ripon Cathedral. The whole service was most successful, and concluded by the vast congregation singing the Old Hundredth Psalm. A special Convocation of the University was held in the Cathedral library after the services, when the degree of Doctor of Divinity was conferred upon the bishops of Guiana, Fredericton, Rupertsland, Cape Town, Barbadoes, Calcutta, Sydney, Minnesota, New York, Sierra Leone, and the Niger District. The bishops were presented by Canon Farrar. The visitors subsequently dined in the Castle Hall, the Bishop of Durham presiding.

Herne Bay.—An Organ Recital of pieces by Handel, Dubois, Smart, Mendelssohn, Chopin, and Salomé was given at the Parish Church by Mr. E. A. Cruttenden, Organist, on the 17th ult.

Leeds.—The Organ Recitals by Dr. Spark, the borough organist, were brought to a close for the season on Saturday evening, July 28. Pieces by Bach, Mendelssohn, Smart, Beethoven, Ambroise Thomas, and Haydn were given, together with the organist's well-known "Jubilee Fantasia on National Airs," which appropriately closes with "God save the Queen." During the past term the Recitals have been regularly attended by a larger number of persons than heretofore—showing their advance in popularity and their value in musically educating the teeming population of Leeds.

Margate.—On Monday evening, the 20th ult., a small but very appreciative audience welcomed the opening of Mr. Horace Cadogan's Concert tour at the Foresters' Hall. The programme included songs by Lassen, David, Tosti, M. Carmichael, &c., admirably rendered by Miss Agnes Larkcom and Mr. George Aspinall; violin pieces by Master Felix Barowski, and some admirable recitations by Mr. Mark Ambient, the well-known Cambridge elocutionist and dramatic author. The Concert-giver set himself a heavy task in pianoforte music by Handel, Mendelssohn, Liszt, Chopin, and Cadogan, gaining much applause by its successful issue.

Scilly Islands.—Mr. H. C. Tonking gave an Organ Recital at St. Mary's Church, on Sunday, the 19th ult. Mr. Battishill was the vocalist. The organ is by Willis, of London.

Southwell.—The annual Festival of the day and Sunday scholars was held on the 9th ult. It commenced with a service in the Cathedral, where upwards of 300 children, led by the Southwell Brass Band, under the leadership of Mr. Mounteney, arrived at 2 p.m. Mr. R. W. Liddle, Organist of the Cathedral, arranged the musical part of the service, and augmented the usual choir with the Sunday evening voluntary members and a portion of the brass band with tympani. The

additional instrumental help had a fine effect, and with the children's voices produced a good volume of tone, well in tune. Mr. Liddle presided at the organ during the service, Mr. Stanley taking his place whilst conducting the instrumental portions. The Rev. Canon Trebeck read the lessons, the service was intoned by the Rev. R. F. Smith, Minor Canon, and the sermon, a short and interesting discourse, was preached by the Rev. R. A. McKee, vicar of Farnsfield. Tea and amusements followed.

SYDNEY.—The Orpheus Club, which completed the first year of its existence in August, gives a Concert the first Wednesday in each month, eight in the year being Smoking Concerts and four to which ladies are admitted. Nearly seven years ago Sydney was visited by the Mendelssohn Quintet from America, since then the Zerbini quartet party from Melbourne has been here twice, and a few performances by resident musicians have been given, so the regular and good performances now heard are very acceptable. The objects of the club—namely, the encouragement of art and artists, have been faithfully carried out, and the following list of compositions from the master works of the greatest ancient and modern composers have been given, many of which, but for the efforts of the Orpheus Club, would have remained hidden treasures to the Sydney public:—Quintets—Mozart's Clarinet Quintet and Schumann's Op. 44, in E flat. Quartets—Beethoven's A major, Beethoven's C minor, Caron in A minor, and Weber's Op. 8. Trios—Beethoven's Op. 11, in B flat; Beethoven's Op. 97, in B flat; Beethoven's Op. 8 (Serenade), Mendelssohn's C minor, Mendelssohn's D minor, and Saint Saëns's in F. Duets—Gade's Sonata, Op. 21; Godard's Serenade and Abandon, Grieg's Sonata, Op. 13; Mendelssohn and Moscheles' Duet (two pianos), Rubinstein's Sonata in G, and Rubinstein's Sonata in D.

TAUNTON.—Macfarren's *Devil's Opera* was performed on the fiftieth anniversary of the production (on Monday, August 13, 1838, at the English Opera House, Lyceum), by the Philharmonic Association, under the direction of Mr. T. J. Dudeney, at the Taunton College of Music. The music of this light and melodramatic work is more or less out of date, but the performance was very successful—particularly as to the overture, the duet between the disguised page and the confidante in the second act, and the trio for female voices, which indeed always has been a favourite. It is curious to read the criticisms of the *Devil's Opera*, written half a century since. The ridiculous libretto, which was from the pen of the composer's father, was of course then condemned, and indeed the spectacle of Satan attempting the disenchantment of a Venetian noble, whisking him up a chimney to escape from the power of the Council of Ten, and dancing the sober-minded confidante round the stage until she was eventually carried off in a luggage box, must have been exceedingly funny. The leading parts were, in 1838, filled by Mr. and Mrs. Seguin, Misses Rainforth and Poole, Mr. Burnett, and Mr. Fraser.

WESTON-SUPER-MARE.—At the re-opening of the organ of Emmanuel Church, on Tuesday, July 31, Morning and Evening Choral Services were given, and in the afternoon there was an Organ Recital, by Mr. E. M. Vinnicombe, Organist of St. Leonard's Church and of the Victoria Hall, Exeter (late Assistant Organist of Exeter Cathedral). Selections from Handel, Mendelssohn, Batiste, Wesley, Salomé, and Chipp formed the programme. After the Evening Service, Mr. W. H. Palmer, Organist of the Church, also performed pieces by Bach, Rinck, Mozart, and Bache.

WIMBORNE.—The anniversary of the opening of the church of St. John's was celebrated on the 16th ult. by a special service. Mr. Eaton, the Organist, conducted the musical portion of the service, his choir being increased in number by several amateur voices. Chants by Savage, Goss, and Bunnett were used; also the Anthem "If ye love Me." The service having been concluded, the Organist gave a Recital, the following Selection of music being performed:—Grand Offertoire in D (Batiste), "Silver Trumpets" March (Vivian), "Schiller" March (Meyerbeer), Pastorale in G (Longhurst), "Wedding March" (Mendelssohn). Batiste's Andante in A was played before the service.

WREXHAM.—Mr. Joseph Cantor, of Liverpool, who has been specially engaged as accompanist for the forthcoming Eisteddfod at Wrexham, has also been commissioned by the committee to supply an orchestra of forty for the performances of *Elijah* and *Messiah* on the 5th and 7th inst. respectively. Mr. Cantor has succeeded in forming a most admirable band, comprising many of the best known players of Manchester, together with several leading Liverpool performers.

ORGAN APPOINTMENTS.—Mr. George Wilby, Organist and Choirmaster to Lisburn Cathedral.—Mr. Charles Davies, Organist and Choirmaster to Alloway Parish Church, Ayr, N.B.—Mr. Arthur Wm. White, Organist and Choirmaster to St. Paul's, Bermondsey.—Mr. John H. E. Ashworth, A.C.O., Organist and Choirmaster to St. Michael's and All Angels', Beckenham.—Mr. J. J. Lishman, Organist and Choirmaster to the Parish Church, Ongar.—Mr. Henry A. Evans, Organist and Choirmaster to Eccleston Square Church.—Mr. Edward J. Spark, Organist and Choirmaster to Holy Trinity Church, Worcester.—Mr. Edward E. Douglas-Smith, A.C.O., Organist and Choirmaster to St. John's Church, Kilburn, N.W.

CHOIR APPOINTMENT.—Mr. J. Crouch (Alto), to Chichester Cathedral.

DEATHS.

On July 29, 1888, at Watford, HENRY BAUMER, A.R.A.M., late of Harley Street, W., aged 53.

On the 14th ult., suddenly, at Weymouth, WILLIAM CROAGER, of 12, Connaught Road, Stroud Green, N., late of 132, Camden Street, N.W., and Tabernacle Row, City Road, E., aged 60.

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In preparing a New Edition for Concert use of Handel's "Saul," it is needless to say that considerable omissions had to be made in order to bring the work within a reasonable length. These have been, for the most part, those that were sanctioned by usage; but, in addition, two not very interesting songs ("Birth and fortune I despise" and "Your words, O king") have been cut out, while the symphony preceding the recitative, "The time at length is come," has been restored as a probably unique specimen of Handel's treatment of the full orchestra.

Musicians will be aware that the score of "Saul" is one of the fullest and richest of all Handel's works. The Editor has attempted, as far as possible, to preserve the original colouring. With this view the composer's trombone parts, curiously written in some places, have been retained exactly. The same is the case with the trumpets, excepting that a few passages have been modified, where Handel had written them impracticably high for modern players. But in no case has the Editor added one note for trumpets or trombones where the composer had not employed them.

The score of "Saul," alone among Handel's oratorios, contains full directions for the treatment of the organ, though the part is seldom written out. The Editor has endeavoured, as far as possible, to carry out these directions in filling up the part. In some cases, as in the symphony preceding the chorus, "Welcome, welcome, mighty king," the effect will be found peculiar; but for this, Handel, not the Editor, is responsible, as the indications here are most minute. In a few passages, in which there is an *obbligato* part for the organ—*e.g.*, in the chorus, "Mourn, Israel, mourn"—an arrangement for other instruments is given in small notes, which is intended for use if the oratorio is given in places where there is no organ.

The recitatives should be accompanied by the organ or pianoforte; but, at the desire of the publishers, an arrangement of the accompaniment for strings has also been given. In one instance only has the Editor allowed himself an alteration in the colouring. The recitative sung by the Ghost of Samuel is in this edition accompanied by the low notes of clarinets and bassoons. Purists may possibly object to this; but the Editor would urge, in extenuation, though not in justification, that he has merely carried a little further Handel's own idea of individualizing the spectre by the use of wind instruments. The bassoon parts, at the commencement of this scene, as well as the wind parts in the air "Infernal spirits," are Handel's own.

In this score all the original parts are indicated by "H" and all the additions by "P." In cases where something has been added to Handel's parts, both letters are prefixed. It has not been thought needful to do this with the trumpet parts, the alterations being confined to a very few notes. Here Handel's own passages have been retained, even though difficult, whenever at all practicable.

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MR. HOLBERRY HAGYARD, of the London, Crystal Palace, Glasgow Choral Union, Birmingham Philharmonic Concerts, Norwich and Cheltenham Festivals, is open to accept ENGAGEMENTS during the coming season for Oratorios, Ballad Concerts, Masonic Banquets, &c. For terms and vacant dates, address Principal Tenor, Trinity College, Cambridge.

MR. T. W. HANSON (Tenor), St. Paul's Cathedral, will sing at Bury, Bolton, Heywood, Ramsbottom, and Nottingham during October. Address, 14, Belvoir Road, Lordship Lane, Dulwich, S.E.

MR. LLOYD JAMES (Tenor), having taken up his residence in London, is at liberty for Concerts and Oratorios. Address, Eaton Lodge, Commercial Road, Peckham, S.E.

MR. ALFRED KENNINGHAM (Tenor of St. Paul's Cathedral) begs to announce that he has returned to town from the Continent, and that he is booking engagements for the coming season for Oratorio and Ballad Concerts. For vacant dates, address, Grovedale, Parson's Green, S.W.; or to St. Paul's Cathedral, London, E.C.

MR. WILLIAM KNIGHT (Tenor) requests that all communications respecting Oratorios, Concerts, Masonic Banquets, &c., be sent to his new address, 481, Manchester Road, Bradford.

MR. PERCY PALMER (Tenor) desires that all COMMUNICATIONS for ENGAGEMENTS be addressed to his residence, 7, Peterboro' Villas, Fulham; or, N. Vert, Esq., 6, Cork Street, W.

MR. S. THORNBOROUGH (Tenor). *Répertoire:* "Andromeda," "Redemption," "Elijah," "Creation," "Messiah," "Judas Maccabæus," Rossini's "Stabat Mater," "Acis and Galatea," Masses, &c. Address, 125, Montague Street, Blackburn.

MR. ROBERT GRICE (Baritone, St. Paul's Cathedral Choir) begs to announce that he is at liberty to accept Engagements for Oratorios, Ballad and Miscellaneous Concerts, and has already booked Engagements at following places: Birmingham ("Redemption"); Kentish Town (Ballads); Twickenham (Ballads); Leicester ("Stabat Mater," &c.); Huddersfield ("Elijah"); Birmingham (Subscription Concerts); Ilkeston ("Creation"); Bradford ("Light of the World"); Bury, Lancashire ("Hereward," &c.); City ("Last Judgment"); Northampton ("Elijah"); Glasgow ("Messiah"); Brockley ("Fall of Babylon"); Highbury (Berlioz's "Faust"); Cheltenham ("Stabat Mater" and "Saul"); Birmingham (Ballads); Portsmouth (Ballads); Oxford ("Daniel"); Leicester (Ballads); &c., &c. For references and terms, address, 8, Ringcroft Street, Holloway, N., or care of N. Vert, Esq., 6, Cork Street, Burlington Gardens, W.

MR. LAWFORD HUXTABLE (Baritone), Pupil of Signor Alberto Randegger, is open to accept Concert and Oratorio Engagements. Address, Clarence House, 47, Haverstock Hill; or, N. Vert, 6, Cork Street, W.

MR. F. W. PARTRIDGE (Baritone), Associate of the Royal College of Music, can accept engagements for Oratorios and Concerts as Vocalist or Accompanist. Address, 2, St. George's Villa, Beckenham.

MR. WILLIAM RILEY (Baritone), Huddersfield, is now booking Engagements for coming season. Address as above.

MR. CHARLES ACKERMAN (Bass), of Westminster Abbey, requests that all communications respecting Engagements be addressed to 168, Warwick Street, Belgravia; or, C. T. Johnson, 57, Berners Street, W.

MR. JAMES W. CLOUGH, of the Manchester and Provincial Concerts, and Solo Bass, Parish Church, Burnley, is open for Oratorios, &c. Press notices, &c., on application. 56, Curzon Street, Burnley.

MR. WALTER WELLS (Bass) is now booking dates for Engagements in Oratorios, Cantatas, Concerts, &c. Address, Sunnyside, Bush Hill Park, N.; or, 124, Gower Street, W.C.

MISS NELLIE LEVEY (Vocalist and Guitarist), having returned from the Continent, has resumed her teachings and engagements. Address, by letter, 12, Red Lion Square, Holborn.

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MR. HARPER KEARTON requests that letters respecting engagements be addressed care of C. T. Johnson, 57, Berners Street, W.

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MR. CHARLES CHILLEY begs to notify that his address is now 4, HENRY ROAD, FINSBURY PARK, N.; or, Mr. Vert, 6, Cork Street, Burlington Gardens, W.

MR. FRANK MAY begs to announce that he is now booking engagements for Oratorio and Ballad Concerts, and will be glad to receive early application from Conductors and Secretaries of Choral Societies, &c., for the same during the ensuing season. Address, Mr. Frank May, 14, Hanover Street, London, W. Telegraphic address, "Iolas, London."

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MICHAELMAS TERM COMMENCED SEPTEMBER 24.

The following is a list of Subjects and Professors: Harmony, Counterpoint, Form and Orchestration, Composition, Musical Acoustics, Pianoforte, Organ, Figured Bass Playing, Transposition, Solo Singing, the Art of Pianoforte Accompaniment, Violin, Violoncello, Double Bass, Flute, Oboe, Clarinet, Harp, Horn, Orchestral Class, Musical History, Sight Singing, Choral Class, Vocal and Aural Physiology, Voice Production, Elocution, French, German, and Italian.

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A prospectus of the Association will be sent on application to the Assistant Secretary.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
OCTOBER 1, 1888.

THE EARLY HISTORY OF THE ORGAN.

By J. F. Rowbotham.

To trace the organ back to the bagpipe would seem to be the very ultimate point which investigation could reach, and having carried the great instrument to so simple and homely a progenitor, further prosecution of its ancestry would be needless, since it had by then passed into another form and was merged in a humbler and minor member of the musical family. This is the method of treatment which has been employed in the principal works on the organ and its history, and would be unassailable in point of judgment and rationality were it not for the fact that the organ did not begin as a pure wind instrument at all, but had its source in quite a different quarter and from other suggestions entirely.

Up till even a late time in the Middle Ages we find two rival races of organs contending for public favour, in much the same way that steam power and manual labour contend to-day, without any obvious preference for one form over the other—these were wind-organs and water-organs. And water-organs were by so far the more ancient and long-standing of the two that half their life and growth was over before wind-organs had emerged into a separate existence from the bag-pipe's reeds and blow-bag.

Water-organs, therefore, were the form in which the instrument first saw the light; and the original idea of the water-organ was due to the ingenuity of a Greek barber, some two or three centuries before Christ. His name was Ctesibius, and he lived at Alexandria, at that time a Greek town as essentially and completely as Athens itself. He had invented the clepsydra or water-clock, which was a clock to tell the time of day, that went by water. The water was made to drop upon little wheels, and so turned them round. The motion of these wheels was communicated to a statue, which gradually rose as they went round, and pointed with a stick that it held in its hand to the hours marked on a pillar. But this clock, which answered admirably in the daytime, was plainly of no use at night, when it was dark and the hours marked on the pillar could no longer be seen. To obviate this deficiency, Ctesibius after a time invented a most successful remedy. Instead of a stick in the hands of the little statue, he placed a mimic flute to its lips; and so directed the dripping water that it should force air through the flute at the necessary times, whereby the hours were now sounded on the flute and could be heard at night-time, and the time thus known as distinctly as if the statue were pointing with its stick to the dial-plate by day.

This invention gave Ctesibius the first idea of the organ. Observing how melodious was the sound which the one flute made, he conceived the notion of multiplying the flutes and constructing thereby a strange and new musical instrument, bidding adieu to the clock and its requirements in consequence. Accordingly he devised an extraordinary novelty known as the Hydraulis or Water-flute, which consisted of a box containing numerous flutes and a large vase of water beneath it. The ends of the flutes were turned downwards towards the water, descending to within half-an-inch from the surface; and the water being set in oscillation by a wheel or paddle forced volumes of air through the flutes, and produced a wild and dulcet melody.

This invention, the hydraulis, became the rage of Alexandria and of Greece. No supper party was considered complete without it; no social gathering was deemed sufficiently provided with amusement unless the hydraulis was there to delight the ears of those present with its sweet warbling. Slaves received special lessons so as to wave the water steadily, and large sums were paid to experts who were supposed to possess the secret of the perfect motion of the fluid. Yet at the best this hydraulis or water-flute can have produced nothing more definite or distinct in the way of musical melody than an Æolian harp does when agitated by the wind. Indeed, the sound of both instruments must have been analogous. Unordered, unregulated, though no doubt sweet and dulcet euphony, must have been the characteristic of the Greek instrument as of its modern counterpart. Yet it became the fashion of the day; but was still far off from being that staid and methodical work of mechanism known as an organ.

Royal patronage was necessary to foster the idea of the solitary inventor; and it is a matter of unbounded surprise to find that the tyrant of the world was the chief patron and improver of the organ. Nero, despite his fiendish cruelty and appalling vices, was an excellent musician. He was one of the finest singers of his day; he was a profound theorist; he was a skilful player on almost every known instrument. And the water-flute or hydraulis, having lasted till his time in the chaotic condition we have described, was indebted for its first great step towards becoming an organ to his ingenuity and musical sensibility. Nero suggested the addition of slides at the bottom of the flutes, to be opened and shut at pleasure, whereby any flute could be made to speak and any compelled to silence; and by this means the sound of the instrument passed at one great bound from vague and chaotic murmur to regulated and disciplined notes—with unknown possibilities underlying the change.

To the slides were attached strings or levers, for the purpose of opening and closing them. And these latter were ultimately attached to iron keys, which the fingers might press, and by means of the mechanism open and shut the slides at pleasure.

Nero's main reason for his interest in the organ was that he might add a new instrument to the orchestras of the pantomimes, which answered in ancient Rome very much to what operas or melodramas do with us. To enhance the musical effect of these was his constant and unwearied object; and besides his improvements in the organ he is credited with the introduction of several new instruments to the theatre bands, such as the foot-castanets, the great lyres, and the silver gongs, which were made in the shape of vinegar jars. After much busy attention to the mechanism of the organ, he came to the conclusion that in its present state the tone was too soft and weak to be of any use beyond that of accompanying the voice; and, indeed, he sang to it most sweetly himself, and professed himself much pleased with the way in which it blended with the inflexions and intonations of his utterance. The problem, therefore, which he set his artificers was to strengthen the tone of the organ by whatever means their ingenuity could suggest, so that it might take its place in a full band along with the other instruments, without the risk of being overpowered as heretofore.

Nero's zeal and assiduity for the improvement of the organ was unfortunately cut short prematurely. The very next morning after his last day of careful and indefatigable attention to the requirements of the instrument, and the issuing of his orders for the

desired amelioration of its construction, Rome was entered by his enemies, and he himself, within a few hours afterwards, had fallen victim to a cruel and untimely death by his own hand. It is not a little curious that the last recorded act of this tyrant on earth, before his death and overthrow, should neither be a political measure, nor a monstrous crime, nor an unheard-of vice, but a simple and single-minded effort for the advancement of music. We learn that he spent the day before his death "walking about among scores of organs, all made agreeably to his directions, testing, trying, and amending them, and by all means endeavouring to secure their perfection."

The improvements promised so rapidly in the construction of the organ by the patronage of Nero were unfortunately and necessarily postponed by the political events which followed. His artificers, however, and those who interested themselves subsequently in the same undertaking, carried out successfully the project of strengthening the sound by the introduction of a species of pumps, playing through the water, whereby a strong and steady current of air was supplied to the pipes. And when we next hear of the water-organ, after it had received the benefit of these and further improvements, the form it had taken, and in which indeed it remained under the later emperors, was as follows: There was first a large vase half full of water, which had an inverted funnel in it that was connected by a pipe with a flat box or wind-chest above. On each side of this vase were cylinders with pistons inside them, which were worked with levers from below, like pumps. These cylinders had pipes running from them into the central vase down through the water into the bell of the funnel. And there were valves at the top, hanging by movable chains. When, therefore, it was necessary to fill these cylinders with air, the lever was raised, the valve immediately descended, and through the hole the air rushed into the cylinder. But directly the lever was pumped downwards, and the air sent rushing up the cylinder by the piston, at the first puff the valve closed at the top, and the air therefore rushed through the pipe into the central vase, and down it into the bell of the funnel, for the pipe reached there. From thence, with redoubled force, owing to the weight of the funnel and the pressure of the water, it was driven up the funnel's pipe and into the wind-chest. In this the pipes were set, and their bottoms covered with slides, as we before described, which were connected with iron keys by strings or trackers. The touching of the keys caused the sound to come, "and, according as it was played, there was a varied and beautiful melody."

This was the form which the organ retained during the whole remaining centuries of the Roman Empire. So popular did the instrument gradually become, after these various improvements had developed it into a harmonious and musical utterer of sound, that among the Roman nobility in the reign of Honorius, and, indeed, long before his time, the organ became as popular and as common an inmate of every house as the pianoforte to-day is with us. The vases which held the water were made of the most precious alabaster or marble. The cylinders where the pistons worked were wrought in gold and silver, and studded with glittering gems. The water itself was scented and perfumed with rare odours, and the fragrance of sweet smells was added to the melodious euphony which passed through the pipes. The slaves who elevated and depressed the pistons were dressed in elegant and appropriate attire, and the organist himself in robes of ceremony which rivalled in their gay magnificence the costumes of the princes who attended the performance of the music.

For the purpose of being transported from house to house, as we carry harps and violoncellos, the organs were sometimes made portable. And then the vase was constructed of lighter materials, of light plaster, for instance, or even of gilded tin, and gangs of slaves were employed in carrying the delicate and fragile mechanism through the streets.

At Constantinople, the seat of the Eastern Roman Empire, the instrument was held in no less honour than in the West. The great water-organ was a constant figure in the pageants of the circus, and in all state ceremonies was an indispensable addition, as at those ceremonies in the Golden Hippodrome, when to the full and sonorous pealing of the organ the emperor rose from his throne to bless the assembled people.

The barbarism and ignorance which overspread Italy and Europe on the irruption of the Gothic invaders were plainly no atmosphere for the progress of the mechanical arts; and for some centuries to come, after the reign of Honorius, we hear nothing whatever about the organ. Its very existence is a matter of doubt, and the knowledge of its construction was probably lost along with the other arts which perished in multitudes amid the darkness which covered the face of the land. At any rate, when next we obtain tidings of it, about four hundred years later on, it appears as an unknown thing, a strange mysterious marvel for men to wonder at; and has to be re-introduced into benighted Europe from abroad, from the home of civilisation where the light of art still lingered on, undimmed by barbarian darkness—Constantinople.

It was in the reign of Charlemagne, when Europe was beginning to recover from the effects of the long night of barbarism, that ambassadors came from the Emperor of Constantinople to Aix-la-Chapelle to treat of some political alliance between Charlemagne and their master. They had not been long there when stories began to spread about the court of a mysterious musical instrument they had brought with them, made of brazen cylinders, and bull's hide bellows, and pipes which could roar as loud as thunder and yet could babble as soft as a lyre or tinkling bell. This plainly is an organ; and what is more it is an organ *with stops*. In order to gain the knowledge of the construction of the magical wonder, Charlemagne sent artisans into the ambassadors' apartments, bidding them pretend to employ themselves on some other labour, but all the time to examine the structure of the instrument, so as to be able to make another like it. The workmen were successful in their observations, and constructed an organ on precisely similar principles, which was placed in the Cathedral of Aix-la-Chapelle, and was, according to an old and reliable tradition, the first organ ever made in France.

Comparing this organ with the water-organ of Nero and his successors, we shall find that two great and striking improvements have been introduced during the life of the instrument at Constantinople, and in the interim of its exile from Europe for four hundred years among the Byzantine Greeks of the Eastern Empire. First, stops have been invented; and, secondly, bellows have been added to the water mechanism. From the existence of stops we must argue that one or other of the following changes have come about in the construction of the instrument:—In our account of Nero's organ, if we were right in assuming that the keys acted by means of cross-slides—that is to say, by the same mechanism which we employ for our stops to-day—then we must argue that the mechanism of pull-downs, pallets, and grooves, or an equivalent for these, had meantime been invented for the keys, and the slides appropriated for stops, as we use them at present. Or if, on the other hand, we prefer to credit Nero's organ with a similar key-action to our own, then we must admit

that the slides had been the new invention. In any case, we must grant that stops had been added to the organ. And this is the first great difference between the organ of Charlemagne and the organ of ancient Rome.

The second is the addition of "bellows made of bull's hide" to the mechanism, and, at first sight, this st atement would seem to imply that the days of the wind-organ had already begun, and that Charlemagne's organ was simply an instrument of that nature. But a further inspection will at once silence this conjecture. For among the other things which the workmen were told specially to observe were "two brazen cylinders," that formed an essential part in the structure of the organ. Now what purpose could two brazen cylinders answer in a wind-organ? None at all. But in a water-organ they forced the air by means of pipes through the water into the air-condenser, from which it was conveyed into the wind-chest, and are indeed the identical barrels or vases of Nero's instrument. The new invention was the substitution of bellows for the pistons and levers, which pumped the wind up the vases. In the primitive water-organ, if we remember, the wind was pumped up the vases by means of pistons, which fitted into them, and were worked by levers underneath. But in this later and improved form bellows were used in place of the pistons and levers, and blew the wind into the cylinders. Thereby, of course, the necessity of a valve at the top of the cylinders was done away with.

Whence, then, came the knowledge of bellows, and their application to organ-blowing? This application, which seems so natural a one, was curiously late in being thought of. Three hundred years had passed away since the time of Nero, and the water-organ, with its steady service of levers and pistons, was in the full tide of its popularity, when we hear of an experiment made by a stray inventor to blow an organ by means of bellows. The idea was thought so odd that it excited general ridicule. Conundrums were made about it; jokes were cracked on it. One solitary engraving of the curiosity has come down to us; and then it passed into the limbo of other oddities, and can scarcely be said to have suffered neglect—because it never commanded attention. Indeed, there is little wonder that the musical Romans should have put aside the bellows-organ as a worthless and impracticable idea; for in thinking of the bellows employed we must imagine the identical bellows, and no other, which are used at our own firesides to-day, so that we can well conceive the terrible insufficiency of power in such bellows compared with that of hydraulic pressure—and the unswerving allegiance to the latter becomes plain enough. Also let us reflect on the irritating unsteadiness of blowing, which bellows of so primitive a form can never be free of, and which was so admirably obviated by the contrivance of pistons and levers passing a continuous current of air through water. No wonder, then, that the bellows-organ was tacitly set aside as a useless oddity, and that the water-organ continued to rise in popularity as the only representative of the organ known. Yet in the quiet interim of four centuries at Constantinople the idea of the bellows must have again attracted attention, and this time more than a passing one. And in the course of this long period, doubtless after many experiments and failures, a compromise had been effected between the two forms whereby the bellows were added in a subordinate capacity to the water-organ, to blow the wind into the cylinders instead of the pistons and levers heretofore employed.

Next as to the number of pipes which these ancient organs contained, and the number of keys on the keyboard. The accounts of the Latin and Greek writers, from which we have gathered much of the above narrative, though sufficiently full and satisfactory on the other points that we have discussed, are provokingly reticent on this final question which enables us to complete our conception of the ancient organ. Yet we are not entirely devoid of information on the subject, and the intelligence has come to us by one of those freaks of history which occasionally throw light on strange matters from unexpected quarters, where other and sedater informants have made an oversight. When deliberate indoctrination fails, accident steps in to supply the deficiency. The organs of Constantinople have their exact number of pipes revealed to us by one of these *bizarreries*, and in the following way: Optatian, a court poet of the time, wrote a poem on the organ to please the then emperor of Constantinople, who was a great lover of the instrument. Without saying a word in his poem beyond the merest platitudes about harmony, heavenly symphony, and so on, Optatian has yet contrived, by an absurd conceit, to furnish more valuable information in a short compass than all the theorists and musical writers of his day convey. He has so arranged his verse that it shall represent the actual appearance of an organ itself. His poem bears an analogy to those bright masterpieces of wit, better known to last century than to this, which arranged drinking-songs in the form of wine-glasses, and love sonnets with the type so disposed as to imitate a heart, and so on. Similarly the poem of Optatian is written in the form of an organ. The first verse is of so many letters, the second of one letter more than the first, the third of one letter more than the second, and so on, increasing by one letter each verse, so that the appearance of the lines exactly imitates the gradual rise of the front pipes of an organ, pipe after pipe. And to these he has appended shorter verses, all of the same length, which stand for keys; and one is at the bottom of each pipe. Now there are twenty-six verses in all, and twenty-six keys to match. In this way we know infallibly the compass of the ordinary organs at Constantinople in the time of Optatian.

After this prime information everything is easy. Taking a step from Constantinople to the court of Charlemagne at Aix-la-Chapelle, we can easily and reasonably assert that his organ, built after the model of that of the ambassadors, had twenty-six keys, perhaps more, but certainly not less. As to the number of its pipes—since it could "roar as loud as thunder, and yet be reduced to the softness of a lyre or tinkling bell"—if we only credit it with one stop to perform the change from loud to soft, there must have been twice twenty-six, fifty-two pipes in the organ; if with two stops, thrice twenty-six, seventy-eight; and so on.

Built, then, in this form, and after the pattern of the famous instrument at Aix-la-Chapelle, organs began to be multiplied throughout France, and from thence through Europe at large. In the shape we have described them they were a compromise between the water-organ and the wind-organ; and the latter seemed now to have effected a permanent lodgment in organ-building, and to have begun the career of triumph over the rival form, which it was eventually to oust from any partnership in the instrument at all. Yet, so conservative are men, and particularly organ-builders—if we may judge from the present instance—that the water-organ, pure and simple, was again and again returned to in the future, as if the utility of bellows was entirely out of the question. In the reign of Louis the Pious—Charlemagne's successor—we hear that the combined wind and water-organ had quite dropped out

of fashion again, and nothing but water-organs were being built all over the land. The leading organ-builder of the time was named George the Venetian, and of all the numerous organs which he supplied to the churches and chapels of France, by the command of the King, not one was there which was not a water-organ of the most approved and indisputable type. This epoch was plainly one of retrogression for the art of organ-building, and similar epochs of retrogression followed at intervals afterwards. But these, like the former, were merely temporary. Little by little the water-organ dropped completely out of use. The compromise between the wind and the water-organ of Charlemagne's day supplanted it everywhere, and finally this form began to give way before the genuine wind-organ, as we understand it to-day.

It was towards the commencement of the tenth century that bellows began to appear universally as the feeder of the organ, instead of the hydraulic mechanism which had held its own so long. The unsteadiness and weakness of the bellows—the main objection in time past, and a terrible drawback even in the present case when the bellows were still the same simple household bellows which are employed to light fires to-day—this unsteadiness and weakness, then, of the blowing was counteracted by using a multitude of bellows at the same time to feed the organ, so that while one was filling another could be exhausting, and thus a constant current of air could be kept up. Or rather there were two ways to counteract the deficiencies of bellows:—The first was to use many bellows, as we have said, the second was to make the organ so small that one pair of bellows was sufficient to feed it. And both these plans were adopted. And the first tended to produce enormous organs, far larger than any water-organ ever constructed; while the second produced organs supremely diminutive. For in the first case it is plain that since the supply of wind was unlimited, now that the idea had occurred of multiplying bellows indefinitely, there was no limit also to the size of the organ. And a remarkable spirit that was passing over the architecture of this period was loudly calling large organs into requisition. For at the early part of the tenth century, the time we write of, the great Romanesque churches were beginning to cover France, England, Germany, and indeed the whole of Europe. And what could a puny organ do in the illimitable vaults of their roofs or the deserts of their aisles! Organs therefore began to grow with the churches, and immense organs were the consequence. In place of one rank of pipes to every stop, ten were now employed, so as to ring out the sound into the huge empty space of the church. Even the compass of the organs was extended far beyond the limits hitherto observed; and two players were employed to double one another in their accompaniments to the voices. And the organ itself grew in this accession to its strength, not only in its case, which it plainly must, if only to contain the multitude of additional pipes; but the very keys were made larger and broader. The compass of eight notes, which at first could be easily spanned with the thumb and little finger, could now scarcely be included by the out-stretched arms. With their fists, even, were the players compelled to strike the broad flat keys, while round the organ rows of bellows stood like casks, sometimes thirty in number, and two or more bellows-blowers to each.

But we have next to speak of the second development of the organ at this time, whereby it became dwarfed and stunted to a little thing, so small and so diminutive that it could be held in the palm of the hand. These tiny organs were plainly of no account for church purposes, and were principally in use among the wandering minstrels, who could carry them easily about with them, since they were so light and delicate in their make. And the idea of these little organs had arisen naturally in the gradual development of the instrument, out of the question of the adaptation of the bellows to the organ, which might be done, as we said, in two ways, either by multiplying and increasing the bellows to the necessity of the organ or by diminishing the organ to the capabilities of the bellows. The latter plan gave these dwarf organs as its consequence. They had but six notes, these tiny organs, and were so light, as we have mentioned, that they could be held in the palm of the hand. They had a pair of bellows at the back, which the player could work with his left arm, holding them in the fold of his elbow, while he played the keys with his right hand, supporting the instrument on the palm of his left. And they puled and piped so melodiously that every one was glad to hear them—dainty little mechanisms, artful toys, that yet would make rare harmony. They are the triflings of the Middle Ages, and many more such musical follies of mechanic might we set down here; for philosophers in their studies were not above coquetting with invention, and devising quaint oddities of music like these little Regals, for so were the tiny organs called, because they "regaled" and refreshed the ear of all who heard them, they sang so merrily.

But the mean between these dainty toys of minstrelsy and the enormous unwieldy organs of the churches was attained and preserved in the organs of the monasteries, where there was no leviathan building to call great organs into existence, and none of the gaiety and frivolity of life which charmed itself with the frolicking of the regals. The organ had, therefore, held on its normal life there, had maintained due proportions, and had, at the same time, profited by all the improvements which had been introduced from every side into its construction. It is to the monasteries of this age that we owe the perfection and early maturity of the great instrument, and in the cloisters of the eleventh century organs were already being built which, in tone and structure, differed extremely little from our own. The aim which the monks set before themselves was "to cultivate beautiful sound first and before all things." "Let all else be sacrificed to that," says one. "We prefer it beyond all other objects," says another. Another monkish writer complains of the rawness and coarseness of the great organs in the churches, "but in our chapels," he says, "everything must be melodious and sweet." Another taxes the little regals with "vain piping and honey-sweet fooling; but with us," he asserts, "there must be that divine solemnity of tone which befits the services of those whose lives are devoted to God."

With such conscientious aims and high motives in their organ-building, can we wonder that the monks brought the instrument to the highest state of perfection, and in their zeal for its improvement spared no pains either by the inquisitiveness of travel or by the ingenuity of their own invention to cure the instrument of its many deficiencies, and make it worthy the service they aspired to celebrate?

It was about the beginning of the eleventh century that the monks took diligently to organ-building. Sigo, Abbot of the monastery of St. Florentius at Ligeris, began the movement, and his example soon found many imitators in the various monasteries of Europe. To show how much was effected by them and at this early period, we cannot do better than give an account of the interior of an organ-building monastery of the time, and of the organs which were built there. The complete furnishings of the organ parts were manufactured in the monastery, as was universally the custom, even down to the smelting of

the metals of which the pipes were made. The metals employed for making the pipes were either lead or copper, but generally copper. The building-frame of the organ and all the interior woodwork was made of plane wood; and the structure of the instrument, as made by the monks, we have scarcely contrived in the space of nine hundred years to improve upon. There was first a frame which contained the bellows, and the wind passed from thence into the wind-chest, not, indeed, by a wind-trunk, as with us, but by a number of holes communicating with the bellows, which answered the same purpose. Above the wind-chest there was another frame containing the grooves, the upper-board, and, fitted on to this, the pipes. This was all closed in with a bottom made of plane wood, which was furnished with contrivances similar to our pallets, by which the wind might pass from the wind-chest into the grooves. Above the grooves came the upper-board, as we have said, in which the pipes were set. But instead of being made of continuous pieces, as with us, the upper-board was made of several separate pieces of wood, each groove having its separate piece above it, and in this its pipe or pipes were set. The keys acted much as in our organs—that is to say, with pull-downs passing through the wind-chest, and drawing down pallets, which allowed the wind to pass at once into the grooves. But in other respects their action was simpler, for there were no stickers or back-falls, but the key communicated direct with the pull-down, and for the purpose of working it was made to move a little outwards each time it was pressed, by which contrivance the pull-down, which was fastened to it, and ran slanting through the wind-chest up to the pallet, was drawn down a little, and so opened the pallet, which admitted the wind to the groove. Now to prevent the keys coming out too far each time they were pressed, pins were placed in them where we place our pins, so that the key came forward to such a point, and then, when the finger was lifted, it flew back again to its original position. And in this way was the mechanism of the key-action contrived. But as to how the stops acted, on this point we receive no information, though probably it was by the same cross-slides as with us. We have previously made the assumption that slides were the original action by which the keys worked in the ancient organs, and that this action was afterwards transferred to the stops, on the discovery of a new and neater key-action. The elaborate account of the key-action given above leaves no doubt that the change had been effected long ere this, and very likely, as we have surmised, in the earliest times. The keys had their names written on them by letters of the alphabet, in black on white, or sometimes, though not so often, in white on black. The bellows were still apparently of the primitive shape, though larger, and worked with long handles, much in the manner of our own. Several might be used, as we have said before, and the case was increased or diminished in size according to their requirements. Above the organ, when finished and placed in the chapel, was suspended a canopy of drapery to keep the dust out of the pipes, which might be drawn up to the roof and let down. It was always drawn up during the playing.

Such were the organs made in the monasteries during the eleventh century. And there were two sizes of them made for the purposes of the choir. There were the Positives and the Portatives. The Positive, or stationary organ, was the large organ stationed and fixed in the chapel. The Portative organ was considerably smaller, and could be easily lifted from place to place. During the practice of the choir it was the custom to place the latter in front of the Positive organ, and for the organist to sit between, playing now on one, now on the other, as he was rehearsing the singers in their parts or showing them on the Positive how the piece would sound in the service.

At this point the early history of the organ naturally ends. Later improvements seem to have contributed but little by comparison to the perfection of the instrument, and nine hundred years have scarcely been able to add one single invention of any consummate value to the arts of workmanship and design which were already known and practised in the eleventh century.

THE "LOBGESANG."

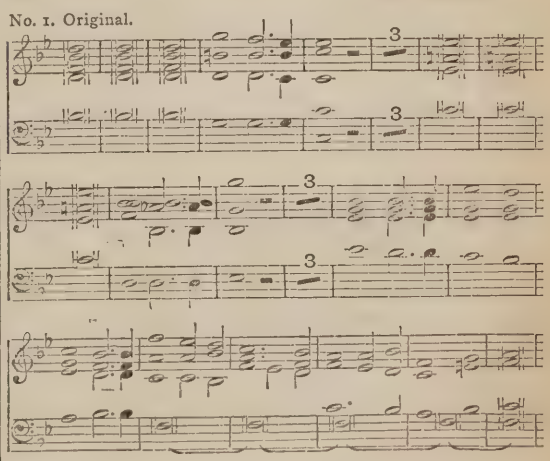
A COMPARISON OF THE ORIGINAL AND REVISED SCORES.

(*Concluded from page 532.*)

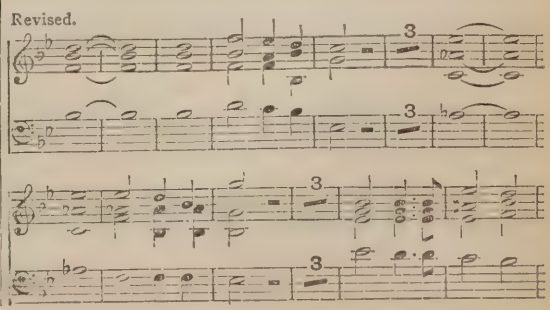
No. 10. Final chorus. The opening section of this number (*Allegro non troppo*, formerly *Allegro moderato*) stands now as first written, with regard to the voice and string parts. In the original score the wind instruments are very sparingly used, and for the most part double the voices, while there, as in the revised score, the strings play a succession of detached chords. Mendelssohn could have had no difficulty in discerning the "lean" effect produced, especially as the different sections of the choral voices are treated in a fragmentary manner. He saw this so clearly, indeed, that he took extraordinary measures to obviate it, not only giving sustained harmonies to the whole of the wood-wind, but also writing an organ part, and thus securing for the opening of the chorus its peculiar elevation and sublimity.

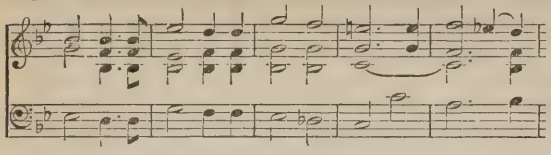
The second section (*Più vivace*, formerly *Allegro vivace*), like other movements in the work, was re-written in notes of half the original value. Moreover, the opening choral phrases underwent important alterations in revision, as a glance at the subjoined serves to show:—

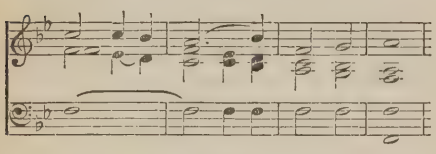
No. 1. Original.



Revised.

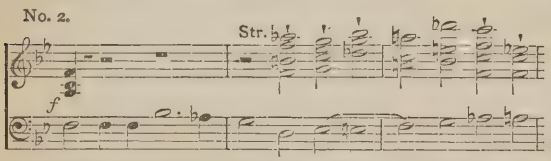


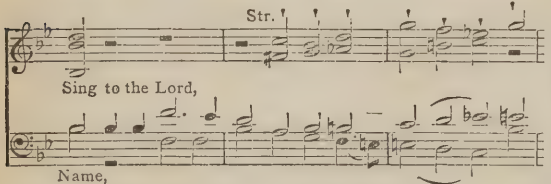


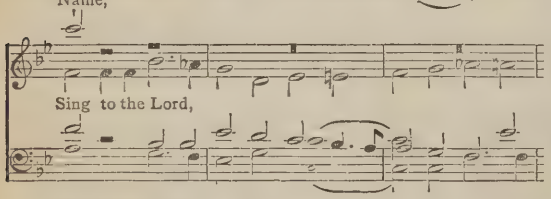


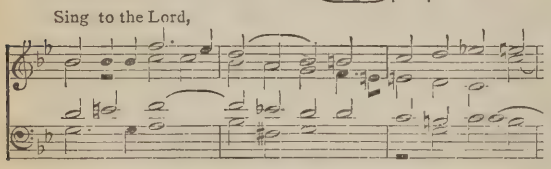
The orchestral interludes were also changed, but not so materially as to require particular attention. Mendelssohn was so dissatisfied with the original fugue, "Sing ye the Lord," that he re-wrote it entirely, retaining, however, a portion of both the subjects employed. As regards musical effect, there is no comparison between the old and the new in this instance; the second fugue, besides having more flowing and appropriate themes, and being wrought out in a more grandiose manner, benefiting by a larger measure of free and independent orchestration. Nevertheless, great interest attaches to the earlier effort, the vocal parts of which are transcribed below, and now, for the first time, made public—

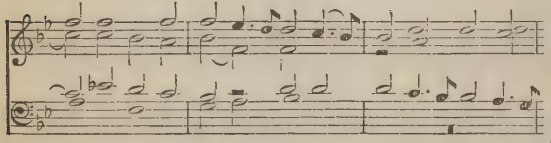
No. 2.

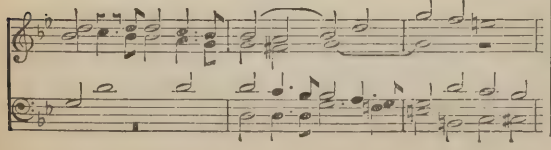


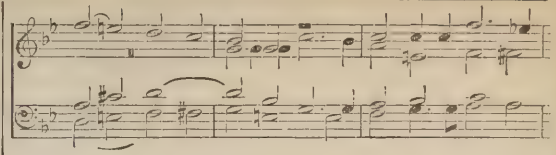


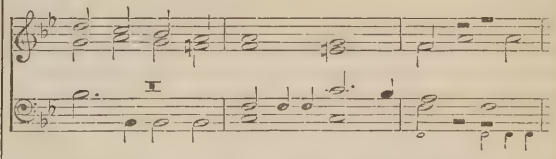


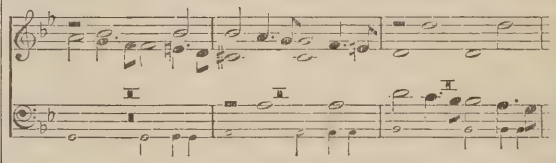


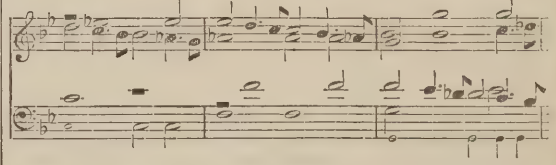


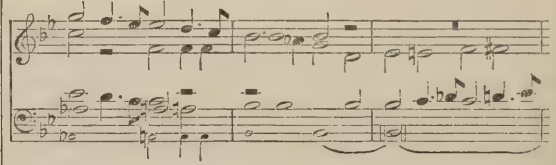


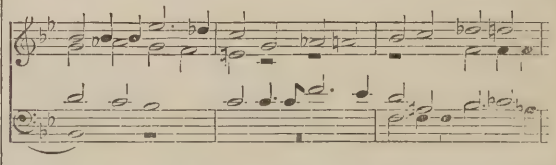


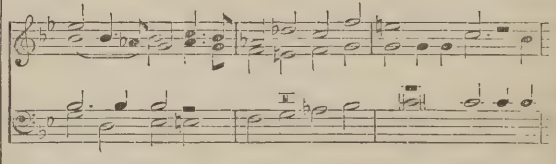


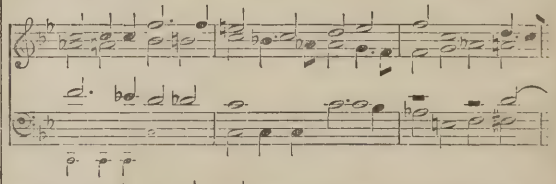


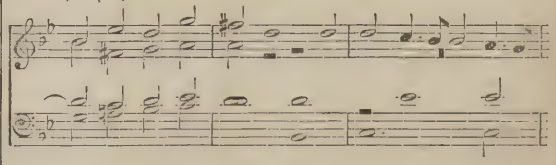


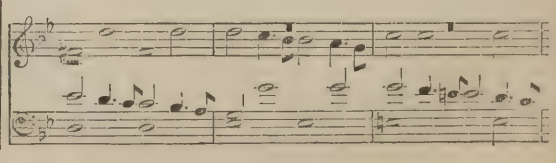


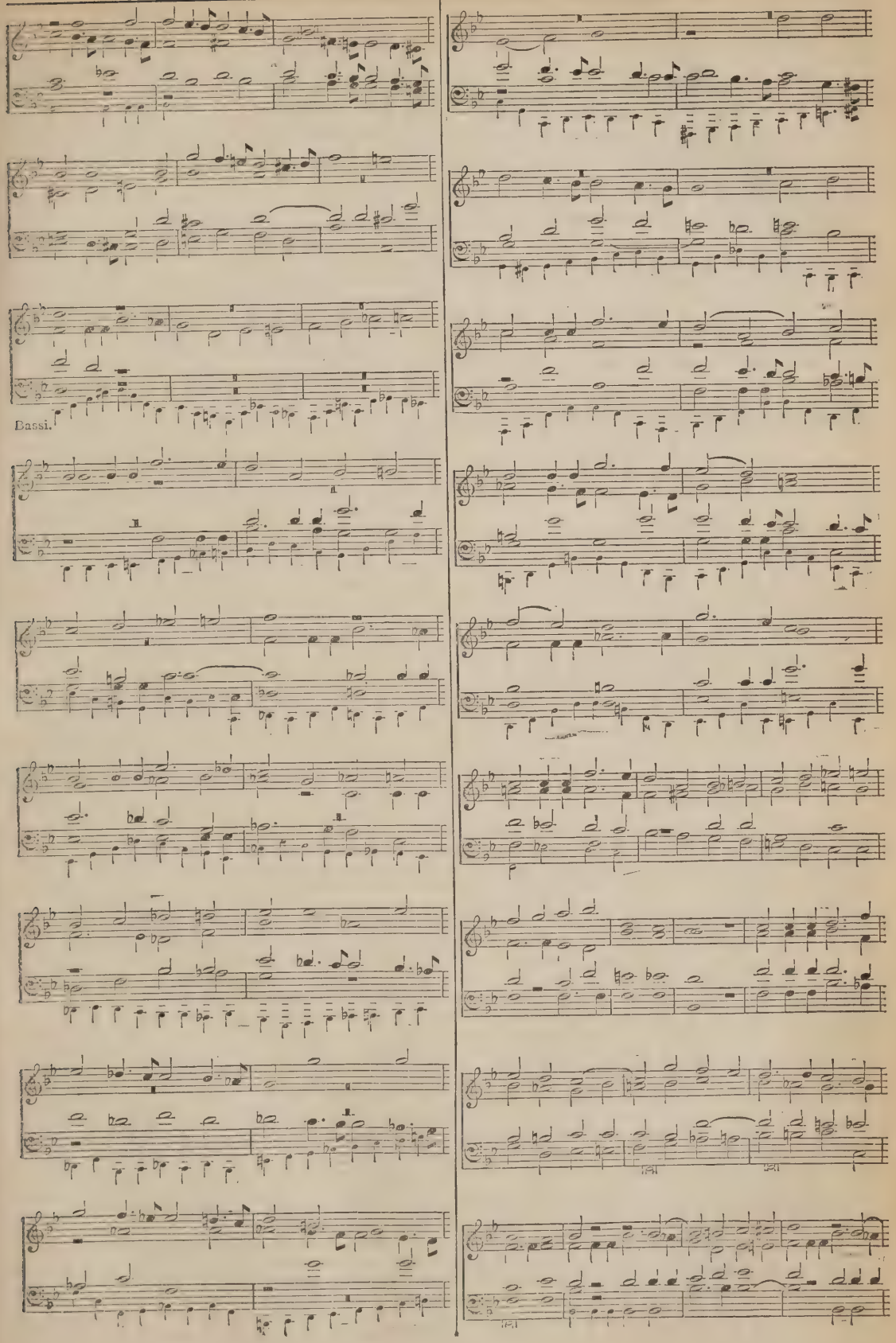


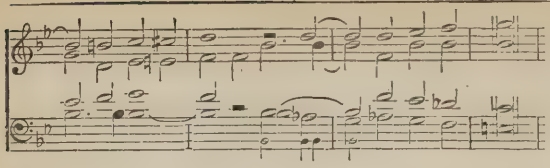




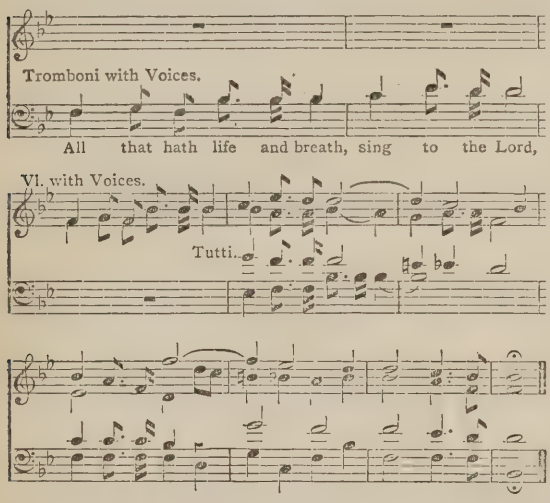





Bassi.



The original here returns, like the revised, to the *Maestoso, come* 1ma, but with a difference. Whereas, in the printed score, the trombones give out the theme of "All that hath life and breath," and the unaccompanied male voices echo it, the MS. proceeds as follows—



Our task has now ended, for the spirit in which Mendelssohn carried out his revision of the "Lobgesang" needs no comment. We may all, each in his own way, take example by the stern self-criticism that alone sustained him, and to which is due the marvellous improvement effected.

Joseph Bennett.

THE THREE CHOIRS.

All those who are interested in the annual celebration of the Three Choirs Festival know that the history of the meetings was recorded by the Rev. D. Lysons in 1812, and was continued by J. Amott, Organist of Gloucester, in 1865. A few facts have recently been emphasised which would imply that, apart from the events which have occurred subsequently to Mr. Amott's continuation, the whole history has not yet been written. The origin of the anniversary meeting of the three Choirs—Gloucester, Worcester, and Hereford—is admittedly involved in obscurity. At the recent Hereford Festival it was announced as the 165th meeting. This would give it an existence dating from 1724 inclusive. It is generally supposed that the first sermon preached in aid of the Charity for assisting the poorer clergy of the three dioceses was that delivered by Dr. Thomas Bisse, Chancellor of Hereford, in his own Cathedral, on September 7, 1726. The first collection at the Cathedral doors after the service was made at Gloucester in 1724, when Dr. Bisse was also the preacher, and from this it has been assumed that the Festival took its rise from that date. Perhaps as far as the present constitution is concerned this was the case. It is convenient to date from that time, as no appreciable records exist of previous meetings. They were not associated with the object for which they are now given, it is true, but the members of the three Choirs met alternately at the three Cathedrals, and united in the performance of the music at the services held on two successive days. This was, it is stated, for the purpose "of enjoying the pleasures of harmony." The exercise of these pleasures was continued in the evening, at some favoured tavern, where the members of the united choirs sang catches—glees were not then invented—songs, and duets of the pattern in favour at the time, under the presidency of the Organist of the Cathedral. It is not at all unlikely that one of the most earnest promoters of these meetings was Stephen Jeffries, Organist of Gloucester, 1680—1712. He was born in 1660, and was a pupil of Michael Wise. Hawkins says he was appointed in 1680 and died in 1712, but as he also gives the length of his connection with Gloucester as organist for thirty-four years, there must be "a fallacy somewhere." As William Hine succeeded to the post of organist in 1712, Jeffries could only have been connected with the Cathedral for thirty-two years. Jeffries, who composed the tune for the chimes at Gloucester, a quaint and pleasant melody, which has cheered many hearts, was an eccentric man, or what would now be called a man of character. He was in the habit of taking his ease in his inn oftentimes to a late hour of the night. "His wife drest up a fellow in a winding-sheet, with directions to meet him with a lanthorn and candle in the cloisters through which he was to pass on his way home; but that, on his attempting to terrify him, Jeffries expressed his wonder only by saying: 'I thought all you spirits had been abed before this time.'" This is the man who is traditionally said to be the promoter of the "Musick meetings." It is certain that the convivial part of the Festival would be greatly enhanced by his presence. His successor, William Hine, saw the recognised beginning of these meetings, for he was organist until 1730. The intimate association of two of the choirs out of the three, Gloucester and Hereford, may be inferred from the existence of the well-known Service of Hall and Hine, the united production of the two organists of those days. During their existence the character of the annual assemblies was changed, and outside help was obtained. It was probably to justify this innovation that Dr. Bisse selected a text for his sermon in 1726 which, at the time, was considered as an extraordinary one. It was taken from Ecclesiastes, Chap. ii. v. 8: "I gat me men singers and women singers, and the delights of the sons of men, as musical instruments, and that of all sorts." This text, and a portion of the note in the printed copy of the sermon relative to the object of the charity, are very frequently referred to, because they are copied by Lysons in his "History of the origin and progress of the meeting of the three Choirs" Gloucester, 1812, and appear in the continuation by John Amott, in 1865. Dr. Bisse's whole note is as follows: "The purport of it (the meeting) is for the placing out the children of the poorer clergy belonging to the dioceses of Gloucester, Worcester, and Hereford, *or of the members belonging to the three respective choirs*. To be equally divided and disposed of by six Stewards, two for each diocese, a Clergyman and gentleman, members of the Society, and the account to be entered at the annual meeting.

"Having first proposed this Charity with success at Gloucester, 1724, and recommended it at Worcester, 1725, I thought myself obliged to promote it in this way, in the church and diocese to which I belong.

"The first collection amounted to £32, the two last to £50, a sum sufficient to place out three children annually, which has been accordingly done.

"The time of meeting is the first Tuesday in September, on Wednesday is a sermon, on Thursday,

Purcell's Te Deum, performed with instruments, as are the anthems on both days. The two evenings there are public Consorts for the gentry."

This note, by itself, shows that the original purpose of the meeting was to benefit the children of the poorer clergy, as well as those of the members of the three respective Choirs.

This purpose was diverted later. The meetings had been held for many years before 1724, as is proved not only by a household book which once belonged to the family of Lysons, and which contains entries from 1718 to 1728, quoted by Dr. Rimbault in Amott's continuation of Lysons; but there is a sermon extant which was preached by Dr. Bisse, in 1720, at Hereford, which must have been known to the supporters of these meetings, as it passed through two editions. This sermon is entitled "A Rationale on Cathedral Worship or Choir Service," and it was "Preach'd in the Cathedral Church of Hereford, at the anniversary meeting of the Choirs of Worcester, Gloucester, and Hereford, September 7, 1720." It may be that Dr. Bisse, who preached sermons at successive times—namely, in 1720, 1724, 1725, 1726, and 1729, preferred to take no notice of the perversion of the original design. He may have conscientiously ignored all that may have been done to recommend the continuance of these Festivals, as tending to the great improvement in worship, and chose to think of the Festivals as having their rise when they were undertaken on behalf of the objects of charity. Certain it is, that all that could be said of previous Festivals, their object and character, is not said. There may have been anticipations of the benevolent operations of the Choir Benevolent Fund, intended for the benefit of the always underpaid members of the several Cathedral choirs. Dr. Bisse is silent concerning them. Other historians have followed his example. He, however, preached at one of the early meetings of the Choirs in 1720, and thereby showed his interest in the object of the meeting, whatever was its design. This was assumed to be for the furtherance of the practice of church singing and the promotion of harmony. Doubtless Dr. Bisse was a musician himself and took part in the evening festivities connected with the Festival. When the meetings changed their character, he still made his best endeavour to promote their interests by preaching on their behalf. His sermon already alluded to was long cherished as the initial effort on behalf of the Festival, and its statements as to dates were no doubt regarded as authoritative. Its popularity was unquestionable, for there are very few sermons—not political—even of the period, which were sufficiently sought after to justify a further issue to succeed the first. The second edition here alluded to was "Publish'd at the request of the audience. London: Printed for W. and J. Innys, at the Prince's Arms, at the West-End of St. Paul's, 1721." The text was taken from the 1 Chron. xvi. 4, 5, 6: "And he appointed certain of the Levites to minister before the ark of the Lord, and to record, and to thank and praise the Lord God of Israel: Asaph, the chief; and next to him Zechariah, Jeiel, and Shemiramoth, and Jehiel, and Mattithiah, and Eliab, and Benaiah, and Obed-edom: and Jeiel with psalteries and with harps; but Asaph made a sound with cymbals; Benaiah also and Jahaziel the priests with trumpets continually before the ark of the covenant of God."

In the course of his sermon Dr. Bisse said: "In discoursing upon this subject and present occasion I shall endeavour—i. To show the excellency of this work of praise and thanksgiving, in comparison of, tho' not exclusion of the other necessary offices of prayer, supplication, and intercession, and, therefore, that 'tis meet and right that they should make up, as they generally have, the greatest proportion of publick worship. ii. I shall show the lawfulness and usefulness of musick in churches, in promoting this most blessed work of praise and thanksgiving. iij. I shall endeavour to explain and justify the particular usages of our Cathedral worship, or Choir-service, not only of singing the hymns and psalms with the organ and instruments of musick, but also of singing (according to the manner which is term'd *Chaunting*) the Prayers, Litany, Commandments, and the other parts of the Liturgy. Lastly, I shall beg leave to make some reflexions and exhortations suitable to the subject and present Auditory."

The whole discourse was an explanation of the meaning of the service and a justification of the use of music in its various offices. There is no mention of any charitable object associated with the meetings, but there is an allusion which shows they were no new institution, and there is a reference to the encouragement of music which they were designed to promote—"*A joyful and pleasant thing it is for brethren*, much more for bodies of brethren, *to dwell together in unity*. This anniversary testimony of your paternal concord, which shall meet with the approbation of all good men, doubt ye not but is accepted also in the sight of God, being designed to so good an end as the advancement and propagation of musick for the service of His Holy Temple, tho' the abundance of it may overflow to the contentment and solace of the Christian life. Our endowed Choirs are the acknowledged fountains of our musick, by means whereof the injunctions (2 Eliz. 49) declare that—'the said science, as well as the laudable service of it in churches hath been had in estimation and preserved in knowledge.' And they will continue so, notwithstanding the great encouragement given to our theatres for that end; which chose, as it were, in opposition or contempt, to borrow from foreign theatres, not considering that those theatres borrow from their temples. But as these endowments are made for a higher end than the entertainment of men—to wit, the glory of God—so will the recompence of those among you who seriously promote be beyond what men or princes can give. God grant to us and you, that having always that end in view, we may so behave ourselves in these worldly sanctuaries, that after a short attendance in them we may be admitted into the heavenly choir, there *to sing before Him that sitteth on the Throne, and the Lamb, for ever and ever*."

Dr. Rimbault in his notes to Amott's Continuation of Lysons, states that Dr. Bisse was not alone in his design as founder and promoter of the meetings of the three Choirs. In 1728 the Rev. Peter Stenhouse preached a sermon on the Use of Music at Gloucester, which was printed in the same year with a dedication to Mrs. Pope, and an acknowledgment "how much is owing, in respect to the meeting of the three Choirs, to the wisdom and goodness of your late excellent friend, and our kind and memorable patroness, Mrs. Bovey, who laid the foundation of the good work and during her life liberally contributed to the support of it." It was chiefly at her "cost and charges" that the members of the choirs were brought together annually, and under the rule of Jeffries that the conviviality was doubtless maintained. Through the instrumentality of Dr. Bisse the meetings assumed their present character, and have been the means of achieving a vast amount of good. Concerning the early history of the meetings much that is curious and interesting might be discovered were it worth while to pursue the subject further. Lysons did much to show what was done in the past so far as he had access to plain evidence. He did not, however, pursue the theme with all the success he might have done, or make proper deductions

even from documents which were in the possession of himself or his family. Amott simply continued the story where Lysons left it, and fortunately called in the aid of Dr. Rimbault, who furnished the "copy" of both with the most valuable notes, so that his name deserves honourable place among the historians of the Festival. But neither show very conclusively the origin of the Festival, or the exact nature and purpose of the original meetings. A great many curious facts may still be gathered together by the patient antiquarian and historian, such as those which are here intimated, when the time comes to continue the record of the meetings of the three Choirs down to date and back to their beginning.

A NATIONAL MUSICAL ASSOCIATION FOR WALES.

A few months ago Mr. Joseph Bennett read a paper before the Cymrodorian Society on "The Possibilities of Welsh Music," and, in the course of remarks upon the better development of the musical gifts of the people across the Marches, sketched a plan for organising the resources of the entire country. We cannot do better than give his exact words:—

Let me imagine that I am appointed musical dictator of Wales—a wild supposition, involving, by the way, a very novel form of English dominion. My first act would be to call into existence a National Musical Association of Wales—a body working with the Eisteddfod, but occupying a sphere which that institution does not fill.

The National Musical Association should be composed of delegates from the twelve counties, so elected as to represent the musical public of their respective localities, and meeting annually, at the same time and place as the Eisteddfod, for the discharge of deliberative and executive functions. To that body I would entrust the fostering of musical culture throughout the country. It should collect and distribute funds in aid of local effort; make arrangements for efficient teaching, where such are necessary; and generally, without hampering the action of localities, exercise a wide supervision by means of the local representatives. It may be objected at once that this would not work. Musicians, I shall be told, are very touchy people, and the first attempt at control, or even authoritative influence, by the National Association would kindle the flame of revolt. Well, musicians are touchy, there can be no doubt about that. Sensitiveness is the badge of all their tribe, and if they were not sensitive they would not be musicians. But it does not follow that they are exactly fools, blind to their own interests, and heedless about the welfare of their art. Many an Association, such as I have hinted at, exists among classes quite as jealous of individual and local liberty, and receives loyal support in return for the benefits of union and co-operation. I put aside therefore, as a mere bug-bear, the idea of inability to carry on such an institution in music. It need hardly be pointed out that the National Musical Association of Wales would occupy a commanding position, and that its responsible, representative character would afford a guarantee of good results to those of the more wealthy classes who might be interested in, and inclined to promote, its object. Moreover, its mission would be first and chiefly to the districts which now are least able to make their position and wants known. There would, perhaps, be little need for its agency in great and thriving towns like Cardiff and Swansea, and the attention which might otherwise be absorbed there could be bestowed upon the country districts, where, often, the flame of devotion to music burns most brightly. In fancy I see it thus at work, buttressing the weak points in the edifice of Welsh music, coming as a vivifying stream into arid lands, and cheering the hearts of thousands of amateurs, who had wished for, and despaired of, a day of better things. I can, of course, only indicate in the roughest manner the constitution and functions of the Association, but among its duties should be the establishment and government of a national Academy of Music for the education, as far as possible by Welsh teachers, of gifted youth. My objection to sending the musical students of one nationality and country to be trained by the professors of another is very strong, and, I hope, founded on reasonable considerations. I object because, if there be anything in national temperament, associations, and modes of thought, you are not likely to develop it among your prospective musicians by placing them where every influence is foreign and in a certain sense destructive. Depend upon it that the music of a country must be run on the lines of its nationality in order to prosper. The French and Germans know this well; so do the Italians, the Bohemians, and the Russians whose school of music is now so rapidly coming to the front. At present Welsh students bring their national fervours and enthusiasms, their peculiarities of musical thought and expression to London, where, in many cases, I fear, the fervours and enthusiasms are stifled, and the national forms of thought and expression are replaced by certain cosmopolitan respectabilities of a conventional type. Hence they go back with a veneer over them that makes them almost unrecognisable by their proud and reverencing, but unsophisticated friends. In my capacity as musical dictator, I would certainly keep Welsh musical students at home, in close touch with the genius of their own country, breathing the atmosphere in which that genius lives; surrounded by national traditions, and pulsating with every feeling that moves their fellows. The young plant would then grow in its native soil, under its native sky, and amid conditions wholly harmonious with its life. Only when the stamp of national culture has been indelibly impressed would I encourage cosmopolitan culture, which then could do little harm.

With such an Academy established in Wales, and supported by the best native teachers, we might reasonably look for the rise of the Welsh school of composition to a higher plane than it has yet attained—or perhaps I should say, for its spread over a larger surface. There are Welsh composers, able and energetic, who remain in their own country, but work in an area restricted by the condition of things around them and the exigencies of life. The students of the future would, I trust, enter upon a richer inheritance, and be qualified by their ampler training to make of it the best use.

I have said that one duty of the National Musical Association of Wales should be the organisation of teaching power for localities where it can hardly exist without aid, and here I touch what is, perhaps, the most important question of all. The possibilities of Welsh music will scarcely begin to be realised till you can bring out of the people all there is in them, and direct it in the best way. Allow me to remind you of what has already been said with regard to the well-nigh exclusive devotion of the Welsh to vocal music, and the erroneous conclusions sometimes deduced therefrom. Unquestionably, those conclusions, however mistaken, point to a serious weakness in Welsh art—one of so grave a character that attention should anxiously be given to it at the outset of any proposed reform. I am not sufficiently

acquainted, I fear, with the Welsh people to be able to say whether their neglect of instrumental music is in any measure due to indifference. Perhaps, if a better informed speaker follows me this evening we shall have an authoritative opinion on the point; but I cannot see any reason why we should expect to find indifference to a legitimate form of music on the part of a musical people. The fact, however, remains that the condition of orchestral music in Wales is very low. When the National Eisteddfod was held at Cardiff some years ago, a competent orchestra had to be brought from London at great expense. At the Merionethshire Eisteddfod in January last, even the small number of instruments required for the evening Concert was imported from Liverpool at a cost which the local fund could ill afford. Again, when the London Eisteddfod of last year offered a handsome prize for orchestral competition only one band appeared, and that was sent by the cosmopolitan town of Cardiff. Now I say that these facts indicate a very serious state of things, because no country can claim to have advanced beyond the elementary stage of musical culture so long as the whole vast field of instrumental music is neglected. Contention on this point is barely possible, and if it were offered I should be tempted to go farther and say that the measure of a nation's knowledge of, and skill in, instrumental music is the measure of its status in the art. There are special reasons why this should be, but I refrain from troubling you with them now, not anticipating that any objection will be raised to the general principle. Seeing then that instrumental music in Wales remains at a low ebb, the first question is as to the reason, the second as to the remedy.

As to the reason, I am not, as already stated, qualified to pronounce with authority, but I can offer an opinion. In my view, the cause may lie with inability to make the necessary outlay for instruments, and the difficulty of obtaining teachers as well as of paying for their instruction when found. The cost of orchestral instruments, it is true, has gone down of late, and they can now be obtained, sufficiently good in quality, for a sum which by comparison is small. Still, the figure they command is often prohibitive in the case of working men; besides, what is the good of buying an instrument with nobody at hand to show how it should be used? A man cannot teach himself the fiddle with any success for orchestral purposes, and an attempt at self-instruction on the trombone or French horn would probably lead to emphatic hints from the neighbours that exercises of such a kind are better suited for some solitary spot among the ancient mountains. If the obstacle in the way of Welsh instrumental music be want of money and organisation, rather than want of will, there is no need to despair. At any rate, the height and depth of the impediment can be measured, and no question arises of accomplishing that most difficult of all tasks—persuading a man to part with his prejudices. Well, what is to be done? Hand the matter over to my National Musical Association of Wales, which I assume to have some funds, however small, wherewith to make a beginning. And how would the Association begin? That I cannot say, because one man, with only one man's brain, is unable to anticipate the reasoning and conclusions of many brains, each perhaps wiser in the premises than his own. We are all at liberty, however, to form some sort of idea for ourselves, and I can imagine that the National Association, taking the most helpless of the districts which express a desire to be assisted, would encourage the purchase of instruments by advancing a certain proportion of their cost, to be repaid by easy instalments as the local members of the Association may deem best. The next step would be to provide teachers, one for each of the two divisions of the orchestra—strings and wind—there are plenty of men qualified to instruct amateurs on this comprehensive scale. These should be itinerant, as schoolmasters were in times of yore, and proceed from local centre to local centre throughout the district, meeting their pupils, and carrying on the good work. "Oh!" some men without faith may exclaim, "this is perfectly Utopian." Well, what if it is? Many ideas to which that term was once applied have long been ranked among the commonplaces of practical life. Besides, those who cry "Utopian" cannot know much about the musical enthusiasm of the Welsh people. With enthusiasm you can do anything. It is the power that moves mountains more readily than simple faith. Indeed, it has the might of fanaticism, and, before now, fanaticism has wrought miracles of achievement!

Coincident with the inception of the scheme above set forth was the proposal of a somewhat similar plan by Dr. Joseph Parry, of Swansea, though there is reason to believe that this originally contemplated action in South Wales only. Dr. Parry had taken some practical steps towards the carrying out of his idea, when the publication of Mr. Bennett's suggestion in the Welsh newspapers, and the attention it attracted, made the question a national one. So important did the matter appear that, in view of the National Eisteddfod at Wrexham, the Cymrodorian Society determined upon devoting one of its morning meetings to a discussion of the subject, which Mr. Bennett was requested to introduce. As, meanwhile, the lecture on "The Possibilities of Welsh Music" had been printed and largely circulated, Mr. Bennett's Wrexham paper (read, in his absence, by Mr. L. Davies) confined itself to a brief re-statement of the suggestions already made. These were discussed, under the presidency of Mr. D. Emlyn Evans, by a thoroughly representative gathering of Welsh musicians and others, with the result that the Cymrodorian Society was requested to appoint a committee for further consideration of the question how best the musical resources of Wales can be organised. So the matter stands at present, and there seems little reason to doubt, looking at the enthusiasm with which the subject has been taken up, that Wales will soon have a National Musical Association. The experiment cannot fail to excite curious interest, and will be closely watched by English eyes.

THE COMING SEASON.

In accordance with our usual autumnal practice, we now ask attention to the promise of the approaching winter season, as far as its extent and nature can be ascertained at the present moment. Generally speaking there is no ground for belief that the work done will be less extensive and interesting than in previous years. All the old organisations for music-making (with one exception) retain their vitality, and we have not heard of a single case in which it is proposed materially to narrow the scope of operations. So saying we, of course, take no account of opera, Italian or English. Although it is known that Mr. Carl Rosa does not come to town for a winter season, and that no Italian performances will be given by the regular *impresarii*, one can never tell what may happen in connection with that branch of art. Mr. Mapleson may turn up (with the blushing honours of literary authorship thick upon him) or one or more of the adventurers who try to "exploit" a living out of the lyric stage may put in an appearance. But of this we may be certain—nothing that chance managers may do in opera this winter will have much interest or value

Indeed, interest and value are qualities almost divorced from opera in England at the present time, and we are not sure that the "Mapleson Memoirs" will do much to stimulate respect on its behalf. A more lamentable and humiliating story has never been told in connection with art, and the impulse of the reader on closing the book is to exclaim: "Talk of reforming the lyric stage! the best thing is to reform it away altogether."

Both on the principle of *seniores priores*, and because they come first into the field, we may start with the Crystal Palace Saturday Concerts, which begin their thirty-third series on the 13th inst. A prospectus has been issued containing the usual sketch of the managers' intentions, and giving, also, the programmes of the first half (ten Concerts) of the season. These reveal no change of policy. Eclecticism is still the motto of the enterprise, and a good band and chorus, with competent soloists, remain the means trusted to for executive success. The following works will be presented in the course of the season:—The "Hymn of Praise," Schubert's Psalm 23, Sullivan's "Golden Legend," Dr. Parry's Birmingham Oratorio "Judith," Hamish MacCunn's "Lord Ullin's Daughter," and the "Faust" of Berlioz. There is no absolute novelty in the foregoing list; but a goodly supply appears in the catalogue of orchestral works. A "Festal" Symphony by Henry Gadsby will be heard for the first time on November 3, and a new "Benedictus" for violins, with "wind" accompaniment, by Dr. Mackenzie, on the 27th inst. J. F. Barnett supplies an Offertoire for the organ; and the posthumous works of Schubert furnish five German Dances for strings which have never been played in public. Among the compositions marked "First time in England" are a Spanish Rhapsody, by Chabrier; a Symphony in E flat, by Goldmark; a Fantasia for violin and orchestra, by Ondricek; a "Cortège-Fantastique," by Moszkowski, and two violin solos, by Wormser. In addition to the above, certain other works will be added to the Crystal Palace repertory. These include a Concerto for Violin (Godard), an Overture, "In Autumn" (Grieg); an Overture to "Twelfth Night" (Mackenzie), and an Overture, "The dowie Dens o' Yarrow" (MacCunn). The Overtures have all been recently heard; Grieg's at the Birmingham Festival, Mackenzie's at the Richter Concerts, and MacCunn's at a Concert given in Mr. John Pettie's studio. Even this is not all, since the prospectus, referring to the second half of the season, promises new works by H. MacCunn, E. Prout, J. F. Bridge, "and other composers." We are entitled, therefore, to anticipate some very interesting doings at the Crystal Palace. It is almost unnecessary to add that the best available solo performers are engaged, or that the band and chorus will be at least as efficient as in former years. Mr. August Manns resumes the post he knows so well, and him we may with confidence thank beforehand for excellent performances of the chosen works. Amateurs will rejoice with us in the continued life and enterprise of the famous Saturday Concerts. Music in England can ill afford to lose them, but their existence, of course, depends upon the public, whose liberal patronage, we trust, will not be withheld.

As the director of the Popular Concerts never issues a prospectus with reference to the works he intends performing, there is nothing now to be said on that subject. Presumably the new season will differ little from its many predecessors. Mr. Chappell will draw the vast mass of material for his programmes from the extraordinary repertory compiled in the course of more than thirty years. He could not easily do otherwise, since the catalogue of the Popular Concerts includes almost everything of classical pretensions, and nearly all the more representative works of modern composers. Moreover, the director's policy appears to satisfy his public. It should not be forgotten that Mr. Chappell has, during more than one season, plied his patrons with compositions of the modern school. They do not seem to have thanked him for it, and we must look upon his present trust in the classical masters as indicating a prevailing taste among amateurs of chamber music. With regard to artists, the director is fortunate in the continued life and activity of his principal executants. Madame Schumann, Madame Norman-Néruda, Miss Zimmermann, Miss Fanny Davies, Messrs. Joachim, Piatti, Straus, Ries, Hollander, Gibson, Howell, and the rest to whose presence we are accustomed, are all available. Doubtless we shall hear them all again, and have further reason to be satisfied with Mr. Chappell's management in this respect.

The Bach Choir intend giving two Concerts in the course of its next season. Practice resumes on November 6, and on March 5 a very interesting Concert will take place, the programme being made up exclusively of works by the Leipzig Cantor. This is as it should be. A Bach Choir which does not devote the major part of its labours to Bach's music has no special right to the name it bears. At the Concert just referred to will be performed the Motett "Singet dem Herrn," together with the Cantatas "Halt im Gedächtniss" and "Wachet auf." These, we believe, have not been heard in London, but the second was once given by the Cambridge University Musical Society, under the direction of Professor Stanford. At the same Concert Mr. Joachim will play Bach's Violin Concerto in A minor and one of the master's Violin Sonatas. The second performance is fixed to take place on May 4, when Beethoven's Mass in D is to constitute the programme. On this occasion the French *diapason normal* will be used. It is intended to give both Concerts in St. James's Hall.

Although at the moment of writing the matter is not quite settled, there is good reason to believe that the second Sacred Harmonic Society has practically gone the way of the first, after a much shorter and less glorious existence. It is no part of our present purpose to investigate the reasons why the public have not supported this Society in a measure sufficient to ensure its continued life. We may say, however, that few amateurs will feel surprise when the managers make a formal announcement of their dissolution, and the disappearance of a name which has become historic.

The extinction of the Sacred Harmonic Society, assuming that event to be imminent, must necessarily affect another organisation of the same class—Novello's Oratorio Concerts. That young enterprise will have thrown upon it the responsibility of alone representing oratorio in Central London, just as the Royal Choral Society alone represents it in the West. Hitherto Novello's Oratorio Concerts, taking note of the mission of the Sacred Harmonic Society to perform standard works, have limited themselves very largely to comparative novelties. Their new position renders a continuance of this policy inexpedient, and imposes the duty of occupying the entire field, with a due regard to public requirements. The prospectus of the forthcoming season has been drawn up in full view of the circumstances just stated. It contains a promise of "The Messiah" (December 18) and "Elijah" (January 23), and of a second Handelian Oratorio, probably "Saul" (April 9). But with these familiar and, under the circumstances, indispensable works is associated a liberal allowance of novelty. The opening Concert, for example, will introduce to London amateurs Dr. Hubert Parry's successful Birmingham Oratorio "Judith," with the

soloists who appeared at its first performance. It is hardly too much to assume that St. James's Hall will be crowded on December 6, for the purpose of welcoming a most interesting and, especially having regard to the promise it holds out, most important Oratorio. In addition to "Judith" will be performed (February 26) a new work composed by Dr. Mackenzie for the Jubilee Concert of the Liverpool Philharmonic Society. This is entitled "The Dream of Jubal." The author of the poem, Mr. Joseph Bennett, has designed it for soli, chorus, and orchestra, with a reciter, who, to an orchestral accompaniment, declaims the narrative by which the musical numbers are linked together. In the same programme with Dr. Mackenzie's piece will be a Psalm by M. Saint-Saëns, and Weber's Hymn, "In constant order." Yet another novelty is set down for performance on March 19. We refer to "The Light of Asia," a Cantata founded on Edwin Arnold's poem, music by the American composer, Mr. Dudley Buck. The introduction of an important composition from the other side of the Atlantic, written by a pure American, is an event which cannot fail to be regarded with much interest. Mr. Hamish MacCunn's "Lord Ullin's Daughter" will appear in the same programme with "The Light of Asia." With a prospectus judiciously made up of standard works and new or unfamiliar compositions, Novello's Oratorio Concerts make a good bid for public support during their fourth season. That the band and chorus will be efficient, under Dr. Mackenzie's direction, and that the best available artists will be engaged, every reader will assume.

The Royal Choral Society (formerly known as the Albert Hall Choral Society) has made arrangements of more than usual interest for the season beginning on November 7. Standard works, it is true, retain their predominance, and "The Messiah," "Elijah," "The Redemption," Mozart's "Requiem," Rossini's "Stabat Mater," the "Golden Legend," and Berlioz's "Faust" appear in the prospectus. But the Society goes a little out of its beaten track in announcing three works, the best known of which is not yet familiar. On January 16 will be produced an absolute novelty in England—an Oratorio entitled "Lucifer," written twenty-two years ago by the Flemish musician, Peter Bénoit. We cannot speak from knowledge of this work, but M. Bénoit is a composer of the stormy school, and he probably found "Lucifer" a congenial subject—more so than the "Hymn to Beauty" to which he set tempestuous music for the Brussels Festival of 1882. Mr. Mancinelli's Norwich Oratorio, "Isaias," is promised for February 20, when that interesting work will be heard in London for the first time, and on November 20 the Royal Choral Society will add Mr. Cowen's "Ruth" to its repertory. From the above it appears that the Western prospectus has been drawn up much upon the lines followed by that of Novello's Oratorio Concerts, and is a happy recognition of the old and the new in fair proportions. Mr. Barnby, of course, resumes his post as Conductor.

The full prospectus of the London Symphony Concerts has not yet come to hand, but we know enough for proof that Mr. Henschel is engaged upon trimming his sails to catch the breath of popular favour, hitherto not obtained in a remunerative measure. To this end he has very wisely lowered the tariff of prices, which was from the first unreasonably high. The new arrangements will be found much more in harmony with the condition of the average amateur pocket, and we may look to see a considerable extension of patronage. Other changes are mainly of an economic nature. The analyses are dropped to save expense, but programmes and copies of the words (if any) will be distributed gratis. It is understood, moreover, that Mr. Henschel will, as a rule, avoid the cost of vocal and instrumental soloists, and rely almost entirely upon his orchestra. By these means the two ends, so reluctant to meet, may be persuaded to come together. In any case, it is understood that the forthcoming campaign will decide the fate of the enterprise, one way or another. The scheme includes twelve Concerts, beginning November 20 and ending February 27.

Turning from the West to the East, we find the Borough of Hackney Choral Society promising good work in Shoreditch Town Hall, under the direction of Mr. Ebenezer Prout. Four Concerts will be given and four works performed — Handel's "Joshua," Haydn's "Seasons," Mendelssohn's "St. Paul," and Brahms's "German Requiem," with which is bracketed a selection from Schubert's "Rosamunde." The band and chorus number 250 performers.

More directly east than Shoreditch, we find activity at the Bow and Bromley Institute. The scheme for the approaching winter includes a performance of the "Creation," several miscellaneous Concerts, and Organ Recitals, with vocal music, every Saturday. From other suburban Societies, such as the Highbury Philharmonic, to which we drew attention in our last, and the Finsbury Choral Association, the note of preparation is heard, and every prospect of a busy season appears all round the outer zone of London.

With regard to individual enterprises, as distinct from organised societies, we may refer to the Richter Concerts, which enter upon a new season next May, giving nine performances. The Sarasate Concerts will be resumed in the same month, and continue till six have been given. At the present moment Mr. Santley is engaged upon an artistic tour in the provinces, arranged to terminate on November 26. The eminent baritone is supported by an efficient company. Mr. and Mrs. Henschel take their Vocal Recitals into the country during October and November, and the Heckmann Quartet will be on tour in November and December. Madame Essipoff and Mr. Stavenhagen have also arranged a visit to the provinces, the one in November, the other in March; and Otto Hegner will spend the first three months of next year in this country. All these enterprises are under the competent management of Mr. N. Vert.

Provincial musical societies are legion, and a survey of their proposed doings would take up all our space. We may, however, refer to the Blackburn Philharmonic, which promises three Concerts, beginning with the "Golden Legend," under the direction of Mr. Tattersall. The Glasgow Choral Union, in a more eminent degree, deserves attention. That body has arranged to give eleven Concerts—three choral, seven orchestral, and one of chamber music. Among the works to be performed are Hamish MacCunn's new Cantata (specially written) "The Lay of the last Minstrel," the "Golden Legend," the "Walpurgis Night," and "The Messiah." The list of artists engaged includes a host of eminent names, and betokens a resolution to set the very best of musical fare before the subscribers. Mr. Manns will again act as Conductor of the orchestral Concerts. As indicating continued activity in another form, we may mention that the fortnightly performances of sacred music in Gloucester Cathedral will be resumed early in November. The last series was attended by 30,000 people.

Here our list, which is very far from an exhaustive one, must come to an end. After perusing it the reader will probably agree with us that it is not bad for an "unmusical country."

Much has recently been said respecting the appropriateness of the "surroundings" during the performance of high-class sacred music in buildings devoted to divine worship; yet we cannot but think that the incongruity of the "surroundings" where concerts often including the masterpieces of secular music are given has not been sufficiently dwelt upon. We have purposely abstained from persistently commenting upon this subject in connection with the annual series of Promenade Concerts, at Covent Garden Theatre—where, to say nothing of other distracting influences, the popping of corks during the slow movement of a classical Symphony is of frequent occurrence—because, at least, a chance of hearing good works, well rendered, is offered to the public at a reasonable charge. The small amount of sympathy which we have felt for such performances during the dull time of the year has, however, been completely dispelled by the following advertisement, quoted *verbatim* from a morning contemporary: "Ally Sloper and his distinguished family, including Mrs. Sloper, Master Alexandry Sloper, Iky Moses, the Elder McNab, Mr. McGooseley, The Twins, Boulanger, Shakebacon, and Ginetta Margarine, Lord Bob, and Miss Tootsie Sloper, will visit Freeman Thomas's Promenade Concerts, Theatre Royal, Covent Garden, to-night (Friday), September 14. Tootsie Sloper's Polka, composed by A. Gwyllym Crowe, will be performed by the special desire of The Eminent." Whether this event actually took place we cannot inform our readers, for the duty of reporting such proceedings would not, of course, fall within the province of a musical critic; but in the interest of art and artists, it should be placed upon record that at the same Concerts where our great vocalists have sung, and where an orchestra of 150 picked instrumentalists are constantly playing the classical works of past and present composers, such a degrading show has been deliberately organised. It is, of course, not customary for orchestral performers to make stipulations concerning the class of music to be played; but when accredited artists sign an agreement to perform nightly at the Promenade Concerts, it should at least be tacitly understood that they will not be called upon to exercise their talents upon "Tootsie Sloper's Polka," or to be judged by an audience in which "The Eminent" and his "distinguished family" are prominent personages.

"When, oh when," says the Boston *Musical Herald*, "will a congress such as the other sciences often have, be held by the leading musicians, that we at last may attain some firm ground in the paradoxes of musical instruction and notation?" We are glad to find that our American contemporary so earnestly presses upon all who have the progress of music at heart a question which we have so often asked in the pages of this journal. It is scarcely too much to say that the many debatable points in a language which we pride ourselves upon being universal cause a division amongst students which often leads them to uphold certain professors, not as high-class teachers, but as staunch exponents of a "system" which allows of no dispute. Not to dwell upon the contentions respecting the fixed and movable "Do," the English and foreign fingering, the method of writing a chromatic scale, or the names of the notes expressing relative value, even the very theory of the art is taught in different ways in different places, so that the correct answer as to the root of a chord often depends upon the institution or the individual propounding the question. Some short time ago we received a communication from an earnest student informing us that she was learning Harmony "on the only true and natural method." Considering that, however much theoretical works may differ, the preface of each usually announces that it is based upon an equally sure foundation, we were by no means astonished when, in reply to our expressed desire to become acquainted with this system, we received a book already well known to us. In our remarks upon this important matter we have no desire even to cursorily review the varied opinions advanced upon the subjects above enumerated. All we wish is that, by an organised and intelligent consultation, some uniformity may be arrived at. Much has lately been done to test the competence of those who come before the public as "professors of music"; but, in justice to all who aspire to occupy the position of teachers, there must first be some unanimity in determining what they are to teach.

The correspondents of the various papers whose minds are ill at ease if upon the periodical recurrence of the provincial festivals they find that the inhabitants of the several towns or cities do not display a sufficient amount of "bunting" and other "outward symbols of rejoicing," must have been highly gratified with the street shows in Hereford during the recent Festival. Every lamp post was decorated with bannerets. Triumphal arches of evergreens, flags, heraldic shields, and so forth, spanned the entrance to each principal street. On some of these arches, besides the usual "Welcome to our Festival," were quotations in music without words. Portions of the "Hallelujah Chorus," "O rest in the Lord," "Blest are the departed," &c., formed a novel and not inappropriate form of decoration. These were set up by a committee of the townspeople. With the extra details, perhaps, there was less cause for congratulation. Upon the lamp posts were suspended notices, emphasised by the addition of woodcuts of large hands pointing, warning the visitors to "beware of pickpockets" all along the route up to the very doors of the Cathedral. The same good taste which designed this form of festal ornament was carried into the interior of the Cathedral, where the majority of the notices relative to the position of places were stuck upon the pillars, the walls, and certain monumental slabs "to the great common scandal" of those who would have been better pleased to see a more reverent treatment of the house of God. There were a few directions mounted upon boards, probably because the matters referred to were too far away from the walls. The committee had taken full advantage of the kindness and complacency of the Dean and Chapter who yielded to them their control and guardianship of the fabric for a short period. The soiled spaces on the walls when the bills are removed will be witness against them for some time to come, and stand as an evidence that bad taste may arise even in the efforts to promote a good cause.

The imperfect acquaintance of even well-informed musicians with the works of Handel has been curiously illustrated by a notice in one of the leading daily papers of the recent performance of "Saul" at the Birmingham Festival. Speaking of the version prepared by Mr. Ebenezer Prout, whose additional accompaniments were used on this occasion, the writer, one of the ablest and most eminent of our musical critics, says:—"Mr. Prout fails to explain one or two points which will be extensively queried. He does not tell us, for example, whence he obtains the passage immediately following the 'Dead March.' It is not found in older editions, as far as I am able

to ascertain, yet I dare not suppose that Mr. Prout has interpolated it 'out of his own head.'" Mr. Prout will no doubt be glad to be acquitted of even the suspicion of interpolating passages "out of his own head" in Handel's oratorios; but it is somewhat surprising that the distinguished writer of the paragraph should be unacquainted with the German Handel Society's edition of "Saul," published as long since as 1862. On page 210 of that edition he will find the passage in question immediately following the "Dead March," and as an introduction to the chorus "Mourn, Israel, mourn," exactly as it appears in the new edition of the vocal score. As the German Handel Society's edition is generally accessible, and is accepted as the standard text, it probably never occurred to Mr. Prout that there was the least necessity to indicate the source whence the passage is derived. But the writer is still further in error in saying that it is not to be found in the older editions. It will be found both in Arnold's score and in Novello's earlier Octavo edition, in each case at the end of the Appendix, and with the curious title "Elegy." Dr. Chrysander has pointed this out in his article on "Handel's Organ Part to 'Saul,'" in the first volume of the "Jahrbücher für Musikalische Wissenschaft," page 426.

If an amusing volume could be made up of curiosities of musical criticism, another, scarcely less entertaining, might be compiled on the foundation furnished by statements of fact in recognised journalistic authorities. For example, in the accounts of the remarkable festivities accompanying the recent marriage of the Duke d'Aosta at Turin, it was gravely stated in more than one London daily paper that several military bands played a wedding march "founded on that of Mendelssohn." Is it possible that some Italian bandmaster, more than usually wanting in reverence for the great masters of other lands, has dared to mix up the worthless product of his own brain with the divine strains of Mendelssohn? Probably the march was merely a transcription, following the original closely, save as to a transposition of key to E flat—a tonality more convenient to military bands than C. But if in the above instance a plausible explanation can be given of an astounding assertion passed without query by unmusical sub-editors, what are we to think of the following, culled from a highly respectable Lancashire print? A *prima donna* of the highest eminence was passing through with her concert party, and among the statements furnished to an interviewer from the paper in question to the artist's husband was one to the effect that the version of "Softly sighs," sung by his wife, was that composed expressly for the Queen! Now the air usually known by this English title was undoubtedly composed by Weber, who died in 1826, when Her Most Gracious Majesty was seven years old. We cannot hazard a conjecture as to what was meant, and can only pray fervently for the time when an elementary knowledge of musical history shall be considered an essential part of a polite education.

Our daily contemporary of the "largest circulation in the world" has been waxing learned and eloquent over that musical abortion, the banjo. Declaring that there is "nothing coarse or low" about the thing, the paper gravely describes it as "essentially an instrument for the home circle," which, "suspended by a blue ribbon round the neck, may be made to look quite picturesque and graceful." Society is congratulated "on having taken up the banjo from a high-toned stand-point," whatever that may mean, and "those who think nigger minstrelsy incompatible with intellectual culture" are comforted by the assurance that "the banjo, after all, is not an instrument of negro origin." A little cheap and vague learning concerning the theorbo, arch-lute, mandolin, &c., is flashed before our dazzled minds, and we are left awe-struck at the writer's information, which is quite on a par with his taste. We confess to numbering ourselves amongst those who consider negro minstrelsy—or, rather, music-hall vulgarity—incompatible with intellectual culture, and we consider it one of the worst signs—perhaps *the* worst—of the times that, after seeking proficiency in the flute, harp, and guitar, then rising to the pianoforte, and thence to the violin, the English aristocracy should relapse into an infatuation for the banjo and—shade of Apollo!—the human whistle. We need not trouble to correct our contemporary, who assigns a European origin to the banjo; the subject is not worth discussion. We only deplore that a so-called musical instrument, unscientific in construction, puerile in scope, unapproachably, hopelessly, irredeemably vulgar in its tone as well as in its associations, should find a champion in a leading London newspaper.

A scientific friend of ours, dwelling in the suburbs of London, and finding existence rendered a burden by reason of the street music, has hit upon a really ingenious invention, which, if adopted, might lead to his partial relief. He suggests to the street-organ makers an automatic arrangement consisting simply of an endless band connecting the machinery of the organ with the wheels of the truck on which it is carried. The effect of this is that while the instrument is drawn through the streets it plays—just like a child's musical cart; but the moment it halts the music stops too. Thus the torturer of our peace would be condemned to the fate of the Wandering Jew on a small scale, and our moments of anguish, however frequent, would at least be brief. There would be no possibility of the present misery caused by our heartless neighbour, who keeps each demon before his door until his entire programme has been gone through three or four times. But the only way to obtain this boon would be to agitate for the relief of the poor over-worked creatures who grind the merciless handle, and then, the interests of the lower classes being now paramount, we might get the automatic scheme adopted and made law. What a chance for some philanthropic M.P.!

"Travellers often tell strange tales," is a proverb which is, as Shakespeare says, "somewhat musty." Not the least interesting of their stories frequently are those in which the relators, with sturdy British independence, boast of the small number of foreign words they found necessary to employ when upon a foreign tour. A story is told of an eminent professor of music who visited Germany recently, and during a journey of some four or five weeks got on very comfortably with the help of one word only. This was "Dachshund," which he understood to mean "Thank you."

Certain paragraphs going the round of the papers announce a proposed contest for £500 between two lady *siffleuses* whose singular musical performances have been *charming* English and American Society during the past season. In no case can either be a great gainer, for the loser will get nothing and the winner will have to whistle for her money.

BIRMINGHAM MUSICAL FESTIVAL.

(From our Special Correspondent.)

For the Festival solemnised in the Town Hall, Birmingham, on August 28 and three following days, preparations were made of a kind and degree commensurate with so important an occasion. In the result the full success aimed at was not reached, but it is hard, because unjust, to blame the managers therefor. Probably, however, it is needful to insist upon this fact, so ready is human nature to look out for a scapegoat whereupon to lay the sin of uncontrollable circumstances. It was not the Committee's fault if the programme lacked the novelties expected. There is no law by which a composer can be forced to carry out a promise against which he pleads lack of opportunity or health; otherwise we should have seen the names of Dvorák, Mackenzie, and Goring Thomas in the list. I contend that, with a three-fold disappointment to fight against, as much was done in making up the scheme of the Festival as with any show of reason could be expected. Otherwise the preparations were fully adequate. The chorus-master, Mr. Stockley, presented the best choir that ever a Birmingham Festival had within my experience—a choir with magnificent basses, tenors only a degree less perfect, good altos, and sopranos which, if not equal to the other divisions in strength, had the advantage of pure tone and admirable training. Criticism, of course, made these distinctions. Such is its business. But, substantially, there was no fault to find with Mr. Stockley's well-drilled host. The composition of Dr. Richter's orchestra of, with extras, 142 performers underwent considerable scrutiny at the time, and was objected to on the score of its foreign element—the cause, as some held, of a certain weakness of tone in the violins. Possibly some of the men might have been exchanged for others with advantage in this respect, but let us, nevertheless, be just. My own opinion is that an orchestra able to play Beethoven's Fifth Symphony in the well-nigh absolutely perfect manner of its performance on August 31 is good enough for anything. That splendid effort put all cavillers to silence on the score of efficiency. The solo vocalists' names speak for themselves: Mesdames Albani, Ambler, Anna Williams, Patey, and Trebelli; Messrs. Lloyd, Piercy, Banks, Santley, Brereton, and Foli. Again it may be said that better than some of these were available, but the remark cannot possibly include the principals, who are our absolute best. Then there was Miss Fanny Davies as solo pianist, Mr. C. W. Perkins as organist, and, finally, Dr. Richter as Conductor. Whatever of weakness may be in the equipment of the Festival as above, it seems to exist only in the degree inevitably connected with human arrangements, and the vindication of the managers is, to my mind, practically complete. But, for some reason or other, which should be carefully sought out, the public were unusually irresponsive. There was none of the crowding to the ballot box for the chance of a good place that on former occasions has given a guarantee of success. True, a run on the "Golden Legend" set in, and "Elijah" of course commanded a large sale, with "The Messiah" well up, but the remaining programmes received comparatively little attention. This was disheartening at the outset, and when the Committee withheld the usual statistics the friends of the Festival were still more depressed. To the eye the attendances were good, but if the secrets of the "paper" bureau were revealed they would tell a startling tale.

The four days' proceedings began on Tuesday morning, August 28, after long and elaborate rehearsals, with Mendelssohn's "Elijah," which had a good paying audience, headed by the Duke of Norfolk, President of the Festival, at whose side sat the venerable Cardinal Newman. By the way, his Grace of Norfolk became a very popular President and took the surest means thereto, opening a well-filled purse and being not afraid to see the bottom of it. Moreover, he attended every Concert with his friends, and finished up by stating his readiness to act on another occasion if called upon—as he certainly will be. I need not dwell upon the performance of Mendelssohn's work, which Dr. Richter knows intimately and conducts with evident sympathy. All the principal soloists engaged at the Festival took part therein, obtaining their usual allotment of the music and doing it customary justice. The *ensemble* was very fine, the chorus, being on sure ground and feeling enthusiastic, making a great impression. At the evening Concert Dvorák's "Stabat Mater" occupied the whole of the first part, with Madame Albani, Madame Trebelli, Mr. Piercy, and Mr. Brereton as its leading exponents. A work so beautiful and so often eulogised should have excited interest among the public, but expectation was somehow disappointed in this, the demand for tickets being curiously small. However, the Committee took care that there should not be many empty seats, and the Bohemian master's music had a numerous audience. The "Stabat Mater" was heard with attention, but the performance elicited few signs of the enthusiastic admiration which is justly its due. I do not pretend to account for this; I only regret it, and hope that on further acquaintance the Midland public will recognise a masterpiece of extraordinary power. Readers of these observations will not expect me to discuss a work with which they must be more or less familiar. I will merely say that, although the Birmingham rendering was not free from blemish, the impressiveness of the music had an unusually complete revelation. Heard in a Cathedral, instead of what may be called an alien concert-room, the effect would have been overwhelming. Madame Albani sang the soprano solo with characteristic fervour and customary correctness; but Madame Trebelli was not quite so happy in her task. The two gentlemen were, to say the least, adequate. A short miscellaneous selection followed the "Stabat," and began with Mozart's "Jupiter" Symphony. In the execution of this masterpiece the Conductor and his orchestra were perfectly at home. A better performance could not have been desired, and the audience were liberal of applause. An interesting Scene and Aria, composed by Mr. Goring Thomas for an Italian version of his "Esmeralda," had the advantage of Madame Albani's singing, and Mr. Foli introduced "Qui sdegno"; but the honours of the rest of the evening were to the band, by whom Liszt's Hungarian Rhapsody, No. 3, and the Overture to "Oberon" were magnificently played, to the great delight of the audience, who had, by that time, "warmed through."

The programme of Wednesday morning opened with Dr. Hubert Parry's new Oratorio "Judith, or the Regeneration of Manasseh," concerning which, by the way, the Birmingham public seemed to feel no more than a mild curiosity. They know the composer better now, and on the next occasion, probably, will experience a quickened interest. Dr. Parry was present, but preferred to leave his work in the hands of Dr. Richter, who loyally did his best to secure an adequate representation, and most certainly succeeded. Inasmuch as The Musical Times of last month contained a long description of "Judith," I may assume that the reader knows all there is to tell in that respect. My present business is to do what could not fairly be attempted before the performance, and estimate, as best I can, the merits and defects of the work. Let it promptly be stated that the excellencies largely outnumber and outweigh the blemishes, which, indeed, can be dismissed in little space. The set airs, perhaps, are open to the general criticism of lacking in some measure a striking distinctiveness of melody, and there is a question, with regard to a few of them, whether abbreviation would not be an improvement. I refer more particularly to the *intermezzo* expressive of *Manasseh's* repentance, and the solo numbers for contralto and tenor in the beginning of the second part. This leads me to say that the portion of the work coming between the close of Part I. and the scene upon the walls of Jerusalem is generally less successful than the rest, and it is here that the revising hand of the composer should operate—with the scissors in it. No one will deny that the incriminated section contains fine music, but in performance a sense of dulness was decidedly felt, partly arising, it may be, from want of sympathy with the sudden and exaggerated pietism of the words put into the doubtful mouths of the *King* and his people; in other part from contrast with the extremely vigorous, dramatic, and exciting scenes preceding. No doubt the construction of the book is somewhat to blame here. The author would have done better in bringing *Manasseh* back to Jerusalem immediately after the *intermezzo*, and so have sustained the dramatic interest, while

continuing to work along the line in which lies his greatest strength as a composer. For my own part, I trust that Dr. Parry will give this matter consideration before the first London performance takes place. It is hard, I know, for a musician to sacrifice any part of that which he has thought out with labour and pains, but there is the example of Mendelssohn to sustain and encourage. Besides, "Judith" is so fine a work that nothing should be refused which promises to its advantage. All care bestowed upon it must, in the nature of the case, meet with ample reward. Concerning the qualities that enable me to speak thus a good deal might be said. With regard to the first part, embracing the "Moloch" worship and the touching scene in the palace for the *Queen* and her children, justice demands an almost unqualified verdict of approval, and the critical eye sees evidence of rare descriptive and dramatic power, capable, it may be, of eminent service in another place. Noticeable, too, is it that Dr. Parry obtains his effects in the orderly and elevated manner proper to oratorio, the resemblance, so far, between "Judith" and "Elijah" being quite marked. I regard this as important in connection with the fact that throughout the part of the Oratorio more immediately under review, the music, structurally, pictorially, and emotionally is equal to the demand of each and every scene. It is broad and highly coloured where necessary, strongly and truthfully suggestive always, and at times instinct with a touching tenderness. On the one hand, the music of the priests and worshippers of Moloch; on the other, that of the *Queen* and her boys are examples that fix themselves in the memory. The last-named, coming in the midst of the grim Moloch worship, is made doubly welcome by its gentleness and *naïveté*. Charming, too, is the chorus "Lead them with gentle steps and slow," with which the destined victims of the sanguinary god are received. Hearing it one thinks of the Greek beauty in Mendelssohn's "O be gracious, ye Immortals," though, apart from captivating elegance, the two things have little in common. It may be, however, that the listeners to "Judith" receive their strongest impression from the Moloch scenes, to which the composer has succeeded in giving a highly picturesque character and an expression of terrible earnestness that reaches its highest in the final chorus of Part I., where the people see the destruction of the city in the very presence of their impotent deity. Equal merit to that of the Moloch scenes is found in the concluding section entitled the "Exploit of Judith." The chorus of the Watchmen, the trustful solos of *Manasseh*, and *Judith's* cry, "Ho, ye upon the walls, open unto me," as she comes in the grey morning light, bearing the head of Holofernes—all this is conceived in a truly dramatic spirit and worked out with a bold hand. The Oratorio worthily ends amid triumphant songs of thanksgiving; the final chorus showing that Dr. Parry has the power to make a sustained flight without wearying himself or those who accompany him. Nothwithstanding the points to which attention has been directed with a view to revision, I hail "Judith" as a distinct success, won in the grand old fashion, and as a promise of further good from the same source. Too much importance should not be attached to the enthusiasm of a Festival gathering on the occasion of a first performance. It is the custom to applaud everything and cheer every composer. At the same time, the demonstrations made in honour of Dr. Parry at the close of his work had a real significance. They were the expression of intelligent judgment as well as, possibly, of unreasoning sympathy, and they will be repeated when the Oratorio is next heard. The performance was creditable to all concerned; a large share of congratulation being due to the solo vocalists—Miss Anna Williams, Master Percy Fry (of Westminster Abbey), Madame Patey (who was heard to great advantage in the *Queen's* music), Mr. Lloyd (an admirable *Manasseh*), and Mr. Santley. Chorus and orchestra emulated the soloists in their desire for justice to the new work. The Concert continued with Haydn's Symphony in D (Salomon set) and Franz's Psalm 117, "Praise ye the Lord." Haydn's pleasing composition was wonderfully well played, nor had that of Franz any reason for dissatisfaction with its executants. The music, written for double choir, is of a solid and dignified kind, relying mainly for effect upon the disposition of masses of harmony, and needing some such large resources as were available at Birmingham. Although Franz, as a writer of church music, has not the unfailing charm of Mendelssohn, this particular example will be of great use on festive occasions and where a considerable body of voices is at command.

Wednesday evening was in great part devoted to Sullivan's "Golden Legend," that most popular of modern works attracting a crowded and brilliant audience—the largest and most distinguished of the week. As far as concerns the performance, there is reason to regret that Sir Arthur Sullivan was absent from the Conductor's seat. Dr. Richter did his best—he is too conscientious a man to come short of that—but he knew little of the composer's intentions, and, as far as I am aware, had not heard the music performed under his direction. The result was that the Birmingham audience listened to a reading which was certainly not Sir Arthur Sullivan's and wanted some features that, on previous occasions, had attracted admiring notice. Apart from the Conductor's "reading," there were points not quite satisfactory. Mr. Foli, for example, sang the music of *Lucifer* most indifferently, and I have known the contralto solos, as well as some of the concerted pieces, notably "O pure in heart," brought nearer to executive perfection. On the other hand, Madame Albani and Mr. Lloyd sustained the high repute of their doings in this Cantata, and gave all possible satisfaction. Generally speaking, the performance of the "Golden Legend" was not up to the mark which most amateurs present expected it to reach, and assuredly fell below that given at Leeds when the work was first heard. None the less, however, did the audience appear to enjoy it. There are some compositions that really seem indifferent to their rendering, and the "Golden Legend" is of them. The charm of the music, aided by the beauty of the words and the deep interest of the story, would not be denied. In the second part of the programme was an Overture, "Autumn," by the Norwegian composer, Grieg, who conducted it in person with marked success, as well as to the unconcealed amusement of an audience accustomed to Dr. Richter's undemonstrative style. The themes of the Overture are taken from an "Autumn Song" by the author, and a Norwegian Harvest Song. These are worked out with considerable ingenuity and very pleasing results. In all likelihood the Overture, though in no sense a great work, will become a favourite in concert-rooms. Miss Anna Williams having sung the "Invocation to Hope," from "Fidelio," the Concert ended with a masterly performance of the Overture to Wagner's "Meistersinger." In this Dr. Richter and his followers were on the firmest of firm ground, and they marched with confidence to an assured executive triumph.

Handel's "Messiah" was given on Thursday morning, with Franz's additional accompaniments, and according to that authority's arrangement. This was the case at the Festival of 1885, when some strong protests were made against the German innovations, to which, however, Dr. Richter adheres with characteristic firmness, and the Committee apparently make no objection. It is scarcely worth while to protest a second time. Dr. Richter would not be moved; Franz's "Messiah" is not likely to be used in this country by any other Conductor, and it will probably disappear from Birmingham when the influence of Franz's friend ceases to act on its behalf. The performance of the "sacred oratorio" calls for no particular remark, except that Mr. Banks took the whole of the tenor solos and made a favourable impression. His colleagues were Madame Albani, Madame Patey, and Mr. Foli. There was a large audience.

The evening of Thursday witnessed the production of Dr. Bridge's specially written Cantata "Callirhoë"—the second and only remaining novelty of the Festival. I refer the reader to last month's Musical Times for a description of the story and details of the manner in which it is treated, my present task being, as in the case of "Judith," an estimate of its claims. There can be no disputing that "Callirhoë" justifies the action of the Committee in selecting Dr. Bridge to write for the Festival; nor will the assertion be gravely disputed that the Westminster organist has surprised his friends. It may even be that he has astonished himself. That the music of "Callirhoë" is free from any suggestion of the organ-loft goes without saying, since the composer has proved once and again that he can come out from his ecclesiastical

surroundings into the freer air and larger space of secular art. But it was not as a matter of course that Dr. Bridge showed himself at Birmingham to have a lively fancy and a picturesque pen. Yet these are the qualities that appear on almost every page of the Cantata, and constitute the chief bases of its merit and the main reasons for its frank acceptance. At the same time, no one must suppose that criticism finds nothing to fasten upon in the work. It takes exception, on behalf of purity of style, to the singular freedom of Dr. Bridge's progressions; doing this not so much because they are free as because, in certain cases, they seem unwarranted by results. Composers should not be fettered, but enjoy absolute liberty, while necessarily accepting the responsibility of its exercise. In cases where the exercise of liberty approaches the frontier of license, criticism, as the guardian of art, should look very closely into the reasons, and see whether the end has justified the method, the more because there may be involved a violation of the cardinal rule in art which prescribes the simplest means to a given purpose, and condemns as inartistic all elaboration that is not absolutely requisite. I confess that, in looking through "Callirhoë," I come now and then upon superfluity of the kind just indicated, and meet with complications in harmony and structure, the necessity for which is not obvious. An extreme restlessness of tonality forms one of the characteristics in this work; and not only does the key change with rapidity but it passes from point to point with very little reference to connecting links. This is, no doubt, important as regards "Callirhoë," but we should not exaggerate its prospective significance. Dr. Bridge revels in the artistic freedom he finds outside the church, but he will get used to that in time, and his style, as it ripens and mellows, will become less efflorescent. This is a common process, and through it nearly every composer who is "worth his salt" has passed. I hasten to add that Dr. Bridge carries out his present method with noteworthy skill. He moves easily through complications, and always comes smilingly out of a maze. Some of the positive merits of the work, as revealed in performance, next demand notice. One is a pleasing and expressive vein of melody, running through the entire Cantata, but, naturally, richer in some places than in others. In the opening chorus, so full of graceful effects, we find it strongly illustrated, again in the prayer of *Coresos* "Oh, Dionysos, hearken," in the beautiful lament of *Callirhoë*, "The sun stands high," and in the whole of the final scene, which is instinct with genuine and appropriate tune. I need not enlarge upon the strength derived by the Cantata from so valuable a feature. But this is not all. Dr. Bridge scores for the orchestra with much fancy and taste, having, as is obvious, a true feeling for tone-colour and the knack of laying it on with proper regard to combination, contrast, and relief. The figuration of his leading orchestral parts is also very happy, as witness the light and dainty *grupetto* which forms an elegant feature in the opening chorus. I am not sure that the composer has done the right thing with the gongs designed to imitate the effect of the clashing vessels of brass in the groves of Dodona. These are tuned and employed as orchestral instruments, instead of being altogether outside the orchestra, sounding unrhythmically and to no particular pitch. With regard to the character of the music as distinct from individual traits, it must be said that Dr. Bridge is more happy in the lyrical numbers than in the scenes which approach the life and passion of drama. This was, perhaps, to be expected under the circumstances, as, also, a somewhat deficient individuality in the various *rôles;* but on both these points the composer will improve as he comes to write with more confidence in himself. By way of authority for assurance in this regard, I need only point to the chorus in which the afflicted citizens call upon Dionysos to remove the plague that has fallen upon them. The power there shown may be a little rough, and the colouring laid on heavily, but the number distinctly indicates Dr. Bridge as a possible eminent writer of dramatic and descriptive music. To sum up, "Callirhoë" is an achievement of distinction, and a still more valuable promise as to the future. It says in the plainest terms that Dr. Bridge has only to exercise more self-restraint in certain respects and to acquire greater experience in order to take high rank. The means are his, and need but be used with judgment and the skill acquired by practice. The performance, conducted by the composer in person, was very successful. Both the band and chorus found their sympathies excited by the music, and as much may be said, with even greater emphasis, of the soloists, Madame Albani, Madame Trebelli, and Mr. Lloyd. The first and last of these could not have been improved upon, justice being done by them alike to the music and to the character represented. I should add that the Processional March proved to be by no means the least acceptable number in the work. Such a thing is difficult to write without falling into conventionality, but Dr. Bridge achieved it. At the close of the performance audience and executants joined in lusty applause of the composer-conductor, who right well deserved the tribute. I may pass lightly over the remainder of Thursday evening's programme. Miss Fanny Davies gave her usual brilliantly effective reading of Schumann's Pianoforte Concerto, and obtained as much honour in her "own country" as heart could desire. Madame Albani sang "Softly sighs," and Mr. Lloyd the "Preislied," of which he seems never to tire. The rest was purely orchestral, and consisted of Grieg's "Suite in Old Style" (conducted by the composer), the Prelude to Act III. of "Die Meistersinger," and Brahms's "Academische" Overture. For these Dr. Richter and his men were well able to answer.

The last morning Concert had a somewhat remarkable programme; Beethoven's Symphony in C minor being sandwiched between a typical piece by Bach and one not less representative by Berlioz. As it turned out, the work set to keep these very pronounced opposites apart admirably fulfilled its purpose, because performed in such a manner that the audience found their impressions of Bach obliterated by a new and lively feeling. I have already characterised the playing of the "C minor" as quite exceptional. In truth it was extraordinarily perfect. Conductor and orchestra were on their mettle in face of a splendid opportunity; they knew their theme and were conscious of its power, they had confidence in each other, and in the candour of the audience. All things, therefore, conspired to a good result, and the performance of the Symphony will long be remembered as an effort wholly out of the common order. It was heard with profound attention and applauded vehemently. Bach's Magnificat opened the Concert—perhaps I should say that this was done by the Magnificat of Sebastian Bach and Mr. Franz, since the last-named gentleman has been good enough to fill up the orchestral score. The work is too familiar for discussion here, and those who know it are prepared to be told that, while the choruses made a deep impression, the solos (sung by Miss Anna Williams, Madame Trebelli, Mr. Banks, and Mr. Foli) failed to interest the audience, if, indeed, the effect of them was not weariness. I am bound to add that the artists rather helped to this result than otherwise. They felt no sympathy with their task—what wonder!—and allowed the fact to appear. It was different with the choral numbers, which, as everybody knows, are among the noblest of their kind. Though not performed in a manner absolutely beyond reproach, these woke the audience up, and excited a lively feeling of admiration. The remark applies more especially to the magnificent "Omnes generationes" and the "Gloria Patri." Opening in the severe school of Bach, the Concert closed in the licentious companionship of Berlioz, whose "Mass for the Dead" was the "sensation" of the week. The public had anticipated this with some interest. They had heard of the extra brass bands, the formidable array of drums, with all the rest of it, and they were naturally curious about the result. Some, on experience, found the result too much for them. As the brass bands blew their loudest and the drums thundered like the artillery of heaven, a physical disturbance became inevitable among sensitive organisations. A few persons, I am told, had to seek safety in flight, and I know that on every hand signs of great nervous commotion were visible. Is this to be set down as a triumph of music, or only as of noise? The reader will answer the question as he pleases. It is but justice to remember that Berlioz composed his "Requiem" for a purely ceremonial occasion, having little connection with real feeling, and inviting mere display. He would have written very differently, we may assume, had the work been designed for use under the con-

ditions of those who weep over their dead. But it is very much open to question whether an artist is ever justified in being inartistic, and I contend that Berlioz's accumulation of noise-producing machines in certain parts of this Mass is essentially inartistic. In the "Tuba mirum," for example, there is a barefaced attempt, not to suggest, but absolutely to anticipate, as far as is possible to musical instruments, the blast of the trumpet of doom and the thunders of the Last Day. This is something more than impudent—it is puerile. How splendidly in contrast the short phrase for trombone in the "Requiem" of Mozart, which, with its solitary, desolate sound, more powerfully suggests the situation than does the Frenchman's vulgar uproar? So far as all this goes, Berlioz's "Requiem" is an offence against good taste, while, apart from this, the work contains much that a refined mind regards with doubt as to its propriety. We must not, however, overlook many passages of peculiar beauty. The calmer numbers of the work often move the soul with genuine music, and make us regret that the singularly gifted but erratic composer had not larger powers of self-restraint. With regard to the impression left by the "Requiem" upon the Birmingham audience, it is impossible to speak generally. Some, who judge music by the nervous excitement it sets up, were enthusiastic over the noisy numbers; but it may be that the common feeling was the wonder experienced in making acquaintance with a curious and highly flavoured *plat*, which no one would, for reasons of health, dream of including in the daily *menu*. Having regard to the difficulties presented by the "Requiem," the performance must be pronounced excellent. Dr. Richter had his complicated machinery well under control, and all its parts worked zealously to the common end. The tenor solo was sung by Mr. Lloyd.

On Friday evening the last Concert of the Festival took place, and was largely attended, the name of Handel—his "Saul" formed the programme—exercising its usual power with the general public, who know that the old master is at once great and intelligible. The Oratorio was presented mainly according to what may be termed an "acting edition," prepared, with additional accompaniments, by Mr. E. Prout, and published by Messrs. Novello. Dr. Richter, however, did not strictly adhere to this, as was expected, but introduced several numbers which Mr. Prout, exercising his discretion, had omitted. There is no need to dwell upon the character of "Saul," and I am concerned only with a performance that appeared to give satisfaction. The solos were entrusted to Miss Anna Williams, Miss Ambler, Madame Patey, Mr. Banks, Mr. Piercy, Mr. Brereton, and Mr. Santley, in whose hands they were reasonably safe, while the choruses, so characteristically Handelian, derived every advantage from the singing of the choir. English amateur choralists are never so happy as when on the firm and familiar ground of Handel's music. The elaborate orchestral prelude, I should add, gave an opportunity to Mr. Perkins, the newly appointed organist at the Town Hall, of which he cleverly availed himself. At the close of the Oratorio the National Anthem was performed, and the Festival came to an end amid cheers by everybody for everybody else. Whether the Committee, when they met the next day, felt inclined to indulge in "Hurrahs" is more than doubtful. They found a diminution of receipts, as compared with 1885, of some six or seven hundred pounds. Again, therefore, the need has arisen to review the policy of the present managers, and investigate all attendant circumstances. Something is wrong somewhere, that is clear, since the Festival, apart from an advance in 1882, has long been steadily going back. I pray that the Committee may succeed in finding out what the something is.

HEREFORD MUSICAL FESTIVAL.

(By our Special Correspondent.)

The Choirs of Hereford, Gloucester, and Worcester Cathedrals held their 165th meeting in the first-named city on September 11, 12, 13, and 14, when performances were given, according to ancient usage, for the benefit of the widows and orphans of clergy once connected with the three dioceses. I speak of the Three Choirs, but few readers need telling that what was once no more than a religious service, in which some extra music was performed by those united bodies, has developed into a full-blown Musical Festival drawing its executants from London and various counties. Still, however, the Cathedral singers are represented, and as much of the primitive machinery is retained as can be adapted to the altered condition of things. The arrangements made for the Festival at Hereford were on the usual scale and showed customary regard for efficiency. Here is a list of the vocal soloists: Madame Albani, Miss Ambler, Miss Anna Williams, Madame Enriquez, Miss Hilda Wilson, Mr. Lloyd, Mr. Banks, Mr. Brereton, and Mr. Santley. All these, with two exceptions, appeared at Birmingham, and all, with no exception whatever, were competent to the occasion at Hereford. A good chorus of nearly 300 voices contained a numerous contingent from the famous Festival Choir at Leeds, under Mr. Broughton, while the orchestra, "led" by Mr. Carrodus, was made up of English performers whose names are synonymous with efficiency. Mr. Done, of Worcester, presided, in person or by deputy, at the organ; Mr. C. Lee Williams, of Gloucester, did good service in the same capacity and at the pianoforte, and Dr. Langdon Colborne, in right of his office as Hereford Organist, conducted the performances. The Festival yielded to none of its predecessors in importance as a local event. Although the city was less elaborately decorated than before, it presented a gay appearance. Crowds thronged the streets, and the scene each day in the open space at High Town, where a good military band discoursed excellent music, showed that the occasion had a really popular aspect. In this matter, by the way, Hereford is in advance of the sister cities—a position to which it has not been unaccustomed.

My task, as a reporter of the Festival doings, is not a heavy one, for the main reason that the programme proper contained no work which has not been discussed before, while, with regard to the performances, there are considerations that should temper criticism in the interest of charity. An artistic success the Festival certainly cannot be called, but I am not about to insist strongly upon a fact which readers of The Musical Times can understand and explain for themselves.

The proceedings may be said to have begun on Sunday, the 9th ult., when Evensong in the Cathedral was made special by the performance of a Church Cantata, "Samuel," written by Dr. Colborne, and executed by a large choir, with organ and string band accompaniment, under the composer's direction. Dr. Colborne's work must be judged in view of the limitations he imposed upon himself by keeping always before him the capacity of an average parish choir. It may, of course, be urged that music intended for parish choirs is out of place in connection with a Festival, but that raises another issue altogether. The point now is that if Dr. Colborne has not given us anything particularly fresh or striking in "Samuel" he is not logically to be censured as incapable. His Cantata avowedly keeps on a modest level, and is on a par with a book written for children, beyond whose limited comprehension it would defeat the purpose to go. I have no doubt that parish choirs will find much that suits them in "Samuel." The story, limited to the birth, dedication, and call of the Prophet, is simply told, with interspersed reflections, and the music taxes nobody's powers of comprehension. That little effect was made by it in Hereford Cathedral may have been foreseen, because the work was manifestly out of place. The performance, in which Miss Hilda Wilson took a small part, cannot be described by any stronger word than fair.

At the morning service on Tuesday, when the united choirs efficiently sang a Service by Dr. Hopkins and S. S. Wesley's noble Anthem "Ascribe unto the Lord," the Festival sermon was preached by the Rev. Sir F. A. Gore Ouseley, Canon in Residence and Oxford Professor of Music. The preacher somewhat disappointed many among his congregation, who naturally expected that the discourse would be an important vindication of sacred music in its widest sense. But Sir Frederick Ouseley said not a word regarding the art, limiting himself exclusively to the virtue of charity, and the opportunity then afforded for its particular exercise. I do not know whether this had anything to do with the smallness of the "collection." The congregation had not long dispersed before the audience of "Elijah," with which the Festival performance opened, began to assemble. Religious

observances were connected with the Oratorio, as is now the decent and edifying custom, prayers being offered both before and after, the whole concluding with the Blessing by the Bishop, who was present throughout the week. Mendelssohn's Oratorio attracted its customary large gathering of admirers, and was, on the whole, fairly well performed, with Miss Anna Williams, Madame Enriquez, Mr. Lloyd, and Mr. Santley as principal soloists, assisted by Miss Ambler, Mr. Banks, Mr. Brereton, and others. The chorus and orchestra were not less competent than the individual artists to the now light and easy claims of a well understood work.

Sullivan's "Golden Legend" filled the programme of the first secular Concert in the Shire Hall, on the evening of the same day. It had an immense advantage in the composer's personal direction, and, although no rehearsal took place, the performance went smoothly and well from beginning to end. I do not see much to wonder at in this. The principal singers, Madame Albani, Miss Wilson, Mr. Lloyd, and Mr. Brereton, were, with the exception of the last-named, perfectly familiar with their task; the orchestra ditto, while the chorus, exclusively made up of the Leeds people, not only knew the work but Sir Arthur Sullivan's wishes with regard to it. Hence the exceptional success of an effort made without direct preparation. The only drawback to the performance was its disregard of the acoustics of a small and resonant room. Both the orchestra and some of the soloists made this mistake, to their own disadvantage as well as the discomfort of the audience. It is needless to insist upon the fact that Sir Arthur Sullivan, his leading exponents, and his Cantata were cordially applauded by a crowded and distinguished audience. Mr Brereton may be warmly commended for his singing as *Lucifer*.

Wednesday morning's programme contained a selection from "Samson" (with Mr. Prout's additional accompaniments) and Sterndale Bennett's "Woman of Samaria"—two good things only needing an adequate performance in order to give satisfaction all round. With regard to the "Samson" selection I shall be content to point out that it was a double failure. The choice of pieces omitted some of the best numbers, and included a lot of recitative in the vain hope of sustaining the continuity and interest of the story, while in the performance all was confusion, even the Conductor seeming not to know, at times, what should come next. This state of things reached a climax when Dr. Colborne and the orchestra went on to the second part of an air which it was agreed with the singer should be omitted. The singer declined to follow, and a collapse ensued. It is enough to mention these facts, because the reader will know how to construe them. Miss Anna Williams, Madame Enriquez, Mr. Lloyd, Mr. Brereton, and Mr. Santley did their best to make the performance tolerable, each and all singing well. No fault could be found with these artists. Indeed, Mr. Lloyd, in "Total eclipse," and Mr. Santley, in "Honour and arms," were exceptionally good; nor was Madame Enriquez far behind with "Return, O God of Hosts." But no individual efforts could atone for shortcomings which, with ordinary care, would not have been within the range of possibility. The "Samson" selection is an unpleasant memory of the Festival. Not so the "Woman of Samaria." Here all was plain, straightforward work, and as the music is unexacting, Bennett's beautiful Cantata was heard from beginning to end with satisfaction. Miss Anna Williams, Miss Wilson, Mr. Banks, and Mr. Brereton undertook the solos, which, as everybody knows, specially favour the contralto and tenor, the one having "O Lord, Thou hast searched me out," the other "His salvation is nigh them that fear Him"—two gems "of purest ray serene." All the soloists joined their voices in the quartet "God is a spirit," that touching example of true devotional music, once heard, as never before or since, over the composer's open grave. The lovely choruses made a deep impression, and the general idea, widely and freely expressed at the close of the performance, was that the "Woman of Samaria" ranks as a masterpiece of its kind, deserving far more notice than it receives on Festival occasions. Some of us may ask, *àpropos*, why it is not repeated at Birmingham—where, by the way, it has never been heard in its present completed form—under Festival auspices. Yet we need not feel anxious concerning Bennett's Cantata. So much beauty cannot die, but will develop a stronger and yet stronger life as public taste becomes educated up to its delicate and refined loveliness. On the evening of Wednesday the largest gathering of the week took place in the Cathedral, where the first two parts of Haydn's "Creation" and Spohr's "God, Thou art great" were performed, the soloists in the first being Madame Albani, Mr. Banks, and Mr. Santley; in the second, Miss Anna Williams, Miss Wilson, Mr. Banks, and Mr. Brereton. There is very little to say about this performance. The "Creation" music was, of course, a popular success; the airs more especially, as well rendered by the artists above-named, from among whom the rising tenor, Mr. Banks, should be selected for special mention. Spohr's favourite Cantata greatly pleased the audience, who were charmed, as are all audiences, by the prettiness of the duet, "Children, pray this love to cherish." The performance ended with Schubert's "Song of Miriam," the solo part in which was taken by Miss Anna Williams. I make no reflection on this work when saying that it made the Concert by so much too long. At the end of "God, Thou art great," the attention of the people present was exhausted; but Festival Committees are loth to recognise the possibility of such a thing. They seem to think that English amateurs first measure the length of the programme, and take the result as the figure of its merit. Surely this must be a mistake!

A fairly large audience assembled in the Cathedral on Thursday morning to hear Cherubini's Mass in D minor, F. H. Cowen's "Song of Thanksgiving," Dr. Hubert Parry's "Blest pair of Sirens," and Sir Frederick Ouseley's "Martyrdom of St. Polycarp"—truly a Garagantuan feast of sound! which, however, a considerable number of people sat out with admirable fortitude. The Mass was a genuine treat for the amateurs present, and not least for those who, having heard it twice previously at Worcester, had become somewhat familiar with its beauties. Why do caterers of music in London and elsewhere permit the Three Choir Festivals to have a monopoly of this exquisite work? There is nothing more beautiful of its kind in music, yet amateurs must travel to the West to hear it, or lose one of the greatest of artistic pleasures. But, because the Mass is generally neglected, the Cathedral Festivals may take additional credit for giving it the honour due to supreme excellence. The Mass has already been twice discussed in these pages, and I am spared the necessity of pointing out its weighty claims upon admiration. Enough that there is not a dull page in the score, nor one that lacks points of keenest interest to the cultured amateur, nor one that falls short of the sublimity that should be a constant element in a work designed for religious worship. At Hereford the strength and charm of the music were deeply felt. Supported by the influence of the sacred place, Cherubini's strains subdued the audience till tears came unbidden to many eyes, and even the executants, though concerned with technical difficulties, were wrought up to enthusiastic sympathy. It is not surprising, therefore, that the work was performed with more success than had attended some others, and, indeed, had no reason to complain of deficient interpreters. The solos were, without exception, admirably, sometimes exquisitely, sung by Madame Albani, Miss Ambler, Madame Enriquez, Mr. Lloyd, Mr. Banks, and Mr. Santley; nor were the choruses far behind in point of excellence. Those who know the Mass need not be told that the exquisite "Benedictus" carried off the palm of beauty; but it is invidious thus to discriminate among the numbers of a work which may be described as not less perfect in its entirety than the most perfect of its parts. On this occasion Mr. F. H. Cowen's "Song of Thanksgiving," written for the opening of the Centennial Exhibition at Melbourne, was heard for the first time in England. Notice has already been taken of it in The Musical Times, but the "Song" can now be spoken about on the strength of better acquaintance. It is a work that should not share the fate of most *pièces d'occasion*, but live on for use as a festal piece admirable in its Scriptural text and musical character, and convenient as to dimensions. Mr. Cowen, in the first and third numbers—there are only three, and all are choral—strongly reproves those who, *àpropos* to "Ruth,"

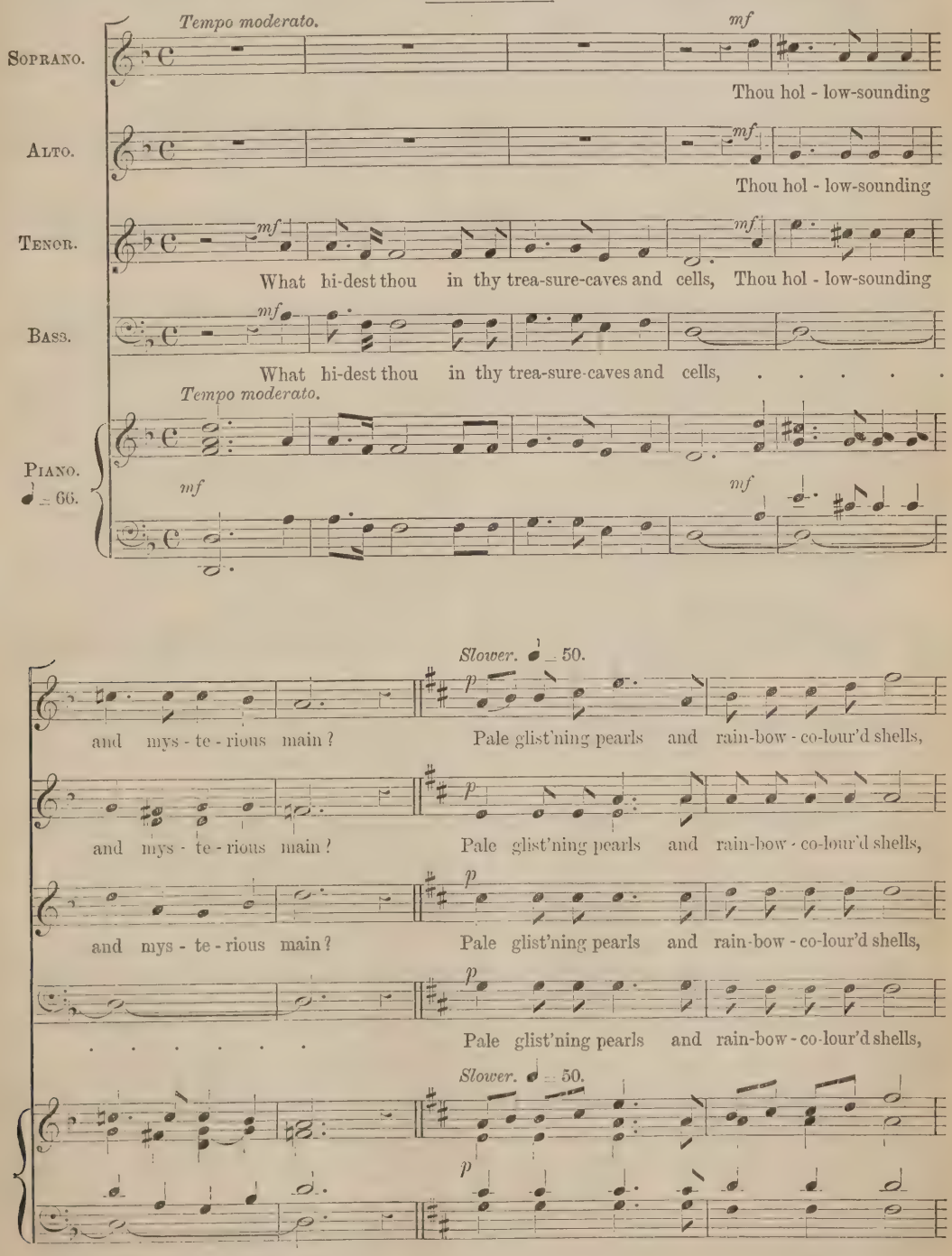
To JOSEPH MISCHKA, Esq., and the Members of the Buffalo Vocal Society, Buffalo, N.Y., U.S.A.

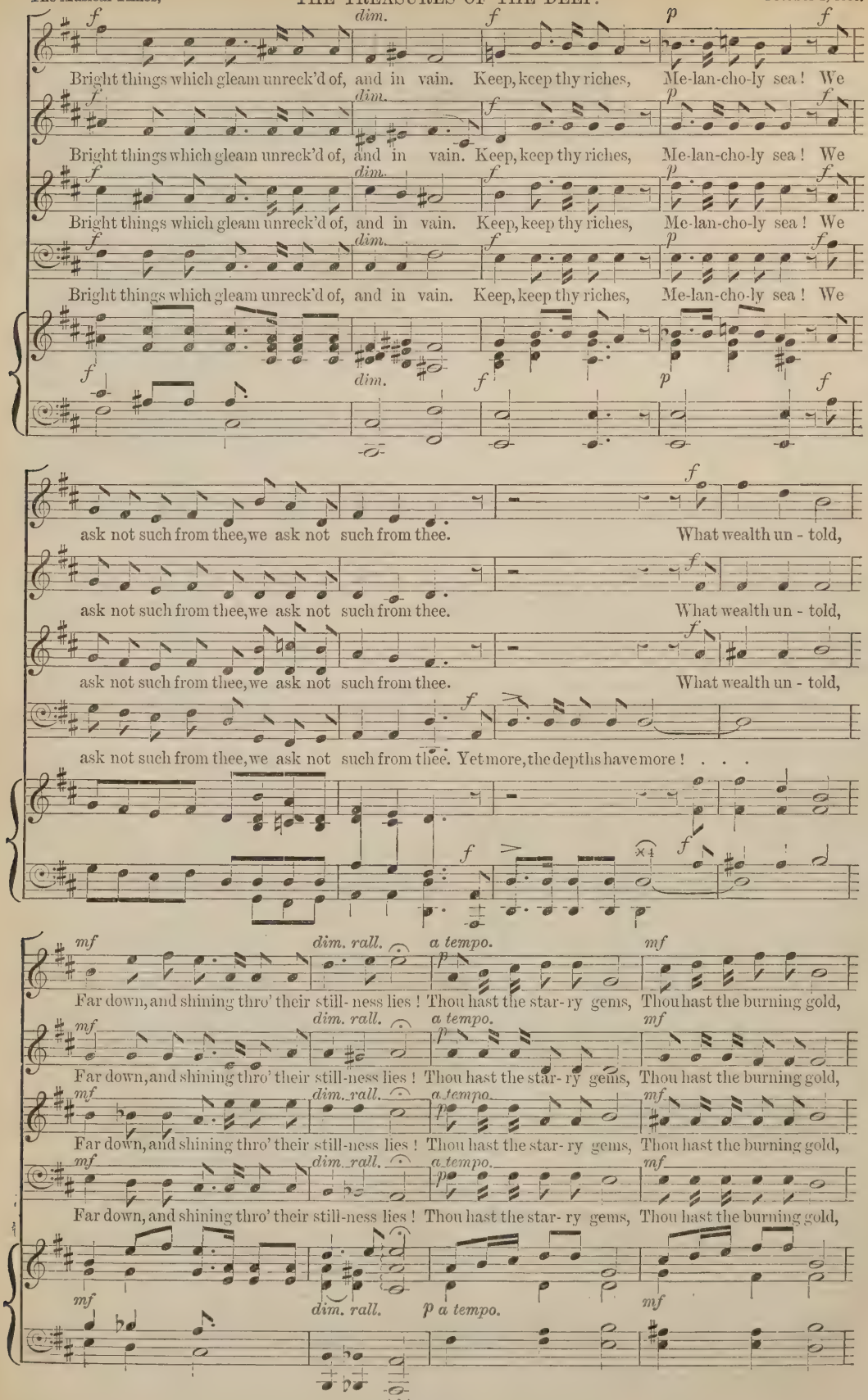
The Treasures of the Deep.

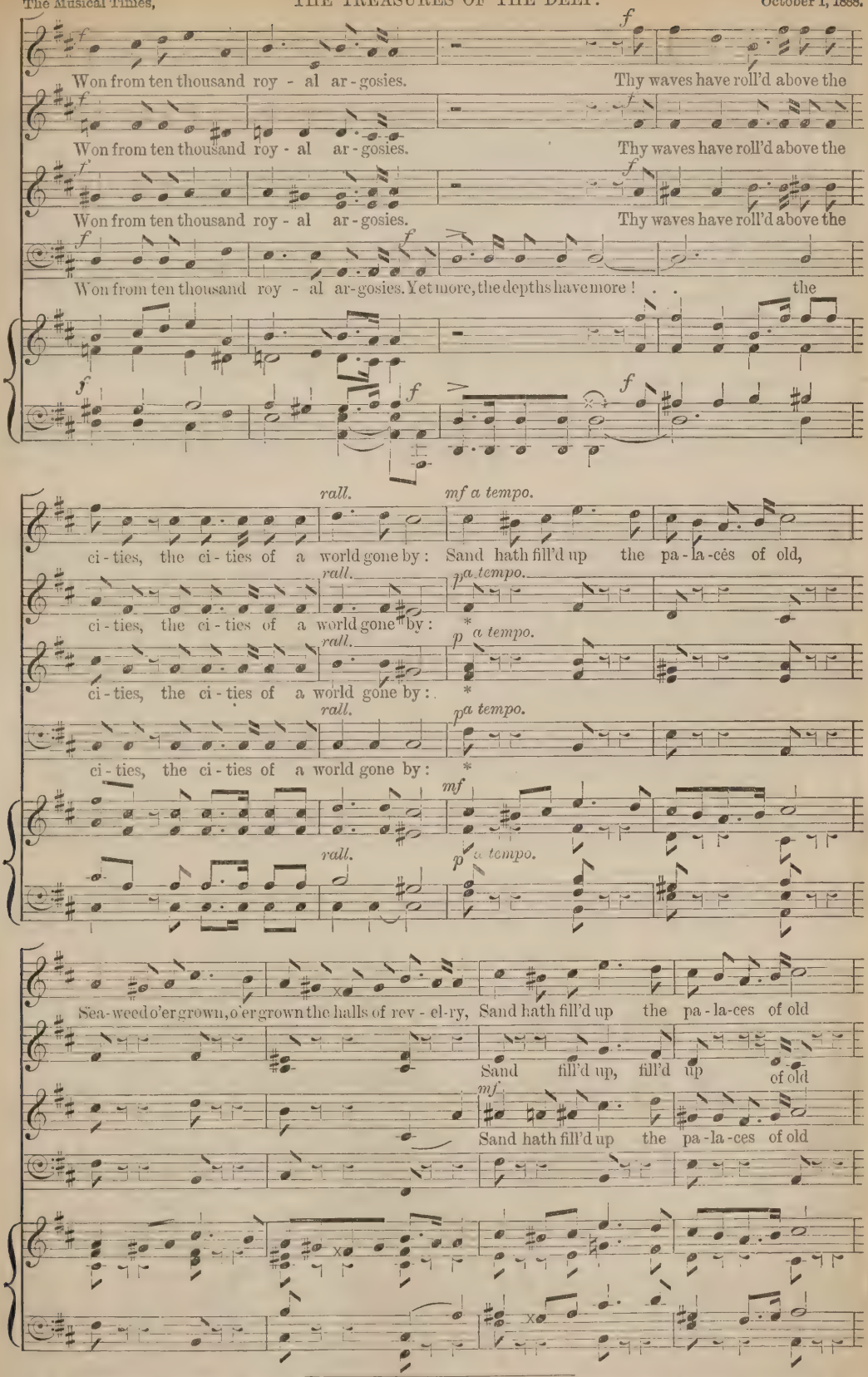
DESCRIPTIVE CHORAL SONG FOR UNACCOMPANIED SINGING.

Words by Mrs. HEMANS. Music by ALFRED R. GAUL.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.




Bright things which gleam unreck'd of, and in vain. Keep, keep thy riches, Me-lan-cho-ly sea! We
ask not such from thee, we ask not such from thee. What wealth un - told,
ask not such from thee, we ask not such from thee. Yet more, the depths have more! . . .
Far down, and shining thro' their still-ness lies! Thou hast the star-ry gems, Thou hast the burning gold,
dim.
dim. rall.
a tempo.



* *In the six bars following the asterisk, the Alto, Tenor and Bass will merely sing a musical sound with open lips, but no words.*

ff *mf* *rall.*

Dash o'er them, o-cean! in thy scorn - ful play: Man yields them to de-cay, yields them to de- cay.

ff *mf* *rall.*

Dash o'er them, o-cean! in thy scorn - ful play: Man yields them to de-cay, yields them to de - cay.

ff *mf* *rall.*

Dash o'er them, o-cean! in thy scorn - ful play: Man yields them to de-cay, yields them to de - cay.

ff *mf* *rall.*

Dash o'er them, o-cean! in thy scorn - ful play: Man yields them to de-cay, yields them to de - cay.

ff *mf* *rall.*

Tempo 1mo. ♩ = 66.

f

Yet more, the billows and the depths have more! High hearts and brave are ga-ther'd to thy

f

Yet more, the billows and the depths have more! High hearts and brave are ga-ther'd to thy

f

Yet more, the billows and the depths have more! High hearts and brave are ga-ther'd to thy

f

Yet more, the billows and the depths have more! High hearts and brave are ga-ther'd to thy

Tempo 1mo. ♩ = 66.

f

dim. *p* *ff*

breast: They hear not now the booming wa - ters roar, The bat - tle thunders will not break their rest—

dim. *p* *ff*

breast: They hear not now the booming wa-ters roar, The bat - tle thunders will not break their rest—

dim. *p* *ff*

breast: They hear not now the booming wa-ters roar, The bat - tle thunders will not break their rest—

dim. *p* *ff*

breast: . . . . . The bat-tle thunders will not break their rest—

dim. *p* *ff*

Tempo ad lib. *mf* *cres.* *f* *rall.* *p*

Keep thy red gold and gems, thy gold, thou storm-y grave! Give back the true and brave!

mf *cres.* *f* *rall.* *p*

Keep thy red gold and gems, thy gold, thou storm-y grave! Give back the true and brave!

mf *cres.* *f* *p* *rall.*

Keep thy red gold and gems, thy gold, thou storm-y grave! Give back the true and brave!

mf *cres.* *f* *p* *rall.*

Keep thy red gold and gems, thy gold, thou storm-y grave! Give back the true and brave!

Tempo ad lib.

mf *cres.* *f* *p* *rall.*

Andantino. ♩ = 56.

p *mf* *p*

Give back the lost and love-ly! those for whom The place was kept at board and hearth so long, The

p *mf* *p*

Give back the lost and love-ly! those for whom The place was kept at board and hearth so long, The

p *mf* *p*

Give back the lost and love-ly! those for whom The place was kept at board and hearth so long, The

p *mf* *p*

Give back the lost and love-ly! those for whom The place was kept at board and hearth so long, The

Andantino. ♩ = 56.

p *mf* *p*

mf *f*

prayer went up thro' midnight's breathless gloom, And the vain yearning woke midst fes-tal song, midst fes-tal

mf *f*

prayer went up thro' midnight's breathless gloom, And the vain yearning woke midst fes-tal song, midst fes-tal

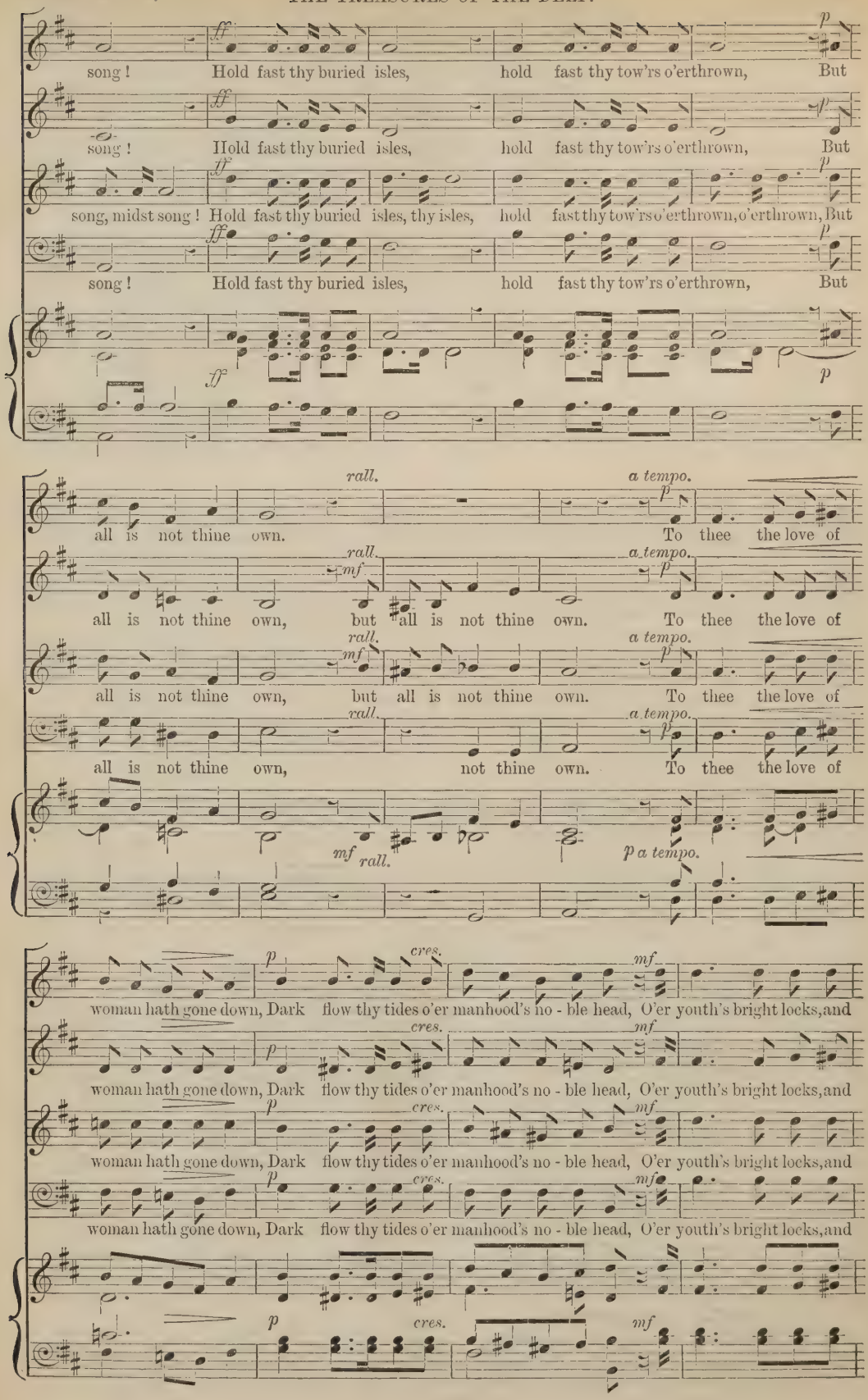
mf *f*

prayer went up thro' midnight's breathless gloom, And the vain yearning woke midst fes-tal song, midst fes-tal

mf *f*

prayer went up thro' midnight's breathless gloom, And the vain yearning woke midst fes-tal song, midst fes-tal

mf *f*


ff
p
song! Hold fast thy buried isles, hold fast thy tow'rs o'erthrown, But
song! Hold fast thy buried isles, hold fast thy tow'rs o'erthrown, But
song, midst song! Hold fast thy buried isles, thy isles, hold fast thy tow'rs o'erthrown, o'erthrown, But
song! Hold fast thy buried isles, hold fast thy tow'rs o'erthrown, But
rall.
a tempo.
all is not thine own. To thee the love of
mf
all is not thine own, but all is not thine own. To thee the love of
all is not thine own, but all is not thine own. To thee the love of
all is not thine own, not thine own. To thee the love of
mf rall.
p a tempo.
cres.
woman hath gone down, Dark flow thy tides o'er manhood's no - ble head, O'er youth's bright locks, and
woman hath gone down, Dark flow thy tides o'er manhood's no - ble head, O'er youth's bright locks, and
woman hath gone down, Dark flow thy tides o'er manhood's no - ble head, O'er youth's bright locks, and
woman hath gone down, Dark flow thy tides o'er manhood's no - ble head, O'er youth's bright locks, and

tempo ad lib. *ff* *mf*

beauty's flow'ry crown; Yet must thou hear a voice— Restore the dead, re-store the dead!

tempo ad lib. *ff* *mf*

beauty's flow'ry crown; Yet must thou hear a voice— Restore the dead, re-store the dead!

tempo ad lib. *ff*

beauty's flow'ry crown; Yet must thou hear a voice— Restore the dead! . . .

ff tempo ad lib. *mf*

beauty's flow'ry crown; Yet must thou hear a voice— Restore the dead, re-store the dead!

ff tempo ad lib. *mf*

a tempo. *f* *p*

Earth shall re - claim her precious things from thee. thou Sea,

a tempo. *f* *mf* *mf*

Earth shall re - claim her precious things from thee. Restore the dead, . . restore the

a tempo. *p*

Earth shall re - claim her precious things from thee. thou Sea

a tempo. *f* *p*

Earth shall re - claim her precious things from thee. thou Sea

f a tempo. *mf* *p* *mf*

p *tempo ad lib.* *dim.*

thou Sea, re - store the dead, thou Sea. . .

tempo ad lib. *mf* *dim.*

dead, . . . re-store the dead, ... thou Sea. . .

p *tempo ad lib.* *dim.*

thou Sea, re - store the dead, thou Sea. . .

p *tempo ad lib.* *dim.*

thou Sea, re - store the dead, thou Sea. . .

p *mf* *tempo ad lib.* *p* *dim.*

Ped. *

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JUDITH

OR,

THE REGENERATION OF MANASSEH

AN ORATORIO

BY

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THE TIMES.

The *Finale* of the first act, in which the two hostile nations are brought into conflict, is masterly in design and full of impetus. . . . The *Finale* of the second act is again splendidly developed, but the gem of that act is its third scene, introduced by the orchestral *Nocturne*. This is followed by alternate choral and solo passages, which are couched in the form of the classic strophe and antistrophe, and in which *Manasseh* and the Jewish watchmen express their anxiety for the fate of *Judith*. The scene finds its climax in the return of the heroine, who carries her ghastly trophy and announces her success with a shriek of triumph on a high B flat. Here the composer has fully grasped the situation, and has succeeded accordingly.

DAILY TELEGRAPH.

Turning from Dr. Parry's book to his music, I am disposed to cry, "Welcome home!" as Handel is said to have done at the close of a particularly long and discursive cadenza. There was a time, not so far distant, when the composer of "Judith" appeared to me as a wanderer in the wilderness, roaming aimlessly over a pathless waste. He was, however, only sowing his wild oats, and it is said of those who perform that feat with energy and determination that they often come back to the pursuit of more legitimate husbandry, and therein achieve special distinction. Dr. Parry has been coming back for some time past. We can trace his progress stage by stage. Out of darkness into light he has steadily advanced, till now, on the evidence of "Judith," he stands in the full blaze of orthodoxy, and has "found salvation." . . . The success of "Judith" with the audience was never in doubt, Dr. Parry being recalled and vociferously applauded not only at the close of the performance, but at the end of the first part.

THE STANDARD.

Without any preamble, let me say at once that Dr. Hubert Parry's oratorio "Judith" was produced this morning under the most favourable conditions and with emphatic success. The performance, under Herr Richter's guidance, was all that the most critical taste could have desired; and the composer (who is his own librettist) was called to the orchestra amidst prolonged acclamations, both at the end of the first act and the termination of the work.

MORNING POST.

Dr. Parry was most enthusiastically received after each part, and was honoured by a most hearty burst of applause at the end, so that the verdict of the audience was distinctly and deservedly in his favour. He has shown in "Judith" considerable powers of invention and scholarship, and a large sympathy with dramatic needs. . . . The musician who could produce such a work as "Judith," so full of power, character, and expression, has surely not said his last word.

DAILY NEWS.

That Dr. Parry is a consummate master of all the resources of the orchestra lovers of music need not be reminded, while particularly in the "Moloch" scenes he has treated the chorus in a manner which not infrequently shows a touch of true genius. His reception at the end of each part was most enthusiastic.

DAILY CHRONICLE.

"Judith" may be warmly praised for the general excellence of writing, which in more than one situation is really masterly, for its wealth and variety of thematic material, for its dramatic spirit, and, above all, for its clearness. Both in its martial and more reposeful elements it is one of the most taking compositions in its peculiar line produced for some time. That it will be heard again, and speedily, can scarcely be doubted.

WEEKLY DISPATCH.

Provincial audiences appreciate a work in which there is plenty of go, and "Judith" was an unquestionable popular success this morning.

THE ATHENÆUM.

In speaking of a performance of "Prometheus Unbound" three years ago, we referred to the great skill evinced in some of the choral writing, and ventured to anticipate that it would eventually yield good fruit. This prediction has been exactly fulfilled in the Oratorio entitled "Judith," produced on Wednesday morning with every evidence of a triumphant success. . . . No finer oratorio music than this has been written for many years.

GUARDIAN.

The success of Dr. Hubert Parry's new oratorio was of the most unequivocal kind, the audience finding it impossible to obey the printed injunctions concerning applause at the morning performances, and cheering the composer heartily after both parts of a work which will not be long in being recognised as among the highest achievements of English music.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

assumed that he could not write a powerful chorus. Here are the breadth and dignity appropriate to ascriptions of praise, in combination with feats of musicianship which secure high technical merit and guard against commonplace. The middle chorus, "Except the Lord keep the city," presents an effective contrast not only as being for voices alone, but also on account of refinement and delicacy of style. It is easy to see that into the whole work the composer put his full strength and his reward should be public approbation. The "Song of Thanksgiving" was well performed, as was, in yet a higher degree, Dr. Parry's noble setting of Milton's Ode "Blest pair of Sirens." The composer himself conducted in this case, and had the satisfaction of securing all possible advantage of interpretation, the result being that those who had admired the music before thought even better of it, and were confirmed in an impression that modern art has produced few compositions entitled to rank before it.

Sir Frederick Ouseley's "Martyrdom of St. Polycarp" appears to have disappointed the expectations of some who, discovering that it was written for a degree exercise more than thirty years ago, were prepared to make a butt of "musty-fusty" counterpoint. Instead of something to laugh at these found a good deal to respect. The music, truly, is not the most modern, and belongs to the time when the influence of Mendelssohn was paramount; but it is good music all the same, not without a certain dramatic force and picturesqueness of effect. Two choruses only are fugal, and only the final one seems to have been written exclusively for the examiner's eye. These, as may be supposed, are masterly of their kind, but the real value of the Oratorio lies in its expressive airs and dramatic concerted pieces, most of which are happy in their conception and working out. I see no reason why "St. Polycarp" should be relegated to the shelf. It is a very useful work for provincial Choral Societies — or any other be it said—it is such music as an average audience enjoys, and its influence can work no otherwise than to the improvement of a taste for dignified religious art. On this account the choice of "St. Polycarp" at Hereford may frankly be commended as an act of justice, tending, moreover, to edification. The performance, in which Miss Anna Williams, Miss Ambler, Miss Wilson, Mr. Lloyd, and Mr. Santley took part, was one of the best of the week. This is but partly explained by the comparative easiness of the music; and it is clear that Dr. Colborne's natural desire to do the most possible for his old friend and patron met with sympathy on the part of the performers.

"The Messiah" was given on Friday morning in presence of a large audience, most of the artists so often named above taking part in it; the only important exception being Mr. Lloyd. Regarding the performance I cannot speak from personal observation; but the "sacred oratorio" may be left to take care of itself with some confidence.

There remains to notice only a miscellaneous Concert given in the Shire Hall on Thursday evening, and the final chamber Concert in the same place on the following day. These may be dismissed very briefly, because, though welcome features in the general scheme, they had no Festival importance whatever. The first programme contained the Overtures to "Euryanthe," "A Midsummer Night's Dream," and "The Merry Wives of Windsor," as well as a pretty Minuet and Gavotte for strings, by Mr. C. L. Williams, and a number of songs, relieved by madrigals, &c., contributed by the Leeds contingent of the choir. All went smoothly and greatly pleased a numerous audience. At the chamber Concert were performed, by Messrs. Carrodus, B. M. Carrodus, Blagrove, and C. Ould, Beethoven's Quartet in F (Op. 18) and the No. 1 of Mendelssohn's (Op. 44). A crowded audience heard these works with an appreciation delightful to note. So with Bach's Chaconne in D minor, for violin alone, wonderfully played by Mr. Carrodus, and vociferously applauded. Songs by Misses Ambler and Wilson, and part-songs by the Leeds choir made up the balance of the programme, and rounded off a most interesting Concert.

It is to be feared that the Stewards of the Festival will have a deficit to make up, but that is their *raison d'être*, and they will not complain. The collections for the charity amounted to a little over £800, which will doubtless be increased to the average amount of £1,000.

THE NATIONAL EISTEDDFOD AT WREXHAM.

The National gathering was held on the 4th, 5th, 6th, and 7th ult. The pavilion at Wrexham this year was erected for the purposes of the meeting, at a cost of about £700, and contained sitting accommodation for about 6,000 persons, and standing-room for 1,500 more. Mr. W. M. Roberts discharged the general secretarial duties. Mr. Marchant Williams (Barrister) delivered the inaugural address at the Cymmrodorion, and dwelt upon the advantages arising from a study of Welsh literature. Clwydfardd, the venerable Archdruid, whose name is so well-known throughout Wales in connection with the ancient institution, conducted the ceremony of the Gorsedd, assisted by other bards, and in the processional demonstration the band of the 2nd Battalion Royal Welsh Fusiliers took a prominent part. Sir Edward Watkin presided at the first meeting, and, naturally enough, perhaps, laid stress on commercial matters affecting the Principality. The Right Hon. W. E. Gladstone, about whose visit to Wrexham some controversy arose, also addressed the great audience. It will not be necessary to follow all the events of the Eisteddfod in detail. On each evening of the Eisteddfod musical performances were given. On the first night there was a miscellaneous Concert. On the second night the Oratorio "Elijah" was rendered by the Wrexham Choral Union (250 voices: Mr. J. T. Prichard, Conductor), aided by an orchestral band, led by Mr. T. Shaw. The chief vocalists were Mrs. Mary Davies, Miss Eleanor Rees, Mr. Henry Piercy, and Mr. James Sauvage. At the Concert on the third evening the principal vocalists were Madame Antoinette Sterling, Miss Annie Roberts, Eos Morlais, Mrs. Glanffrwyd Thomas, Mr. J. T. Prichard, and Mr. James Sauvage. The last night was devoted to an impressive performance of "The Messiah" by the Wrexham Philharmonic Society (350 voices: Rev. Hylton Stewart, M.A., Conductor). The soloists were Miss Anna Williams, Madame Marian McKenzie, Mr. Charles Banks, and Mr. J. Bridson. The president, Mr. Evan Morris, mentioned that in the aggregate 50,000 persons had visited the Eisteddfod.

Results of the Musical Competitions. First day:—The adjudicators in the several departments were—Mr. Ebenezer Prout, B.A., Mr. A. J. Caldicott, M.B., Mr. John Thomas, Queen's Harpist, Mr. D. Jenkins, M.B., Aberystwith, Mr. D. E. Evans, Mr. F. Gregory (Bandmaster, 2nd Battalion Royal Welsh Fusiliers), Mr. C. F. Lloyd, M.B. Prizes for the best setting of Bishop Heber's hymn "From Greenland's icy mountains," for soprano solos, for pianoforte solos (for competitors under 15 years of age), for tenor and bass duet, for quartet singing, for string quartet singing, &c., were awarded. In the chief choral competition open to all comers, for choirs of not less than 150 and not more than 200 voices, the first prize was given to the Carnarvon choir.

On the second day:—Prizes for violin solos, for Welsh lyrics suitable for setting to music, for sight-singing quartet, for pedal harp playing, for sight-playing reading at the pianoforte, for solo compositions for soprano or contralto voice, and for a choral competition for children (in English or Welsh).

On the third day prizes were given for Penillion singing, for soprano and contralto duet singing, for a triple harp solo, for a tenor solo, for solo compositions for male voices, for a pianoforte competition, and for a musical setting of Psalm 97 (Welsh words or Welsh and English words only) for soli and chorus, with accompaniment for pianoforte and stringed instruments (not to occupy longer than thirty minutes in performance), eight compositions were sent in, but none of them were deemed worthy of the prize.

The choral competition between choirs of male voices—not less than thirty nor more than fifty in number—excited a remarkable amount of interest. The test pieces were "Greek War Song" (Dr. J. C. Bridge) and "The long day closes (Sir A. Sullivan). On behalf of the adjudicators, Mr. Caldicott awarded first prize to the Clwydian, Ruthin (Mr. R. H. Jones), and the second to the Arvonic.

On the fourth and last day prizes were offered for the performance of an orchestral brass wind instrument solo, for Welsh quartet singing, for pastoral song, after the style

of Richards, Ystradmeurig; for a brass band competition, for a bass recitative and solo, for glees (English or Welsh) for male voices, for a choral competition, confined to Welsh choirs. In connection with this, a *bâton* of Welsh gold was offered by Mr. W. Pritchard-Morgan, Dolgelly, to the Welsh choir who shall be adjudged the best in two successive years at a National Eisteddfod. The *bâton*, it may be observed, was of beautiful workmanship, ornamented emblematically with enamelled inscriptions and figures, and enriched with circles of pearls and garnets. It was exhibited at Merthyr by request. The first prize was awarded to Newtown Choir and the gold *bâton* to Mr. W. Jenkins. The Eisteddfod next year will be held at Brecon.

The discussion on the proposed National Musical Association for Wales, at the meeting of the Cymmrodorion Society, convened by Mr. Vincent Evans, the Secretary, on the 6th ult., was anticipated with special interest, the proposal being an important one emanating from Mr. Joseph Bennett. Particulars of the proposition will be found in another column.

The National Eisteddfod Association received applications from Bangor and Rhyl to be chosen as the place of the 1890 meetings. At the meeting of the Association, on the 6th ult., the Chief Bard presiding, a vote was taken, when it was decided by twenty-seven to nineteen to go to Bangor.

OBITUARY.

Madame Blanche Cole (Mrs. Sidney Naylor), for many years a leading operatic artist, died, on August 31, in London. To the younger generation of opera-goers Madame Blanche Cole was little more than a name and a tradition; but older lovers of opera must preserve clear memories of her appearances. Fifteen years ago, probably, she was at the zenith of her fame as an accomplished artist, endowed with a remarkably good voice which she displayed to great advantage in serious or heroic opera. Madame Cole began her stage career at an early age, and from the first the delightful silvery quality of her voice brought her prominently to the front. She could scarcely be more than 37 years of age when she died, although her name has been amongst the first of English operatic singers for many years. When Balfe's opera "The Puritan's Daughter" was performed some years ago by the Carl Rosa Company, Madame Blanche Cole sang the music of *Mary Wolf* with marked success. She was everywhere known for her graceful acting, which, apart even from the careful manipulation of her pure and beautiful voice, had always made her a favourite with opera-goers. Her death occurred from dropsy, from which she had suffered for some time.

Mrs. Seguin, who recently died in New York at the age of 74, will hardly be recollected in this her native country. Her maiden name was Ann Child. She was one of the earliest students at the Royal Academy of Music, and after singing at the Philharmonic Concerts, she made her *début* at the King's Theatre (now Her Majesty's) in 1836. She married Mr. Seguin, the basso, who was also a Royal Academy student, and who, it is said, sang at Her Majesty's Coronation. In 1839 she went with him to the United States, where she resided, first as an operatic *prima donna*, and afterwards as a teacher.

Signor Tito Ricordi.—The *Gazzetta Musicale di Milano* announces the death of Signor Tito Ricordi, in his seventy-seventh year, the head of the famous house of that name, which took place at Milan on Friday, the 7th ult. The deceased gentleman was a Commendatore of the orders of St. Maurice and St. Lazarus, and also a member of the Academy. He was intimately connected with Verdi, whose operas were all originally published by the house of Ricordi. The firm of which he was the head published many operas also by Rossini, Mayer, Carafa, Balfe, Bellini, Donizetti, &c., the original MSS. of which were preserved in the archives of the house. Tito Ricordi succeeded his father Giovanni, who founded the world-renowned publishing firm at Milan about a century since. Like his father, he was a man of commanding ability and indomitable zeal. The business will be carried on by his son, Giulio.

The death of J. Orlando Christian, late of the Choir of Eton College, is also announced as having occurred on the 14th ult., in the 57th year of his age. Mr. Christian was an excellent bass singer, formerly attached to Lincoln Cathedral and afterwards to St. Andrew's, Wells Street, London. He was a member, and one of the most earnest helpers, of the Choir Benevolent Fund. At the time of his death he was in receipt of a pension from Eton College, from the choir of which he had recently retired.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

Birmingham has scarcely recovered from the Musical Festival of last August, and though there is no dearth here of musical attractions, current and prospective, it cannot be said that the public response is very keen or cordial yet. Even the Russian Opera Company, which proved such a popular success on the occasion of its first visit a couple of months ago, has failed to "draw" this time, in spite of an enlarged repertory; but this may be due in some measure to the absence of M. Tartakow, the former representative of Rubinstein's amorous *Demon*, whose charm of voice and passionate intensity of manner had excited something of a *furore* among local opera-goers. Besides "The Demon," the company gave this time Verdi's "Rigoletto" and Tschaikowski's "Mazeppa," both in Russian, and the last-named work for the first time in Birmingham. As these works, and their performance by the Russian Company, have already been described at Liverpool and elsewhere, it will suffice here to testify to the generally excellent rendering which they received at the hands of the same company in Birmingham, and the keen interest excited by the Russian operas among local musicians and amateurs. "Mazeppa," in particular, was very warmly appreciated, and in spite of the terrible and gloomy nature of the libretto, which is derived from a poem of Puschkine, the dramatic character of the work and the piquant originality and picturesqueness of a great deal of the music, won for it a liberal measure of applause. The acting and singing of M. Michael Winogradow, in the character of *Kotschoubey*, more particularly in the prison scene, was even finer, if possible, than the same artist's performance as the love-stricken fiend in Rubinstein's work. M. Lubimow was very effective in the part of *Rigoletto* in Verdi's work, and M. Bogatirow raised the part of *Andrei* in Tschaikowski's opera into real artistic importance.

The only other musical events of the month have been a short season of "Dorothy" at the Theatre Royal, and the opening of the Midland Musical Society's season on the evening of the 22nd ult., when the programme comprised Mr. A. R. Gaul's "Holy City" and Mr. T. Anderton's "John Gilpin," both works being capitally given with full band and chorus, and Miss Howle and Madame Oscar Pollack, Mr. H. Britton and Mr. Nicholls as vocal principals.

In another week or two the local musical season will be in full swing. First come Messrs. Harrison with a scheme of four Subscription Concerts at monthly intervals, commencing on the 15th inst., for which they announce an imposing list of artistic engagements. Among the vocalists who have been secured for these Concerts are Madame Albani, Madame Valleria, Madame Nordica, Miss Alice Whitacre, Madame and Mdlle. Trebelli, Madame Antoinette Sterling, Mdlle. de Lido, Miss Alice Gomes, Miss Hope Glenn, Mr. Edward Lloyd, Mr. O. Harley, Mr. C. Banks, Mr. H. Piercy, Mr. H. Guy, Mr. Barrington Foote, Mr. Santley, and Signor Foli. The Heckmann String Quartet will make their first appearance in Birmingham at these Concerts, and the instrumental department will in other respects be strong in the co-operation of Sir Charles Hallé, M. de Pachmann, Miss Fanny Davies, Master Otto Hegner, Madame Néruda (Lady Hallé), Miss Geraldine Morgan, Miss Nettie Carpenter, Miss Marianne Eissler, M. de Munck, and the celebrated Hallé band, with Messrs Sidney Naylor Bisaccia, and Alois Volkmer as accompanists.

Nothing daunted by the unsatisfactory financial results of their last two seasons, the Festival Choral Society announce an attractive series of four Concerts for their twenty-ninth season, which opens on the 18th inst. with a performance of Gounod's "Redemption." At the

second Concert, on December 13, the selection will be Dr. Parry's new and successful Oratorio "Judith." The third Concert, on February 21, will be of a miscellaneous character, including a selection of madrigals and part-songs; and the fourth and final Concert, on March 28, will be devoted to Mendelssohn's "Elijah." The principal vocalists engaged include Madame Nordica, Madame Dotti, Madame Georgina Burns, Miss Anna Williams, Miss Hilda Wilson, Miss Morley, Miss Damian; Mr. Edward Lloyd, Mr. H. Piercy, Mr. Charles Banks, Mr. Brereton, Mr. Grice, Mr. H. Pope, Mr. Watkin Mills, and Mr. Leslie Crotty. The organist is Mr. C. W. Perkins, and the band and chorus will number 450 performers. Mr. Stockley as usual will conduct.

Mr. Stockley will also give on his own account four Orchestral Concerts, commencing on November 15. His band of eighty performers, drawn from Metropolitan as well as local sources, is now generally acknowledged to be one of the best provincial organisations in the country, and the Conductor spares no pains to increase its efficiency and find worthy employment for it. In the course of the forthcoming series we are promised Dr. Hubert Parry's Orchestral Suite, conducted by the composer in person, and the subscribers are led to hope that Herr Grieg and Mr. Goring Thomas will also conduct some of their own works for Mr. Stockley. The engagements include Madame Nordica, Mdlle. Antoinette Trebelli, Miss Fanny Moody, Madame Belle Cole, Mr. Edward Lloyd, Mr. Banks, Mr. Grice, and Mr. Charles Manners, vocalists, and Mr. Carrodus as solo violinist.

An interesting Service of Song took place at Solihull Parish Church on the evening of the 21st and the afternoon of the 22nd ult., in celebration of the re-opening of the restored edifice and the enlargement of the organ, which has been rebuilt with extensive additions by Messrs. Hill and Son, at a cost of over £500. At the first service the Anthem was Smart's "Sing to the Lord," with bass solo by Mr. Frank May. On the following afternoon Mr. Gaul's "Holy City" was given with a choir of 100 voices, and Miss Lilian Mills as principal soprano. The composer himself presided at the organ, and the Conductor was Mr. Courtenay Woods.

MUSIC IN DRESDEN.

(From our own Correspondent.)

The centre of musical interest recently in Saxony has been the Wagner cyclus, which commenced at Dresden on Saturday, the 22nd ult., with "Rheingold," followed by "Walküre," on Sunday, and "Siegfried," on Monday, and concluding with "Götterdammerung," on Thursday, the 27th ult.

The visitors' appetite was duly whetted on the 19th ult. by a performance of "Tannhäuser," which is now as familiar to the orchestra and chorus in Dresden as the "Elijah" to London executants, and in theatrical language plays as "close" as may be. The unerring precision of execution which this familiarity produces is somewhat counterbalanced in the hands of Herr Schuch (a conductor transplanted from Vienna) by the breathless rapidity with which more than one number (notably the march) was given. The metronome time (so carefully indicated by Wagner) was substantially exceeded; not, it is true, at the expense of accuracy, but so as to alter the character of the movement. Fräulein Malten and Herr Gudehus showed powers unimpaired by another year of Wagner and his imitators. The lady soars in high latitudes with an ease and grace which cause the listener to doubt his power of recognising pitch. Her variety of pose and gesture would seem inexhaustible, but for one little characteristic deprecatory movement of the hand, which borders on mannerism. But the frequent performances of this opera have left their mark by inducing a somewhat perfunctory rendering of by-scenes—*i.e.*, those where she is not the most prominent figure. Still, however, the feeling which pervades the whole representation is miles above the egotistical and conventional bearing of the typical Italian diva, and the former enviable quality finds in Dresden its counterpart in the breathless interest of the closely packed audience. A feature in Saxon theatricals worth noting is the admirable and reassuring construction of the building with a view to rapid exit. If broad passages between the rows, unobstructed by extemporised seats; large double doors on the swing; and simplicity of staircase arrangement cannot ensure safety in this respect, which has yet to be shown, at all events a useful moral effect is produced, and the tendency to panic lessened.

Amateurs of chamber music will be glad to learn that the meetings of the Ton-Künstler-Verein commence with a series of Beethoven Quartets on November 2.

Herr Trenkler's admirable military orchestra, with an admixture of strings, takes possession of the Belvedere on the Brühl Terrace, so dear to English passers-by, early in October; and about the same time Herr Stahl commences a series of highly interesting programmes; the latter entertainment includes the performance by a first-class orchestra of classical Symphonies, relieved by modern works (including occasional renderings of the Scandinavian Symphony of our gifted compatriot, F. Cowen), and relieved also by a substantial bill of fare in the literal sense. Amateurs whose musical experience is bounded by St. James's Hall on the north and the Crystal Palace on the south must come to the Gewerbe-Haus to understand how Beethoven and beer, Mozart and mutton cutlets, can be simultaneously swallowed without an indigestion.

MUSIC IN DUBLIN.

(From our own Correspondent.)

The principal feature of general interest during September and the preceding month has been the annual visit of the Carl Rosa Opera Company. During former years we were also favoured with their presence in spring as well as autumn, but only one visit is now vouchsafed to us. The company is but little changed since last here, with the exception of the absence of Madame Marie Roze. The chief attraction set forth has been the production of Meyerbeer's "Robert the Devil" in an English version, and, as it has not been played for some considerable time in this city, having been last performed in Italian many years ago, it may almost rank as a complete novelty. The cast comprised Mr. Barton McGuckin as *Robert*, Madame Burns as *Princess Isabella*, Miss Moody as *Alice*, and Mr. Manners as *Bertram*, and, receiving a good rendering as well as being well mounted, drew crowded houses for each performance. The other works given were "Trovatore" (with Miss Amelia Groll as *Leonora*), "Faust" (Miss Fabris as *Margaret* and Mr. McGuckin as *Faust*), "Lucia di Lammermoor," "Carmen" (with Madame Burns in the *title-rôle* and Mr. McGuckin as *José*), "Mignon," "Don Giovanni," "Marriage of Figaro," "Maritana," "Bohemian Girl," and "Puritan's Daughter," by Balfe. The engagement, which has lasted four weeks, has been altogether a very successful one. The band and chorus, under the able direction of Mr. Goossens, have been up to the old high standard, although the former, as usual, would bear reinforcement in the "string" department. Several Concerts were also given by this company in the Leinster Hall. At the last and most successful of these Rossini's "Stabat Mater" was performed, the principal vocalists being Miss Seidle, Miss Dickerson, Mr. McGuckin, Mr. Leslie Crotty, and Mr. Aynsley Cook. The second part of the Concert included the orchestral Introduction to Wagner's "Lohengrin," Act 3; the "Grail Song" from the same work, beautifully sung by Mr. Barton McGuckin, and a selection of ballads from the "Puritan's Daughter."

On the 22nd ult. a Concert was given, also in the Leinster Hall, by a concert party comprising Madame Enriquez, Madame Zagury, Mdlle. Doria, and Signori Morini, D'Anna, Rudersdorf, and Irwing. The programme was chiefly composed of excerpts from well-known operas.

Early in November supporters of music in one of its most attractive forms are promised a visit from Mr. Augustus Harris's Italian Opera Company, and as the names announced so far include those of Miss Ella Russell, Messrs. Ravelli, Miranda, Runcio, D'Andrade, D'Anna, Mdlles. Rolla and McIntyre, Madame Trebelli, and others of high standing, performances of a very high quality may be expected. It is understood that amongst other great works the

"Huguenots," which was such an attraction during Mr. Harris's season at Covent Garden both this and last year, will be produced.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

The announcements of Concerts for the coming season are very promising. Messrs. Paterson and Sons advertise six Orchestral Concerts under the conductorship of Mr. August Manns, one of which is to be a choral performance (Mr. Kirkhope's Choir) for the production of Mr. Hamish MacCunn's new Cantata. Among the artists engaged are Madame Nordica, Madame Belle Cole, Mdlles. Larkcom and Gambogi, and Messrs. Bantock Pierpoint and Iver McKay, vocalists; Madame Hopekirk, pianoforte; and Messrs. Marsick and Wolff, violin.

During October Mr. Frederick Lamond will give a Pianoforte Recital and the Fraser Quintet will give two performances. For November, a grand evening Concert is announced, with M. Pachmann, Madame Sterling, and Miss Geraldine Morgan (violin); Madame Essipoff will give a Pianoforte Recital; and Sir Charles and Lady Hallé bring us their customary treat.

The Edinburgh Choral Union have chosen the following for this season's performance: Parry's "Judith," "The Messiah," Bach's Magnificat, and Dvorák's "Spectre's Bride." Besides these, there will be the usual number of Chamber Concerts and Recitals by local artists.

Messrs. Howard and Wyndham, of the Lyceum Theatre, announce that they have arranged with Mr. Augustus Harris for six performances of Italian Opera, commencing October 15, as follows:—"Don Giovanni," "Faust," "Le Nozze di Figaro," "Les Huguenots," "Carmen," "Il Flauto Magico," and "Il Trovatore." Among the artists we shall welcome old friends—Madame Trebelli, Mdlle. Bauermeister, and Messrs. Runcio, Foli, De Vaschetti, and Ciampi, besides a number of artists whose names are new to us.

The Carl Rosa Company also promise us a visit.

During the week commencing the 17th ult. Messrs. D'Oyley Carte's company performed, at the Lyceum Theatre, "The Mikado." The performance was enjoyable, but the orchestra left a good deal to be desired. This same company will give two performances of "The Pirates of Penzance." Later on we are to have Messrs. Gilbert and Sullivan's new opera.

MUSIC IN GLASGOW AND THE WEST OF SCOTLAND.

(From our own Correspondent.)

The Glasgow Choral Union have now completed their arrangements for the usual winter Concerts in St. Andrew's Hall. The series will consist of eleven Subscription Concerts—three choral, seven orchestral, and one of chamber music. The dates are as follows:—Choral Concerts, December 18, January 1 and 31; Orchestral Concerts, December 13 and 27, January 3, 8, 15, 22, and 29, the Chamber Concert taking place on April 4. The choral works to be performed are, as previously mentioned, Mr. Hamish MacCunn's new Cantata "The Lay of the Last Minstrel" (commissioned by and specially composed for the Glasgow Choral Union), Handel's "Messiah," Sir A. Sullivan's Cantata "The Golden Legend," and Mendelssohn's "Walpurgis Night." No details are yet published of the Orchestral Concerts, but it is promised that the programmes will contain several interesting novelties, and also many well-known and favourite compositions. The orchestra will consist of about seventy-five performers, Mr. M. Maurice Sons, who was *chef d'attaque* two years ago, being again leading violin. Mr. August Manns will conduct the Orchestral Concerts as hitherto, and Mr. J. Bradley the Choral Concerts.

The usual popular Concerts will be given on the Saturdays during the season. No further particulars are given regarding this part of the scheme, but there is every reason to expect that what has proved of such financial value during past years will continue to receive the special attention of the management. The list of artists, vocal and instrumental, engaged for the series is lengthy and important. The names are these: Mesdames Nordica, Clara Samuell, Agnes Larkcom, Marian Mackenzie, Belle Cole, Misses Marriott, Damian, and Gambogi, soprano and contralto; Messrs. Barton McGuckin, Iver McKay, Probert, Andrew Black, Grice, and Henschel, tenors and basses. There are also, of solo violinists, Dr. Joachim and Messrs. M. Sons, Johannes Wolff, and H. Marsick; solo violoncellists, Messrs. Piatti and Gillet; the solo pianists being Misses Janotha and Davies and Madame Hopekirk. Other engagements are pending. The prospectus, with full particulars, both of the artists and the music to be performed, will be issued this month.

With regard to the Chamber Concert, which is a new and welcome feature of the scheme, it may be stated that the committee, being anxious to include the name of Dr. Joachim in connection with it, and the official duties of the eminent violinist precluding his being present during the usual currency of the season, the date was postponed to suit Dr. Joachim, who has been little heard in Glasgow. It is hoped that this may be the beginning of a yearly series of performances of chamber music, such as has long been enjoyed in Edinburgh, with Dr. Joachim as principal violin, but has been denied, for some unaccountable reason, to Glasgow.

The International Exhibition is still pursuing its prosperous course, though there is not much to report of what is new regarding it in a musical respect. An excellent appearance was made by the Queen's Park Free Church Musical Association (seventy voices) on August 30. Selections were sung from Mendelssohn's "Athalie" and from Mozart's Twelfth Mass. Mr. Cunningham conducted. The Glasgow Choral Union took their place on the Exhibition platform for the third time on the 20th ult. Dr. Mackenzie's Inaugural Ode "The new Covenant" was again performed, and with very marked success. The music is very much admired, and is of the genuine kind that grows on the ear with further hearing. On all sides one hears the most complimentary remarks regarding its success as a musical interpretation of the poem. Mr. Joseph Bradley's "Song of Praise," first performed, slightly curtailed, on the occasion of the Queen's visit, was also included in this programme, and met with a cordial reception. The Exhibition Band lent their services in the accompaniment of the works above-named and in other selections, and Mr. J. Bradley conducted. Mr. Thomas Berry officiated at the organ.

Among the organists taking part in the daily Recitals since my last letter, have to be mentioned Mr. W. Schofield, Glasgow; Mr. W. Blakeley, Edinburgh; Mr. H. Graves, Glasgow; Mr. J. Barratt, Paisley; Mr. C. H. Fogg, Manchester; Mr. D. R. Munro, Glasgow; Mr. H. C. Tonking, London; and Mr. A. Gurney, Glasgow.

The Greenock Choral Union, conducted by Mr. W. T. Hoeck, have begun the study of Sullivan's Cantata "The Golden Legend" and of Mr. H. MacCunn's "Lord Ullin's Daughter" for their first Concert at the end of December, and of Haydn's "Creation" for performance at the end of January. Mendelssohn's "Elijah" is to be studied immediately after the January Concert.

The Ayr Choral Union, under the musical direction of Mr. H. McNabb, have arranged to take up Spohr's "Last Judgment" and Macfarren's Cantata "The Lady of the Lake" for performance in the course of the season. A Concert of Scotch music will be given also, at which the Union may sing some choral arrangements of national melodies.

The prospectus of the seventh year of the Barbour Scheme for the promotion of popular musical education in Paisley has been issued. Among the inducements to study are the refunding of the examination fees to all students in connection with the scheme who may pass subjects one and two of the Royal Academy of Music Local Examination, and a Scholarship of £10 to the Paisley student who, in the judgment of the Committee, is best prepared to enter the Tonic Sol-fa College or the Royal Academy of Music, London. Prizes are offered to students of the violin and violoncello.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

Rumours of the prospects of the coming season are beginning to float about, and some few signs of renewed musical life are peeping up. Sir Charles Hallé will meet his subscribers as usual on the last Thursday of the month, and it is understood that during the winter some works new to Manchester will be given. In addition to the customary performances of "The Messiah," "Elijah," and "Faust," we may be treated to Rubinstein's "Paradise Lost," possibly to Handel's "Hercules," and, at last, Mackenzie's "Rose of Sharon" (which Sir Charles will have to superintend or to hear at the Bristol Festival) will be heard here. The tidings, so far as they go, are good, and will cause a satisfaction which recent seasons have not altogether afforded. Herr Beyschlag will resume the choir rehearsals shortly, and Mr. C. H. Fogg will again occupy the organ seat.

Mr. de Jong will open his campaign on the 13th inst., and, as usual, call his friends together on alternate Saturdays. For his first Concert he has secured Mdlle. de Lido, Madame Antoinette Sterling, Messrs. Henry Guy and Barrington Foote. At the pianoforte we shall have Vladimir de Pachmann, and M. Munck will give some violoncello solos, so that an interesting programme ought to be compounded.

Dr. Bridge's Cantata "Callirhoë" will be given by the Athenæum Musical Society under Dr. Hiles's direction at the first Concert, and will be followed by several new and unfamiliar works, including Cowen's "Song of Thanksgiving" and Bottesini's "Garden of Olivet," which pleased so greatly last winter. "Callirhoë" is also being rehearsed by the Higher Broughton Musical Society under the care of Mr. R. H. Wilson, Mus. Bac.

The Manchester Vocal Society was re-born when Dr. Henry Watson took it in hand, and was last season placed in a more flourishing condition than ever before. The very long list of the music undertaken by the Society, which has now attained its majority, shows decided energy and perseverance, and the promise of Meyerbeer's 91st Psalm, Wesley's "In Exitu," Tallis's Motett for Forty Voices, and other difficult works during the coming winter proves the courage and confidence of the Conductor.

The Pendleton Choral Union, under Mr. F. W. Blacow, proposes during this, its eighteenth, season, to give four Concerts, with a choir of 150 and an amateur band of about thirty local performers. The multiplication and encouragement of such societies is very desirable, especially at a time when too much choral music is not given here. Doubtless Mr. Lane's Philharmonic Society and Mr. Cross's Sol-fa Choir will be heard in due time, but, so far, no announcement has been made.

The work of the National Society of Professional Musicians during the last season was reviewed in the Manchester Town Hall on the 28th ult., and in St. George's Hall, Liverpool, on the 29th, by Mr. Cummings (Conductor of the Sacred Harmonic Society), with addresses to the students and selections of music by the more advanced graduates. The Society is doing a large work in Lancashire, its birthplace; and has, at its annual festivals, elicited some most interesting addresses from such eminent musicians as the Rev. Sir F. A. Gore Ouseley, Mr. F. H. Cowen, and Dr. Mackenzie, who has again undertaken to show his sympathy with the Association by visiting the Bristol members as he, two years ago, favoured the north-western section. For the third time the Manchester gathering was presided over by the Mayor, Sir John J. Harwood.

MUSIC IN MONMOUTHSHIRE AND SOUTH WALES.

(From our own Correspondent.)

A Gregorian Choral Festival was held in connection with the Llandaff Diocesan Choral Association, on the 6th ult., at Christchurch, near Newport. Eight choirs, numbering about 150 voices, attended. Mr. R. Seaton, Margam, conducted as usual, and Mr. H. Prothero, Malpas Court, presided at the organ, the new swell of which was now used for the first time. The chief vocalists were Miss Joseph, Miss Prothero, Mr. Rees (Malpas), and Mr. Seaton.

The absence from the Trades Exhibition, which was opened on the 12th ult. at Cardiff, of the Grenadier Guards Band was a source of considerable disappointment to many. It was the first time we had felt the effect of the new regulation which prohibits bands from playing out of their districts. Lieutenant Dan Godfrey, the bandmaster, not knowing that the regulation would be applied to him, was engaged by the Committee upon terms which were accepted. The manager advertised the band and the programme of music. Only a week before the opening of the Exhibition a telegram was sent to the manager to the effect that the Duke of Cambridge had refused his consent.

After some further communications, from which it appears that Colonel the Hon. W. Hume, Commander of the Grenadier Guards, had interceded in support of the arrangement being carried out, a telegram was despatched by Lieutenant Dan Godfrey on the day of opening:—"Last appeal absolutely refused." It may be added that the services of the Cyfarthfa band were, however, secured for the opening of the Exhibition.

The musical Festival at the new Market Hall, Llanelly, on the 17th ult., in aid of the local hospital funds, was very largely attended. The adjudicators were Mr. J. North, Huddersfield, and Dr. Joseph Parry, University College, Cardiff; Mr. Lucas Williams acting as preliminary test adjudicator. In the bass solo competition, thirty-one competitors, the prize was ultimately awarded to Mr. T. Conwil Evans, Carmarthen. Violin solo, Haydn's Serenade in C, seven entries, Mr. W. Evans, Swansea, received the prize. Miss Adela Bond, Carmarthen, was awarded a prize for her rendering of two contralto solos. Another prize, offered to tenor vocalists—twenty-eight of whom entered—was divided between Mr. H. Prothero, Garnent, and Edward Evans, Brynamman. The prize for pianoforte was divided between Mary E. Rees, Carmarthen, and J. E. Jones, Morriston; and Major Bythway presented Isaac Williams, Swansea, a blind lad, with a supplementary prize. In the male voice competition, "The Martyrs of the Arena," a prize of £15 was offered by the workmen of Messrs. Morewood and Co.'s South Wales Works, and a gold medal by Mr. R. C. Jenkins. The money was divided between the Excelsior (Mr. Isaac Edwards) and the Morriston and Neath United (Mr. Lewis Evans) parties. An additional medal was offered, so that the honours were equally divided. Lord Ashburnham presided over the afternoon meeting. Three choirs competed for a prize for the best rendering of "Yr Arglwydd yw fy Mugail." The Capel Alo, Llanelly, choir (Mr. Seth Jones, Conductor) was successful. Mrs. Lloyd, Llangennech, took the prize for the best rendering of Pinsuti's "Heaven and earth. "O come everyone" was the test in the quartet competition, but the singing of it was not up to the required standard. The first prize was divided between Garnent and Morriston parties. The test piece in the chief choral competition was "Great and Wonderful," from Spohr's "Last Judgment." The prize was £70, and the choirs consisted of 150 voices and upwards. Six choirs, mostly from a local radius, competed, the honours being awarded to the Carmarthen United Choir, of which Mr. Harding was the Conductor. The amount offered for competition between brass bands was divided between the Llanelly Town Band and the Glamorgan Naval Volunteer Band. At the Concert in the evening the "Stabat Mater" and some miscellaneous pieces were given.

In connection with the Art Exhibition at Queen Street, Cardiff, several Concerts have been organised. On the 19th ult. the programme was sustained by Dr. Treasure, Miss Bella Atkinson, Messrs. W. P. Woolridge, Barth, De Boer, Hulme, and Edwards.

Mr. Lewis Morris (author of "Epic of Hades" and other poetical works) presided at the Assembly Rooms, Carmarthen, on the 18th ult., on the occasion of a Lecture by Mr. W. R. Owen, West Hartlepool, on "Music and Song."

MUSIC IN THE WEST.

(From our own Correspondent.)

The forthcoming Triennial Festival at present occupies the musical horizon at Bristol, and Mr. Rootham and his

choir are busily preparing for their arduous task. There will be four morning and three evening Concerts, given on the 16th, 17th, 18th, and 19th inst., and the works to be performed are as follows: "Elijah," Cherubini's 4th Mass, "The Rose of Sharon," "The Golden Legend," Gluck's "Iphigenia," Berlioz's "Romeo and Juliet," "The Walpurgis Night," and "The Messiah," besides vocal and instrumental selections. The soloists will be Mesdames Albani, Anna Williams, Trebelli, Patey, Belle Cole, and Messrs. Edward Lloyd, C. Banks, Watkin Mills, M. Worlock, and Santley. With such an imposing array of first-class vocalists we may safely anticipate good attendances, and the Committee are to be congratulated upon their choice in this respect. The chorus-master is Mr. D. Rootham, the Organist Mr. G. Riseley, and the Conductor Sir Charles Hallé, whose band is engaged as usual.

We are glad to see that the series of Four Classical Chamber Concerts, given by Mr. and Mrs. Pomeroy for the last eleven seasons, are again announced to take place during the winter, and we trust that they will be heartily supported.

The Choral Festival of Church Choirs is to be held in Bristol Cathedral on the 11th inst., for which rehearsals are now being held.

Miss Mary Lock announces Four Popular Chamber Concerts for the present season, with the same executants as in former years.

The Ladies' Nights of the Madrigal and of the Orpheus Glee Societies are fixed for the second Thursday in January and for the Thursday before Lent respectively.

Organ Recitals will be given by Mr. G. Riseley at the Colston Hall during the winter months, and we hear that there is a hope of the Monday Popular Concerts being revived. There has been a great deal of correspondence in the local papers on the subject, but it has not, so far, had any practical result, and as time slips by, and we hear of no meeting being convened for the purpose of discussing the possibility of their re-establishment, we begin to fear that we have nothing to look forward to, at any rate this season, and we cannot but deeply regret it, for the disbanding of our local orchestra is a sadly retrograde step, which we have hoped in vain that Bristol would not suffer.

The Bristol Musical Association, under the new presidency of the Rev. Canon Ainger, in place of the Rev. Canon Percival, now removed to Rugby, intends to do some good work during the winter, and promises us several Concerts, to be given, as usual, in Colston Hall, with both popular programmes and prices. At the same time, Mr. G. Gordon, the hardworking Conductor, means to find place for some standard works of note, such as Haydn's First Mass, to be performed at the second Concert, and Mozart's First Mass, advertised for the fourth. At the first Concert, which is to take place on the 6th inst., the programme will be miscellaneous.

The numerous parish Choral Societies are all about to begin work again, and in most cases some composition of solid worth is selected for study. We are pleased to notice the enterprise shown by those in charge of St. Mary Redcliff Church, in the announcement that Roeckel's "The Christian's Armour," Spohr's "Last Judgment," Stainer's "Crucifixion," Bridge's "Mount Moriah," and Barnby's "The Lord is King" will probably all be given in the church at special services to be held from time to time during the winter. At the churches of St. Stephen, City; Christ Church, City; St. Nicholas, City; St. Thomas, City; and All Saints', Clifton, special musical services will have place.

Mr. Eade Montefiore, in the course of his tour in Dorset and Devon, visited Bridport, Charmouth, Lyme Regis, Honiton, Sidmouth, and Exmouth, when on each occasion large audiences assembled and gave every evidence of their appreciation. The performers were Miss Jeanie Mills, Miss Maude Hayter, Mr. Eade Montefiore, Mr. Adolph Ziegler, Mr. Charles Ackerman, Mr. A. G. Pritchard, Mr. Alexander Stone, Mr. Albert Stone, and Dr. Harding.

The Exeter Oratorio Society will perform Handel's "Joshua" at their December Concert. The Madrigal Society is still in a state of suspended animation, but there is a rumour that an attempt will be made after Christmas to recommence practice.

The Western Counties Musical Association intends giving Concerts consisting entirely of English music, and the programmes will include Sir Sterndale Bennett's "Woman of Samaria" and "May Queen," Dr. Bridge's new Cantata "Callirhoë," and a miscellaneous selection.

Mr. Farley Sinkins's Subscription Concerts, and the usual Organ Recitals at the Victoria Hall by Mr. D. J. Wood, Mus. Bac., Oxon., complete the list of musical events so far announced for the coming season.

MUSIC IN YORKSHIRE.

(From our own Correspondent.)

Yorkshire musicians are beginning to buckle on the harness for a fresh spell of hard work, and there are indications of an interesting season in the announcements which have already been made. In four of the principal towns—Leeds, Bradford, Huddersfield, and Halifax—the provision to be made will lack neither variety, abundance, nor matter of novelty. Mr. Alfred Broughton, Mr. Edgar Haddock, the Subscription Concerts Committee, and others will provide for Leeds; and in Bradford, besides the Subscription Concerts, amateurs will have the advantage of listening to chamber music provided by Mr. Midgley and Mr. Misdale, who will have the assistance of many of the best instrumentalists. At Huddersfield the Subscription Concerts will be resumed and the Choral Society will contribute largely to the gratification of the enthusiastic musicians of that town; while in Halifax Mr. Sykes has in hand an extended series of Concerts of the best class.

The excellent Concerts which for several years Mr. Rawlinson Ford has conducted at Leeds, under the name of the Leeds Popular Concerts, will henceforth be known as the Leeds Subscription Concerts. The burden, though taken up with enthusiasm, was too heavy for one man's shoulders, and the work which Mr. Ford formerly carried on unaided has now been transferred to a committee, of which the former promoter is chairman. A glance at the prospectus issued for the ensuing season is sufficient to show that the reputation of the Concerts will not be allowed to suffer in the hands of the new management. Six Concerts are to be given, two of which will be miscellaneous, two chamber, and two orchestral. Sir Charles Hallé will be responsible for the Orchestral Concerts. Among the works promised for the season are Beethoven's Septet for strings and wind, Schumann's Symphony (No. 1) in B flat, Liszt's "Poëme Symphonique," Schubert's Quintet in C, for strings, and his great Symphony in C, Mendelssohn's G minor Concerto, and several more or less well-known Overtures and Sonatas of importance. Dr. Joachim is to appear at the final Concert in March in company with Miss Soldat, Mr. Gibson, Mr. Hausmann, Miss Fanny Davies, and Miss Sicca; and among other artists who will be eagerly looked forward to are Madame Minnie Hauk, Madame Belle Cole, Mr. Carrodus, and Mr. Santley. The guarantee fund amounts to nearly £1,000.

The Philharmonic Society have not quite completed their arrangements for the winter, but among other works intended to be produced in addition to the regular "annuals"—the "Elijah" and "The Messiah"—are Dvorák's "Stabat Mater," Mr. Hamish MacCunn's "Lord Ullin's Daughter," and Dr. Parry's "Blest pair of Sirens." The Dewsbury Choral Society, with a chorus of 200 voices, which also has Mr. Broughton for Conductor, will give the same programme. The Rotherham Choral Union, another battalion of Mr. Broughton's large army, is to give "Athalie," and a miscellaneous selection. All the performances will have a full orchestral accompaniment. The Ilkley Vocal Society contemplates the production of Mackenzie's "Bride," MacCunn's "Lord Ullin's Daughter," Lloyd's "Song of Balder," and Sullivan's "Prodigal Son."

Mr. Edgar Haddock has announced a fifth series of musical evenings to take place on ten alternate Mondays commencing in October. At these Concerts Miss Shirmacher, Miss Krause, Miss Zimmermann, the Chevalier Bach, Mr. Max Pauer, Herr Stavenhagen, and M. de Pachmann will appear. The season will see the production of Sonatas by Grieg in C minor, Reinecke in E minor, Rubinstein in A minor, Gade in B flat, Brahms

in A, Dvorák in F, and a Sonata specially written by F. Kilvington Hattersley. In addition several new violin works by Mackenzie, Wieniawski, Moszkowski, and others are promised, and at the final Concert Beethoven's Septet will be given.

The Bradford Subscription Concerts Committee are reducing the number of their Concerts from seven to six. Two of these are set apart for "The Messiah" and the "Elijah," the choruses of which will be rendered by the Bradford Festival Choral Society. Sir Charles Hallé will again take the general direction, and will himself give a pianoforte solo. Mdlle. Marie Soldat will appear at one of these Concerts. Madame Norman-Néruda and Signor Piatti will take part in the Chamber Concert. Of works which have not been heard before at Bradford the most remarkable of those which may be expected is Berlioz's "Symphonie Fantastique." Brahms's famous double Concerto for violin and violoncello is down for the second orchestral Concert. Mr. and Mrs. Henschel will give a ballad Concert, assisted by Miss Lena Little and Mr. Orlando Harley, and Mdlle. Janotha as pianist. Madame Valleria, Miss McIntyre, and Miss Alice Whitacre are to be the vocalists at the Chamber Concerts.

The Bradford Festival Choral Society is rehearsing "The Light of the World," which it will revive under the conductorship of Dr. J. C. Bridge in November.

Mr. S. Midgley promises two attractive Concerts, at the first of which, on the 16th inst., the Shinner Quartet will be heard in works by Beethoven and Schubert. With the assistance of Mr. Midgley, Stanford's Quintet will be heard for the first time in Bradford. Among others, Mr. F. Lamond, the young Scotch pianist, is also to appear if his Continental engagements will permit. Mr. Midgley will also be responsible for an attractive series of Concerts at Ilkley.

At Halifax Mr. James H. Sykes is making a departure in the scope of his Concerts with the object of adapting them more closely to the popular level. Two out of the four meetings will be Ballad Concerts.

In a few days Messrs. Novello, Ewer and Co. will issue a revised and enlarged edition of their Words of Anthems. It is both comprehensive and extensive, and as it contains the words of the whole of the anthems in general use in the majority of the Cathedrals, Collegiate Choirs, and Churches where choral service is usually celebrated, amounting in number to about 2,000, will be most valuable for use and reference alike in the house of worship as in the home circle. It is printed in bold and readable type, and is so arranged that additions can be made from time to time without disturbing the character of the plan, which is to show, as far as possible, a chronological sequence. The words include many Latin anthems and so forth, which are in constant use in the College Chapels in the Universities.

We have received the catalogue of a small but very choice collection of autographs, which lie in the hands of Messrs. W. E. Hill and Sons, 38, New Bond Street, for sale. The autographs are all those of composers representing the Italian, the French, the German, and the English schools, and consist chiefly, but not entirely, of musical MSS. Conspicuous among these are a complete Trio for organ, by J. Sebastian Bach; unpublished songs by Schubert, and by our own Henry Purcell; a Scena (unpublished) by Boccherini, and sheets of Studies by Beethoven for three of his most capital works, the Pianoforte Concerto, Op. 73; the Pianoforte Fantasia, Op. 77; and the Choral Fantasia, Op. 80, all written in 1810. There are also two complete works from the pen of Mozart, a complete composition from that of Haydn, for voices and orchestra; a page of Gluck's handwriting and an *Air de Danse* from his "Admetus," a chapter of Grétry's autobiography, a short Marche Funèbre, improvised by Liszt on the death of his father at Boulogne, August 30, 1827, and interesting MSS. of Auber, Bellini, Donizetti, Rossini, Gounod, Dalayrae, Piccini, Romberg, Spohr, Wagner, Verdi, Weber, and many more well known to fame. The whole collection should not be parted, but should be kept together and lodged permanently in one of our public libraries, where it may be of use to musical students.

The Finsbury Choral Association will commence its tenth season at the Holloway Hall, under the direction of Mr. C. J. Dale, on St. Cecilia's day (November 22), with Dr. Bridge's "Callirhoë," conducted by the composer, followed by Bennett's "Woman of Samaria." At the subsequent Concerts, which are to take place in February and April, 1889, Costa's Oratorio "Eli," Stainer's "St. Mary Magdalen," Smart's "Bride of Dunkerron," and "The Messiah" are to be performed. The Society is assisted by a full professional band led by Mr. Carrodus, and the excellence of the choral singing which has hitherto been a distinguishing feature of performances of the Association will doubtless secure a series of representations showing artistic advance.

The Messrs. Hann announce their third series of Chamber Concerts at the Gresham Hall, Brixton, on the 31st inst., November 21, and December 12. Among the works to be given may be mentioned the String Quartets in A minor, Schumann; Beethoven's in F, No. 7; and Haydn's Op. 80; Brahms's Sestet in B flat; Dr. Mackenzie's fine Quartet for pianoforte and strings; Mendelssohn's Trio in D minor, and solos for pianoforte, violin, and violoncello. There will be a vocalist at each Concert, and one of the most interesting features of the series will be the performance of Brahms's Sestet by the father and his five sons, an event perhaps unprecedented in the annals of music.

Madame Josephine Cravino gave her annual Concert at the Surrey Masonic Hall on the 25th ult. Madame Cravino, who was well received, sang very effectively in the duets "When the wind bloweth" (Smart) and "Quis est homo" (Rossini). In the former she was associated with Mr. Frederic King, and in the latter with Miss Marianne Fenna. She was also favoured with a special recall after an admirable rendering of "Quando a te lieta" (Gounod). In addition to the artists named, the Concert-giver was assisted by Madame Agnes Larkcom, Mr. Bridson, Miss Amy Hickling (violin), Mrs. Turvey (pianoforte), and Mr. Charles Fry, whose recitations were received with considerable favour.

The Grosvenor Choral Society gave their 199th consecutive monthly Concert on the 21st ult. The solo vocalists were Miss Louise Bond, Miss Alice Kelly, Mr. John Bartlett, Mr. H. Davis, and Mr. H. Nye. The programme contained pianoforte solos by Miss Linstead and Miss Madge Potter, and part-songs and glees by Cherubini, E. Ford, Hatton, Sir H. R. Bishop, J. Bennett, Waelrent, and R. J. S. Stevens. Mr. David Woodhouse conducted.

On the 18th ult. a Concert was given at the Clapton Park Schoolroom. Miss Ada Loaring sang "My Lady's Bower" (Hope Temple) and "I'm a merry Zingara" (Balfe), and gained a double recall. The other vocalists were Miss Lily Dafforne, Miss Robinson, Messrs. Duncan-Finlay, Hodgson, and Bernard Fountain. Mr. W. M. Wait, Organist of St. Andrew Undershaft, conducted.

Mr. Geo. Shinn, Mus. Bac., Cantab., gave an Organ Recital, on Tuesday, the 11th ult., at St. Nicholas, Cole Abbey, when the programme included compositions by Bach, Batiste, Mozart, Mendelssohn, Rossini, and Wély. Miss Leah Marchant was the vocalist.

A Festival will be held on Tuesday, the 9th inst., at SS. Augustine and Faith, Watling Street. Divine Service will commence at 7.30, and Stainer's Cantata "The Daughter of Jairus" will be sung at the conclusion of Evensong.

REVIEWS.

The Mapleson Memoirs, 1848-1888. In two volumes. [Remington and Co.]

In an anecdotal form Mr. Mapleson, some time director of Her Majesty's Theatre, has given a record of such of his operatic experiences as he deemed would be interesting to the general public. The few particulars of his varied and chequered career undesignedly form an epitome of the history of opera in England and America during the last thirty years or more, the time in which the author has been

actually a manager of what has quaintly been called a musical menagerie, or rather happy family. He has been the patient showman to whom was entrusted the task of bringing together, and keeping on good terms with themselves and with each other, the various antagonistic elements which compose an opera company. His book shows the details of his experience from his own point of view, and abounds with stories of his adventures in various parts of the world as a manager. These are told with a certain air of truthfulness and a *bonhomie* which is perfectly refreshing. Some of the statements made concerning certain of the artists whom the world has been taught to consider great, do not exhibit them surrounded by the like poetical halo which was the characteristic quality of his operatic prospectuses in recommending them to the public. But, as he says: "Some of my plain statements of facts will not, I fear, be fully appreciated by the personages to whom they refer, and in case they should feel offended by my frankness, I ask their pardon beforehand, convinced that they will readily accord it," he appears to be indifferent as to the effect his words may produce. It would be curious and, perhaps, instructive reading were it possible to have the stories told or commented upon from the other side. They might possibly augment the humour and intensify the quiet sarcasm of the original relation.

Mapleson qualified himself in the ten years preceding his *début* as an *impresario* by his studies at the Royal Academy, and his experiences as a violinist at Her Majesty's Theatre, as a critic on the *Atlas* newspaper, as a tenor singer, as a composer, a libretto writer (he adapted the "Bohemian Girl" to Italian words), a Concert director, and musical agent. When acting subordinate to Mr. E. T. Smith, of whom he relates many amusing anecdotes, he learned much that was valuable in after life, including the art of making the most of bad bargains. In all his relations concerning the vicissitudes of his career as a manager he commands the sympathies of his readers by the cheery spirit he evinces in misfortune, and he gains their admiration for ingenuity in evading failure by promptitude and energy. But the "memorials" valuable for their incidental help to the musical historian, are more so to those who can enjoy the underlying depth of knowledge of human nature, especially musical human nature, and the quiet unobtrusive sly humour with which he tells his adventures. His insight into the character of others is great, but that he knows himself also, and has thereby learned one of the greatest of all philosophical lessons, is implied when he says "I resolved to carry on the opera again in a larger *locale* next year in order that I might get straight; vowing, as the Monte Carlo gambler constantly does, that as soon as I got quite straight I would stop, and never play again. I have been endeavouring during the last thirty years to get straight, and still hope to do so."

There are many stories of the peculiarities of various singers and others connected with the theatre which will be read with interest by those who remembered the artists as well as by those who make acquaintance with them through the book. The story of Giuglini's passion for kite flying in the Brompton Road, and the kindly omnibus drivers going out of their way so as not to spoil his sport, is most amusing; the anecdote of Santley's eloquence, which saved a panic during an alarm of fire, "Don't act like a lot of fools. It's nothing"; of Mario's devotion to his cigar, of Madame di Murska's passion for animals, of Mongini and the tailor, of Nilsson appearing before the Shah in the rags of *Mignon*, of Del Puente who declined the part of *Escamillo* in "Carmen," because he affirmed it was intended for one of the chorus, of Minnie Hauk, Marie Roze and the dressing room, of Gerster in "The Talisman," the fight between the Weber and the Steinway men, of Masini and his retinue, the many stories of Patti and her salaries, and of the other members of the company, abroad and at home, are excellent reading.

The stories of the burning of Her Majesty's Theatre, of the amalgamation of the opera companies, of the elder Gye's intrigues and "annual onslaughts," of the difficulties with Sir Michael Costa, of the Chicago and Cincinnati strikes, of the many ups and downs of the American campaign, of his return to London, of the Patti fiasco at Her Majesty's Theatre, and several other matters, are all well told, and did time and space permit of their transfer to these pages, might serve to swell this notice of a very entertaining book.

He does not underrate his own services to art when he proudly takes credit for having introduced many of the famous singers of his time to the public, or of being the first to give Wagnerian opera in England. He produced "Faust," "Carmen," and a number of other works now familiar and of which the rights were wrested from him by "pirates and smugglers." He avoids self-glorification, however, concerning these things, and only indulges in it when he speaks of his military connection. A number of letters—evidently inserted for the benefit of American readers—form the padding of the book. The musical reader may skip these, and the military reader may derive amusement from them.

The peculiar *naiveté* with which he relates certain stories about demonstrations, torch-light processions, presentations, and bouquet-throwing will raise a smile to the lips of those who know how these things are managed. His remarks about the formation of a School for Opera, on behalf of which he spent so much labour and money, are just, and may, in course of time, be acted upon with modifications. The memoirs are instructive as well as entertaining, and, admitting his desire to be frank in recording "the few partial defeats, and the many brilliant victories incident to his life," may be accepted as an earnest intention to be faithful, if not impartial. There are a few errors besides those of partiality which may be revised in the later editions of the work. For example, the Bolton he refers to is Walter, not George, and the artist who extinguished the burning Well in the performance of "Il Rinnegato," was Runcio, not Galassi. He tells the story of Minnie Hauk's first appearance in this country as *Amina*, but he says nothing of the Controversy on Pitch, which arose out of that performance. He relates the circumstance of his first engagement of Ravelli and of that singer's subsequent treatment of him. He does not say that he was eagerly accepted because he agreed to sing in "Lucia" without a rehearsal, it having grown into the custom of the theatre to place many of the older operas on the stage without much preliminary preparation. For this cause he lost the services of Joseph Maas and acquired those of Ravelli, who, by inference, we learn did not gain the love of the *impresario*, though he is frequently referred to in the memoirs.

There is no need to criticise the style in which the book is written, even though the author states it to be his first appearance in that capacity. However, one can admire his courage and enterprise and commend him for having applied his military philosophy to his operatic trials. Like a soldier he rejoices to the utmost in his triumphs, and calmly accepts his defeats with soldierly resignation.

Sims Reeves: his Life and Recollections. Written by himself.
[Simpkin, Marshall and Co.; London Music Publishing Co.]

Through the courtesy of the publishers we are able to give our readers some idea of the autobiography of the great English tenor. It is interesting to read the facts of his career as told by himself, even though they do not practically differ from the tentative histories of Sutherland Edwards, Lady Pollock, or the anonymous author of the admirable biography in Cassell's National Portrait Gallery. The literary powers of Mr. Sims Reeves, though not equal to his transcendental merit as a vocalist, are displayed in the stories "The dark record," with a thrilling murder to begin with, or "The incidents of Wellington Manning, M.A.," "The bishop's daughter," "A railway tragedy," "A political Vivien," "Willard O'Neill," "Norah Leslie," "A Star of Bethlehem," "The ring," "The shipwreck," &c., in the perusal of all of which the reader will be as much entranced as though they were real. The book contains some 280 pages, of which nearly a hundred are devoted by Mr. Reeves to his musical career. The public, perhaps, would have preferred to have had the whole of the pages set apart for his artistic reminiscences, but these are promised in full next year, and the present work, which will be given to the world on the 8th inst., may serve to astonish, if it does not delight, the thousands of admirers of the great tenor vocalist.

FOREIGN NOTES.

The mortal remains of Franz Schubert were removed on the 23rd ult. from the suburban Friedhof at Währing to the central cemetery of Vienna, where, it is to be hoped, they will now be allowed to rest in peace by the side of the ashes of Beethoven. The ceremonies in connection with the re-interment of the great musician amounted to an imposing demonstration, in which it may be said that half Vienna participated, the entire route, some six miles in length, along which the funeral procession passed, having been crowded with thousands of spectators, whose attitude bore eloquent testimony to the love and veneration with which the Viennese regard their great countryman. "The glass-covered funeral car, drawn by eight horses," says a correspondent, "was preceded by mounted standard-bearers and mutes, clad in old German costumes. A number of carriages, laden with magnificent wreaths followed, and another company of mutes, carrying a golden crown and a golden lyre on crimson velvet cushions, brought up the rear. In the procession were nearly a hundred Musical Societies and Choirs from Vienna, the Austrian provinces, Hungary, and Germany. At the Schiller Platz, in the Ring Strasse, a halt was made, when a choir of some two thousand voices performed, in front of the hearse and coffin, Schubert's beautiful chorale 'Die Nacht,' with new words, the effect being most impressive. Other Schubert compositions had been sung on the procession leaving the Währing Cemetery, and were likewise performed on the destination, the Central Cemetery, being reached. There also Herr Gabillon, of the Burg Theater, recited a touching poem, and several speeches were made. The religious service was performed by Schubert's brother, the Rev. Hermann Schubert, other members of the family being also present."

On the second day of last month thirty years had elapsed since the first performance, at Vienna, of Wagner's "Tannhäuser." There was no lack of adverse criticism at the time in the Viennese press, the opera, according to one authority, being "quite unsuitable to the taste of a Viennese public." Wagner's early *chef-d'œuvre* has, however, been produced two hundred and ten times since the above date, giving an average of seven representations during each season, from which it may be inferred that the taste of the frequenters of the Vienna Hof-Theater has undergone some change in the meantime.

Messrs. Breitkopf and Härtel, of Leipzig, have just commenced the issue, in parts, of a popular edition of the complete works by Beethoven, which will be a reproduction in cheap form of the splendid standard edition of that master's works hitherto published by the eminent firm in question.

It is stated in German papers that Johannes Brahms has made good use of his summer vacation, spent as usual at Thun, and that the result will shortly become the property of the musical world in the shape of a series of *Lieder*, including some gipsy songs for mixed choir, with pianoforte accompaniment.

Dr. Hans von Bülow, according to a statement contained in the *Neue Zeitschrift für Musik*, is just now engaged upon writing a pamphlet to be entitled "Die Neu-Wagnerianer, illustrirt von einem Alt-Wagnerianer," wherein the eminent pianist-conductor will, it is said, defend himself against the insinuations, made in some German papers, relative to his supposed antagonism against the Bayreuth undertaking. The pamphlet will be eagerly read by the musical world, if only for the sake of obtaining the doctor's definition of the Old Wagnerians and the New.

Heinrich Zöllner's opera "Faust," the first performance of which, at the Landestheater of Prague took place on the 2nd ult., has been exceedingly well received, the new work being generally looked upon as an important addition to the already considerably extended musical "Faust" literature.

Herr August Bungert has, it is stated, just completed his very ambitious series of music-dramas—viz., a Tetralogy entitled "Homeric World," the third part whereof, "Nausica," is to be produced during the coming winter at New York, under the direction of Herr Anton Seidl.

The journal known as the *Revue Wagnérienne*, published at Paris since 1885, has suspended its further publication for the present.

The Paris Grand Opéra is actively preparing the remounting of M. Camille Saint-Saëns's revised version of his opera "Henri VIII." The work has been reduced from four to three acts, the composer himself conducts the rehearsals, and the public performances will most likely commence early in the present month.

The Marquis d'Ivry, the composer of an opera "Les Amants de Vérone," produced in the French capital some years since and repeated at Covent Garden, has just completed a new operatic work in four acts, entitled "Persevérance d'amour."

A new comic opera, "I Nipoti del Borgomastro," by the Maëstro Achille Graffigna, was well received on its recent first performance at the Teatro Balbo of Turin. Amongst other operatic novelties recently produced on Italian soil may be instanced "Ivanhoe," by the Maëstro Ciardi of Prato; a comic opera, "La Gatta bigia," by Agostino Sauvage; and a Ballet, "La Recluta," by M. Herbin, the latter having been successfully produced at the Circo Universale of Palermo.

The Fenice Theatre of Venice is preparing the revival on its boards of an interesting, though long neglected, opera-buffa, the "La Scuffiara," by Paisiello.

A project is being entertained in Italian musical circles concerning the removal of the remains of the celebrated composer, Niccolo Piccini, from Passy, near Paris, to his native town of Bari. It appears, however, from a statement made by *Le Ménestrel*, that it will be no easy matter to determine the exact spot where the former rival of Gluck was interred in the year 1800, the cemetery in question having been long since in disuse and partially built over, although the marble slab placed over the grave by a pupil of the master still remains, with others, in the small remaining portion of the original cemetery.

M. Gevaert, the director of the Brussels Conservatoire, has written some recitatives, embodying the spoken dialogue in Beethoven's "Fidelio," in which form the immortal work is to be henceforth produced at the Théâtre de la Monnaie.

Joseph Michel, of the Academy of Music, Ostend, died on the 8th ult., at Ostend, at the early age of forty. The deceased musician stood in the foremost rank of Belgian composers, both as a writer of high-class pianoforte music and as the successful composer of two operas entitled respectively "Aux Avantpostes" and "Le Chevalier de Tolède." He leaves behind him, in a finished state, a third operatic work, entitled "Chicot," which will doubtless be produced before long by the enterprising and patriotic managers of the Brussels Opera.

An early opera by M. Ernest Reyer, the composer of "Sigurd," is to be shortly revived at the Théâtre de la Monnaie, of Brussels. The work, which is entitled "Erostratus," was produced some years ago at Paris, and withdrawn from the *répertoire* after the first performance.

Anton Rubinstein's "Biblical drama" "Sulamith," one of the most charmingly picturesque works of the pianist-composer (first produced in 1883 at the Hamburg Stadt-Theater under the composer's direction), is to be shortly performed at Amsterdam under the auspices of the Maatschappy tot Bevordering der Toonkunst.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

C. R.—*The practice is one which has little or no interest beyond the place where it is observed. It may interest "C. R." to know that upon inquiry duly made, the custom is not discontinued.*

Lucy S. (North Adelaide).—*Our statement is founded upon greater authority than that of the authoress you mention.*

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BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

Abingdon.—On Tuesday, the 11th ult., an Organ Recital was given at St. Michael's Church, by Mr. Fred. Gostelow, Sub-Professor of the Royal Academy of Music. His programme included Mendelssohn's Second Sonata and selections from the works of Bach, Bache, Batiste, and Wély. The Church choir, under the direction of Mr. J. A. Munday, the Organist and Choirmaster, sang the first number of Mendelssohn's setting of the 95th Psalm, "O come, let us worship," Mr. E. Ivey taking the solo.

Audenshaw.—On Sunday, the 23rd ult., the Harvest Festival Services were held at Red Hall Chapel, and included some special music at the evening service, when the choir were assisted by Miss Marjorie Eaton, of Ashton. Mr. C. H. Waterhouse presided at the organ. The service concluded with the "Gloria in Excelsis" from Mozart's *Twelfth Mass*.

Bath.—Mr. Minton Pyne, Organist of St. Mark's Cathedral, Philadelphia, U.S., and son of the Organist, gave a Recital on the organ, on the 12th ult., at Bath Abbey. The programme consisted of six pieces—Mendelssohn's Sonata (No. 6) in D minor, Handel's Andante in B flat, Bach's Prelude and Fugue in D major, Beethoven's Adagio in A flat, Wesley's "Holsworthy Church Bells" with Variations, finishing with Mendelssohn's *Cornelius* March. The compositions of the great musicians were played with artistic feeling and just appreciation of their intentions.

Calcutta.—An Organ Recital was given by the Organist, Mr. Ernest Slater, F.C.O., R.A.M., at St. Paul's Cathedral, on Thursday, August 30, interspersed with vocal pieces given by the choir assisted by Miss Alice Gomes and Mr. Sanderson. The programme included an Aria by Bach (Cathedral Choir); Anthems, Solos, and an Organ Sonata by Mendelssohn; Andante in G for organ, by Batiste; "The Song of Ruth," by Gounod, and Handel's "Angels ever bright and fair," by Miss Alice Gomes, who also sang, with Mr. Sanderson, Spohr's Duet "Children pray this love to cherish"; a Solemn March by Smart; an Elevation and a Grand Offertoire by Batiste; and Fugue, "St. Anne's" (after the service), by Bach.

Denver, Colorado.—Mr. John H. Gower, Mus. Doc., Oxon., Organist and Precentor of Denver Cathedral, gave one of his fortnightly Recitals of Music on August 10, of which the following is the programme:—Sonata in F minor (Mendelssohn), Allegro serioso, Adagio, Andante Recitative, Allegro assai, Concerto in G, arranged for organ and pianoforte (Handel); Fugue in G minor (J. S. Bach), Song, "My heart ever faithful," with accompaniment for violoncello and organ (Bach); Overture (Rossini), Adagio from Sonata for violoncello and organ (J. H. Gower), Offertoire in D major (Batiste), Song, "The better land" (Cowen); Largo in G, for violoncello and organ (Handel); Turkish March, *Ruins of Athens* (Beethoven). Mr. Gower was assisted by Mr. Houseley (pianoforte), Mr. Smith Winkler (violoncello), and Mrs. Levering (vocalist). The notice of the Concert in the local paper was of that form of criticism which has gem the theme for many an occasional note in these columns. It is a gem of which no facet should be hidden.

Leatherhead.—An Organ Recital was given by Mr. Ferdinand Lawson, A.C.O., in the Parish Church, on the 9th ult. The programme included Wély's Offertoire in G, Andante in D (Archer), Prelude and Fugue in C minor (Bach), Serenata (Braga), and Lemmens's Storm Fantasia.

Lyme Regis and Charmouth.—Morning and evening Concerts were given here on the 11th ult. by Mr. J. A. Pitman, late of Salisbury Cathedral. The vocalists were Miss Madge Bode (Bournemouth), Mr. J. A. Pitman (Salisbury), and Mr. Philip Hope (Bournemouth), all being most successful in their songs. Mr. F. L. Bartlett and Mr. Augustus Alyward, of Salisbury, contributed violin and violoncello solos, which were highly appreciated.

Norwich.—On Thursday evening, the 20th ult., an Organ Recital was given in the Unthanks Road Baptist Church by the Organist, Mr. W. L. Palmer. The various items in the programme, including selections from the works of Handel, Bach, Mendelssohn, Spohr, Gounod, Wély, and Scotson Clark were much appreciated.

Peel, Isle of Man.—A Festival Service and Organ Recital were given in the New Church, on the 12th ult., under the direction of Miss M. L. Wood, A.C.O., the Organist and Choirtrainer. The Recital was given by Miss McKnight, F.C.O., of Alfreton Parish Church, Derbyshire. The vocal items were contributed by Miss Dews and members of the choir.

Saltburn.—Mr. G. F. Huntley, Mus. Bac., Cantab., gave an Organ Recital on Sunday, the 2nd ult., in the Parish Church. Mr. Huntley played Mendelssohn's Sonata in D minor, "Marche Pontificale," and "Fanfare" (Lemmens), "Romanza" (Rheinberger), and "Canzona" (Guilmant). In addition to the instrumental pieces, several vocal items were given. Mrs. Whatford made a favourable impression by her rendering of "I know that my Redeemer liveth" and "With verdure clad." Mr. Morley gave "Lord God of Abraham," from Mendelssohn's *Elijah*, very effectively. The choir sang two anthems in excellent style, and at the close of the service the hymn "The Church's one foundation" was sung, in which the whole congregation joined.

Strathpeffer, N.B.—The most successful Concert of the season was given here on Wednesday evening, the 5th ult., in the Pavilion. Provost Ross, of Dingwall, occupied the chair, and Miss Ross accompanied throughout. Mrs. Munro (*née* Watt), Miss Duffus, Mr. Fraser, and Mr. Young were the performers. The vocal duet, "I would that my love" (Mendelssohn), by Miss Wilson and Miss Wardrop, was greatly appreciated. The audience was fairly roused to enthusiasm by the violin playing of Mr. Paterson, accompanied by Miss Paterson and Miss Ross, and a repetition of the various Scotch melodies he performed was insisted upon.

Torquay.—On Wednesday, the 12th ult., in the British Schools, Abbey Road, a sacred Concert was given by the Furrough Cross choir and friends, who were under the conductorship of Mr. Thomas, of Babbacombe. The programme included a hymn, "Bringing in the sheaves"; three anthems, "O Lord, how manifold are Thy works," "Lord of all power and might," and "Like as the hart"; two instrumental duets from Mozart's Kyrie and Gloria; a duet-chorus, "Be glad in the Lord"; a solo and quartet, "Sowing the seed," and a solo, "By-and-bye." The principal parts were taken by Mrs. W. Sutton and Miss Skinner, Miss Hawkings, Mr. Hugo, and Mr. W. J. Thomas. Miss Shackson acted as accompanist. The instrumental duets were given by Messrs. Pigott and Oakshott.

Wells, Norfolk.—The second of a series of Organ Recitals (in connection with the opening of the new organ) was given at the Parish Church on Wednesday, the 5th ult., the large church being filled with a most attentive congregation. The selections were from the works of Handel, Gounod, Flotow, Mendelssohn, Tours, &c., and were played by Mr. J. Marsh, Organist of Walsingham Parish Church.

Wolverhampton.—The Committee of the Festival Choral Society, who are anxious, both for the sake of the Art and for the public interest, to continue the work in which the Society has been engaged for twenty years past, ask for support from the lovers of music in the locality. They trust that the public of Wolverhampton will not willingly allow such an Institution to languish, and the town to be deprived of representations of the highest forms of music which the Society has set itself to perform. The Committee suggest a series of three Concerts:—1. A Concert in November to consist of one or more of the following works:—Macfarren's *Lady of the Lake*, Corder's *Bridal of Triermain*, Gounod's *Messe Solennelle*, Mackenzie's *Jason*, Gade's *Crusaders*, and Handel's *Saul*. 2. At Christmas: Handel's *Messiah* or Mendelssohn's *Elijah*. 3. A Miscellaneous Concert in February.

Organ Appointments.—Mr. Ferdinand Lawson, A.C.O., Organist and Choirmaster to St. Luke's, Charlton.—Mr. Warren Tear to St. Mark's, Notting Hill.—Mr. W. H. Sampson, B.A., Organist and Choirmaster to St. George's, Worthing.—Mr. J. Welsh Leith, Organist and Choirmaster to the Tron Parish Church, Glasgow.—Mr. W. T. Stuart, to St. Jude's, East Brixton.

Choir Appointments.—Mr. Dean Trotter (Tenor), as Lay Vicar to Exeter Cathedral.—Mr. Alfred Greenwood (Tenor), Gloucester Cathedral.—Mr. Vernon Taylor (Bass), to St. Paul's Cathedral.—Mr. Herbert E. Budge (Baritone), Choirmaster to St. Jude's, East Brixton.

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SOUTH LONDON MUSICAL CLUB.—The Prize of TEN GUINEAS, advertised in *The Musical Times* of May last, has, with the approval of Dr. J. F. Bridge, been AWARDED to Mr. JOHN ACTON, Mus. Bac., of 9, Albert Square, Manchester, whose composition, "For Home and Liberty," bore the motto "Meum et Tuum." Gresham Hall, Brixton, London, S.W.

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In preparing a New Edition for Concert use of Handel's "Saul," it is needless to say that considerable omissions had to be made in order to bring the work within a reasonable length. These have been, for the most part, those that were sanctioned by usage; but, in addition, two not very interesting songs ("Birth and fortune I despise" and "Your words, O king") have been cut out, while the symphony preceding the recitative, "The time at length is come," has been restored as a probably unique specimen of Handel's treatment of the full orchestra.

Musicians will be aware that the score of "Saul" is one of the fullest and richest of all Handel's works. The Editor has attempted, as far as possible, to preserve the original colouring. With this view the composer's trombone parts, curiously written in some places, have been retained exactly. The same is the case with the trumpets, excepting that a few passages have been modified, where Handel had written them impracticably high for modern players. But in no case has the Editor added one note for trumpets or trombones where the composer had not employed them.

The score of "Saul," alone among Handel's oratorios, contains full directions for the treatment of the organ, though the part is seldom written out. The Editor has endeavoured, as far as possible, to carry out these directions in filling up the part. In some cases, as in the symphony preceding the chorus, "Welcome, welcome, mighty king," the effect will be found peculiar; but for this, Handel, not the Editor, is responsible, as the indications here are most minute. In a few passages, in which there is an *obbligato* part for the organ—*e.g.*, in the chorus, "Mourn, Israel, mourn"—an arrangement for other instruments is given in small notes, which is intended for use if the oratorio is given in places where there is no organ.

The recitatives should be accompanied by the organ or pianoforte; but, at the desire of the publishers, an arrangement of the accompaniment for strings has also been given. In one instance only has the Editor allowed himself an alteration in the colouring. The recitative sung by the Ghost of Samuel is in this edition accompanied by the low notes of clarinets and bassoons. Purists may possibly object to this; but the Editor would urge, in extenuation, though not in justification, that he has merely carried a little further Handel's own idea of individualizing the spectre by the use of wind instruments. The bassoon parts, at the commencement of this scene, as well as the wind parts in the air "Infernal spirits," are Handel's own.

In this score all the original parts are indicated by "H" and all the additions by "P." In cases where something has been added to Handel's parts, both letters are prefixed. It has not been thought needful to do this with the trumpet parts, the alterations being confined to a very few notes. Here Handel's own passages have been retained, even though difficult, whenever at all practicable.

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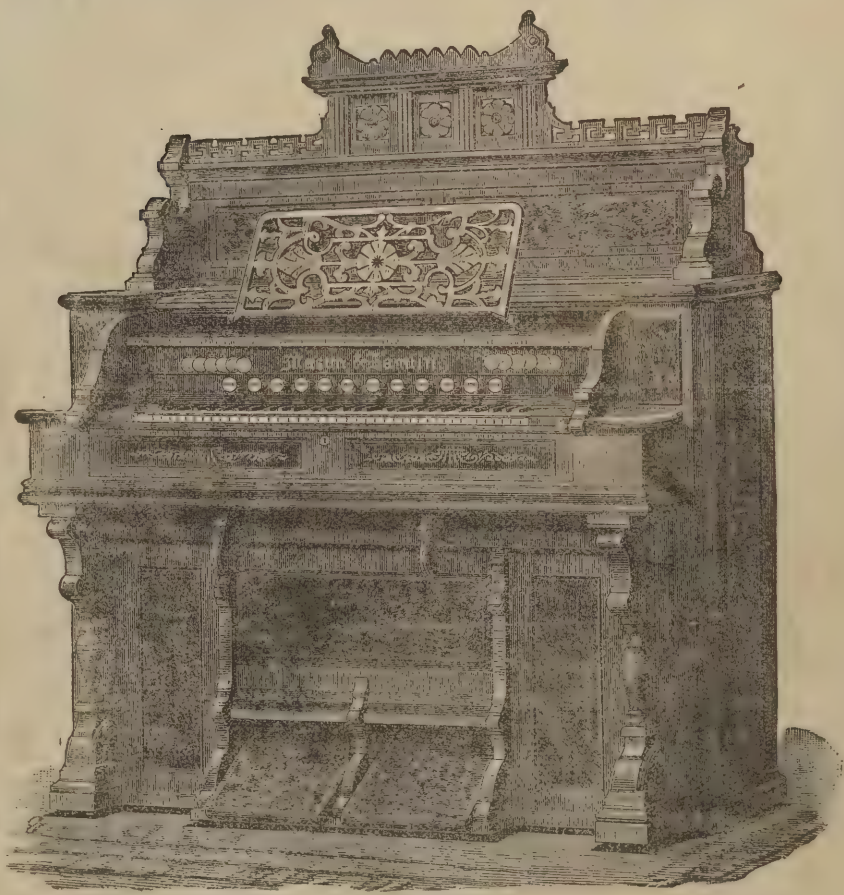

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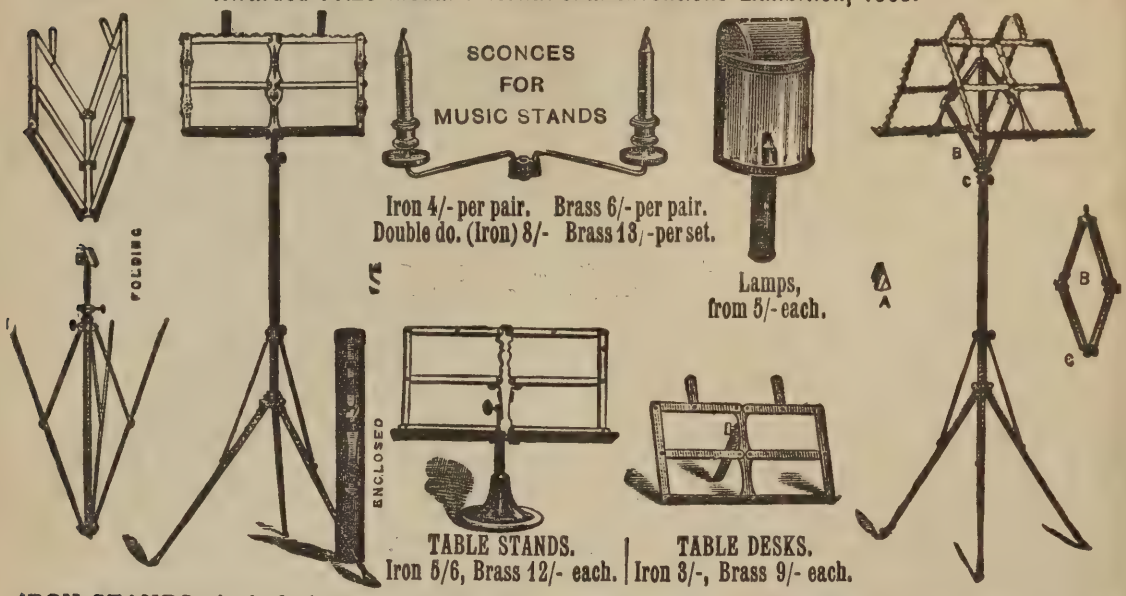

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MISS VINNIE BEAUMONT (Soprano). Engaged: November 1, Alexandria; 2, Alva; 5, Hull; 7, Retford; 8, Glasgow Exhibition; 28, Bury; December 22, Uppermill; 28, Brighouse. Address, Point House, Brigg, Lincolnshire; or, Novello, Ewer and Co., 1, Berners Street, London, W.

MISS ALMA HALLOWELL (Soprano), Medalist R.A.M., pupil of Signor Manuel Garcia, and Miss FLORENCE HALLOWELL (Contralto) can accept Engagements, Oratorios, Operatic Recitals, Miscellaneous Concerts. Address, Barkisland, Halifax, Yorkshire.

MISS HATTIE HICKLING (Soprano) begs to notify her CHANGE OF ADDRESS to 30, Pepys Road South, New Cross, S.E., where she desires letters respecting Concert engagements, Oratorios, &c., or pupils, to be addressed.

MISS MARGARET HOARE (Soprano) begs to announce her REMOVAL to 9, Belsize Road, N.W.

MISS HONEYBONE (Soprano) is now booking Engagements for Oratorios and Ballad Concerts. Address, Nottingham.

MISS JULIA JONES (Soprano) begs that all communications respecting Oratorios, Concerts, &c., will be addressed to 4, St. Thomas Road, Finsbury Park, N.

MISS MAUD LESLIE (Soprano). Engaged: October 18, Wandsworth; 24, Buckingham; 27, Westminster; November 1, Westminster; 3, Newington; 6, Dulwich; 17, Rotherhithe; 29, Clapham; December 3, Battersea; 22, Bermondsey. Address, 41, Crystal Palace Road, Dulwich, S.E.

MISS EDITH LUKE (Soprano), Associate and Gold Medalist, L.A.M. Engaged: November 1, Westcomb Park ("Ruth"); 6, East Dulwich (Ballads); 7, Brixton; 10, Kensington; 15, Clapham; 24, City. For vacant dates, address, W. Sexton, Esq., 447, Strand, W.C.

MISS EDITH MARRIOTT (Soprano) begs to notify her CHANGE OF ADDRESS to Oaklands, Parsons Green, S.W., where she desires letters respecting Concert Engagements or Pupils to be addressed; or, to Mr. W. Marriott, 295, Oxford Street, W.

MISS FANNIE SELLERS (Soprano). Engaged: Scarborough, October 22, 23, 24, 25, 26, 27, 28; November 14 and 15, Hyde ("Bohemian Girl"); 30, Perth ("Ancient Mariner"); December 6, Holmfirth ("St. Paul"); Sheffield ("Prodigal Son"); 26, Rawmarsh ("Messiah"). Others pending. Address, Crag Cottage, Knaresbro'.

MADAME LAURA SMART (Soprano) requests that all communications respecting Oratorio, Operatic Recital, or Ballad Concerts be addressed 44, Alexandra Road, London, N.W.; or, 50, Church Street, Liverpool.

MADAME WORRELL (Soprano), Associate of the Royal Academy of Music, begs to announce that all communications respecting engagements for Oratorios, Ballad Concerts, &c., should be addressed to 69, Wiltshire Road, Brixton, S.W. Madame Worrell's Annual Evening Concert, at Brixton Hall, on Monday, November 26.

MISS CHADWICK, R.A.M. (Contralto), begs to announce her REMOVAL to 2, Coppice Street, Werneth, Oldham, late 58, Henshaw Street.

MISS FLORENCE CROFT (Contralto). For Oratorios, Ballad and Miscellaneous Concerts. Engagements: "Elijah," "Messiah" (two), Masonic Dinner (13th), five Ballad Concerts, &c. For terms, vacant dates, Press notices, and references, apply, W. Sexton, 447, Strand, W.C.

MISS KATE LUKE (Contralto). For Concerts, Oratorios, &c. Good Accompanist and Pianoforte Teacher. Address, W. Sexton, Esq., 447, Strand, W.C.

MADAME and MR. D. SUTTON SHEPLEY (Gentleman of Her Majesty's Chapel Royal, St. James's Palace), Contralto and Bass, request all communications to be addressed to 97, Dalberg Road, Brixton, London, S.W.

MDLLE. PERETTI, Vocalist (Pupil of late Signor Chiaromonte, Conservatoire de Bruxelles, and Mr. Visetti, Royal College of Music), begs to announce her CHANGE of RESIDENCE to 163, Buckingham Palace Road, S.W., where all communications respecting Singing Lessons and Engagements should be addressed.

MR. G. BANKS (Tenor) requests that all communications respecting Concerts, &c., be addressed to The Cathedral, Hereford.

MR. AND MRS. HENRY BEAUMONT (Mdme. Adelaide Mullen) on tour in America with Mr. Ludwig, return end of January. Business communications to Mr. Vert, 6, Cork Street, W.; or, to Mr. Beaumont, care of Messrs. Novello, Ewer and Co., 21, East 17th Street, New York.

MR. ARTHUR CASTINGS (Principal Tenor, Hereford Cathedral) engaged: Hereford, Sept. 11, 12, 13, 14; Settle, 29; Malvern, Oct. 6; Cardiff, 15; Ledbury, 18; Kington, Nov. 6; Hereford (Morning Concert), 15; Newport (Evening Concert), 15; Hereford, 26. Engagements pending for Grimsby, Nottingham, and Cardiff. For terms, vacant dates, press notices, &c., address, The Cathedral, Hereford.

MR. E. DUNKERTON (Tenor), Member of the Society of Professional Musicians. Engaged: Brigg, September 19; Market Rasen, October 3; Derby, 12; Newark, 25; Chesterfield, 30; Nottingham, November 23; Leicester, 26; Uttoxeter, December 14; Barnsley, 20; Sleaford; Grantham, 27. Other engagements pending. Address, The Cathedral, Lincoln.

MR. SINCLAIR DUNN, Scottish Tenor, will sing at Ulverstone, October 26; Windsor, 30; Westbourne Park, 31; Tredegar, November 1; Merthyr, 2; Aberdare, 3; Portardulais, 5; Llanelly, 6; Neath, 7; Swansea, 8; Bridgend, 9; Aberavon, 10; Stockwell, 12; Notting Hill, 13; Kennington, 16; Sheffield, 17. Bayswater, 23; Greenwich, 24; Westbourne Park Chapel, 26; Bootle, 27; Pembroke Dock, 29 and 30; Burnt Ash, December 3; Tottenham, 6; Bayswater, 14; Morley Hall, 22 and 29; Highgate, January 29; Croydon, March 14.—For terms, &c., address 62, Berners Street, W.

MR. LAWRENCE FRYER (Tenor), St. Paul's Cathedral. For Oratorios, Concerts, &c., address, 47, Croxted Road, West Dulwich, S.E.; or The Cathedral.

MR. WILLIAM FOXON (Tenor). Engaged: October 9, Basingstoke; 10, Odiham; 11, Farnham; 12, Salisbury; 13, Reading; 18, City; 27, Reading; November 27, Sheffield; January 8, 1889, Newbury. Others pending. For Oratorios, Concerts, &c., address, 22, Monmouth Road, Bayswater.

MR. JAMES GAWTHROP (Tenor), Gentleman of Her Majesty's Chapel Royal, St. James's, begs that all communications be addressed to 34, Priory Park Road, Kilburn, N.W.

MR. E. GEERE (Tenor), 141, Bridge Road, Battersea Park, S.W. Open for Engagements, Concerts, &c.

MR. HOLBERRY HAGYARD will sing: Stevenage (Ballads); West Hartlepool ("Building of the Ship"); Cambridge (Ballads); Diss ("Holy City"); Holmfirth ("St. Paul"); Leeds (Miscellaneous); Bury ("St. Paul"); West Norfolk Choral Society (Miscellaneous); Braintree ("Messiah"); Huddersfield Festival Choral Society ("Messiah"); Leeds ("Creation"). For Oratorios, Masonic meetings, &c., address Principal Tenor, Trinity College Choir, Cambridge.

MR. JOSEPH HEALD (Tenor) requests that all communications respecting Engagements be addressed to his residence, 23, Endlesham Road, Balham, London, S.W.

November Engagements: 3, Bohemian Concerts (Portman Rooms); 6, Ladbroke Hall (Notting Hill); 10, Glasgow; 14, Falkirk; 16, St. James's Hall; 19, Cheltenham; 22, Cambridge; 23, Chough and Crow Society (Cannon St. Hotel); 24, Dover; 27, Brixton Hall.

Please note change of number (late 33).

MR. LLOYD JAMES (Tenor), having taken up his residence in London, is at liberty for Concerts and Oratorios. Address, Eaton Lodge, Commercial Road, Peckham, S.E.

MR. ALFRED KENNINGHAM (Tenor), of St. Paul's Cathedral, begs to announce that he is booking Engagements for Concerts and Oratorios. "Messiah," "Elijah," "Last Judgment," Cowen's "Rose Maiden," &c., already booked. For vacant dates address as above, or "Grovedale," Parsons Green, S.W.

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MR. WILLIAM KNIGHT (Tenor) requests that all communications respecting Oratorios, Concerts, Masonic Banquets, &c., be sent to his new address, 481, Manchester Road, Bradford.

MR. PERCY PALMER (Tenor) desires that all communications for Engagements be addressed to his residence, 7, Peterboro' Villas, Fulham; or, N. Vert, Esq., 6, Cork Street, W.

MR. S. THORNBOROUGH (Tenor). *Répertoire:* "Andromeda," "Redemption," "Elijah," "Creation," "Messiah," "Judas Maccabæus," Rossini's "Stabat Mater," "Acis and Galatea," Masses, &c. Address, 125, Montague Street, Blackburn.

MR. RICHARD R. WILSON (Tenor) is again at liberty for Oratorio, Ballad, and other Concerts. For terms and particulars, address, Grange Road, West Hartlepool.

MR. ROBERT GRICE (Baritone), St. Paul's Cathedral Choir, begs to announce that he is at liberty to accept Engagements for Oratorios, Ballad and Miscellaneous Concerts, &c., and has already booked Engagements at the following places:—Leicester ("Stabat Mater"); Twickenham (Ballads); Huddersfield ("Elijah"); Highbury (Ballads); Peckham (Ballads); Freemasons' Hall (Ballads); Camden Town (Ballads); Camberwell ("St. Mary Magdalen" and "Crusaders"); Oxford ("Daniel"); New Cross (Ballads); Birmingham (Subscription Concerts); Hornsey (Ballads); Ilkeston ("Creation"); Bournemouth ("Rose of Sharon"); Bradford ("Light of the World"); Leicester (Ballads); Bury, Lancs. ("Hereward"); Belfast ("Creation"); City ("Last Judgment"); Kentish Town (Ballads); High Wycomb (Sacred Selection); Hebden Bridge ("Messiah"); Melton Mowbray (Selections); Northampton ("Elijah"); Glasgow ("Messiah"); Banbury (Ballads); Brockley ("Fall of Babylon"); Highbury (Berlioz's "Faust"); Cheltenham ("Stabat Mater" and "Saul"); Finsbury Choral ("St. Mary Magdalen" and "Bride of Dunkerron"); West Bromwich ("Golden Legend"); Bradford (Ballads), &c. For references and terms, address, 8, Ringcroft Street, Holloway, N.; or, care of N. Vert, Esq., 6, Cork Street, Burlington Gardens, W.

MR. LAWFORD HUXTABLE (Baritone), Pupil of Signor Alberto Randegger, is open to accept Concert and Oratorio Engagements. Address, Clarence House, 47, Haverstock Hill; or, N. Vert, 6, Cork Street, W.

MR. F. W. PARTRIDGE (Baritone), Associate of the Royal College of Music, can accept engagements for Oratorios and Concerts as Vocalist or Accompanist. Address, 2, St. George's Villa, Beckenham.

MR. JAMES W. CLOUGH, of the Manchester and Provincial Concerts, and Solo Bass, Parish Church, Burnley, is open for Oratorios, &c. Press notices, &c., on application. 56, Curzon Street, Burnley.

MR. W. BELL KEMPTON (Bass), of St. George's Chapel and H.M. Private Chapel, Windsor Castle), for Concerts, Banquets, &c. Quartet Party provided. For terms, address St. George's Chapel, Windsor Castle.

MR. T. WILFORD PRICE (Bass). Engaged: October 3, City; 9, Norwood; 11, Cannon Street; 15, 17, and 24, City; 26, Southend-on-Sea; 27, Dover; November 3, Portman Rooms; 6, Croydon; 14, City; 19, Dulwich; 24, West End; 28, City. For open dates and other Engagements, address, 75, Kent House Road, Sydenham.

MR. and MRS. WALLIS A. WALLIS (Bass and Mezzo-Soprano). Oratorio and Concert Parties provided. On tour in Scotland in January. For dates and Press notices, address, Willow Lodge Leeds.

HEREFORD MUSICAL FESTIVAL,
SEPTEMBER, 1888.

MR. W. H. BRERETON as LUCIFER in the GOLDEN LEGEND.

THE DAILY TELEGRAPH, September 12.
"The solo artists were Madame Albani, Miss Hilda Wilson, Mr. Lloyd, and Mr. Brereton. As the three first-named have been repeatedly heard in Sir Arthur Sullivan's work, it is enough to state that they in no sense departed from the standard of previous performances. What was excellent before appeared again worthy of praise, but a special word is due to Mr. Brereton, who, I believe, sang the music of Lucifer for the first time, and did so without rehearsal. It is pleasant to credit the young artist with a great success, both as regards emphasis and expression. Mr. Brereton may be commended also for an intelligent attempt at characterisation, as far as that is possible on the concert platform. He certainly made the utterances of Lucifer sardonic, and by other means, often slight, helped to suggest the personage whose words he spoke."

THE TIMES, September 12.
"Mr. Brereton, in addition to realising a good deal of the humour which is the dramatic and musical keynote of Lucifer, did full justice to the vocal demands of his task."

THE MORNING POST, September 12.
"Though it demands exceptional declamatory powers and a peculiar quality of voice to do it justice, Mr. Brereton was most successful in his reading of the part of Lucifer; his voice, greatly improved of late, was resonant and incisive, and he succeeded in creating a most favourable impression."

THE DAILY NEWS, September 12.
"Sir A. Sullivan conducted, and the cast included Madame Albani' Miss Hilda Wilson, Messrs. Lloyd and Brereton. The last, so far as I am aware, was new to the part of Lucifer, whose music many a vocalist has found a hard nut to crack. It is therefore much to the credit of this young vocalist, although the part lay rather high for him, that where so many have failed he succeeded, his voice standing well through the din of the Strasburg Bells, while its expression in the study and in the road to Salerno showed that he possessed a good deal of that sardonic humour which the character demands."

FIGARO, September 22.
"In regard to the performance of 'The Golden Legend,' the chief point was the admirable singing of Mr. Brereton as Lucifer."

GUARDIAN, September 19.
"Among the soloists Mr. Brereton deserves unqualified praise for his excellent impersonation of Lucifer. He is not far from being the best Lucifer that has yet been heard, and in the difficult scene where the solo voice has to make itself heard through the chorus and the enormously heavy instrumentation he was clearly audible throughout, a thing which no other singer has been since the production of the work."

MUSICAL WORLD, September 15.
"Mr. Brereton, if we mistake not, assumed the part of Lucifer for the first time, and made a distinct success therein. This earnest and conscientious young artist imparted an amount of individuality and force to the music, by legitimate and thoroughly artistic methods of expression, which did him infinite credit."

MUSICAL TIMES, October 1.
"Mr. Brereton may be warmly commended for his singing as Lucifer."
Address, 6, Blenheim Road, St. John's Wood, N.W.

MR. EDWIN EVANS will Play at the Bow and Bromley Organ Recital, November 10. 28, Castletown Road, West Kensington.

MR. SIDNEY BARNBY'S GLEE PARTY. Address, 15, Manor Mansions, Belsize Grove, N.W.

THE STELLA VOCAL QUARTET.—For Concerts, Dinners, &c. Entertainments provided. Address, Manager, 3, Freke Road, Lavender Hill, S.W.

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MR. A. H. FAIRBAIRN (Baritone-Bass) can be engaged separately, or with the above.

MR. ALFRED J. CALDICOTT, Mus. Bac., begs to announce his CHANGE OF ADDRESS to 5, Atherstone Terrace, Gloucester Road, S.W.

MR. CHARLES CHILLEY begs to notify that his address is now 4, HENRY ROAD, FINSBURY PARK, N.; or, Mr. Vert, 6, Cork Street, Burlington Gardens, W.

WALTER THOMAS BARKER, A.R.A.Music, Harpist, 49, Ebury Street, Belgravia, S.W. Open for engagements, At Homes, Receptions, Orchestral, &c.

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CHRISTMAS HOLIDAYS.—To Professors of Music, Teachers in Colleges and Schools, &c., wishing to learn the Tonic Sol-fa system. A Course of Nine Lessons will be given at 9, Warwick Lane, London, E.C., from Thursday, December 27, to Saturday, January 5, from 3.30 to 5 p.m. Teacher, Mr. L. C. Venables. Attention will be directed to the Art of Teaching, and a class of children will be present on one or more days. Fee, 10s.; single lessons, 1s. 6d.

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MR. JOHN GREIG, M.A., Mus. Bac., F.C.O. (passed Exam. for Mus. Doc., Oxon., 1887), teaches HARMONY, COUNTERPOINT, and FUGUE by CORRESPONDENCE. Coached successfully for final Mus. Bac., Oxon., 1886. Address, 7, Scotland Street, Edinburgh.

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MR. F. J. KARN, Mus. Bac., Cantab., gives LESSONS by Post in HARMONY, COUNTERPOINT, &c., and prepares for Musical Examinations. Latest successes: L.Mus., T.C.L. (including candidate with highest number of marks), and A.Mus., T.C.L., July, 1888; F.C.O. and A.C.O., 1888; F.Gld.O., 1888; Mus. Bac., Toronto, 1887, First, Second, and Final Examinations, with First on List in Final; and 1888, several First Class; A.R.C.M., 1887; Senior Local R.A.M. and T.C.L. in Honours. Terms very moderate. Address, Cobham, Surrey.

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December	4, 1888	...	Lecture at 8.
January	8, 1889	...	F.C.O. Examination (Paper Work).
"	9 ...	...	F.C.O. Examination (Organ Playing).
"	10 ...	...	F.C.O. Examination (Organ Playing).
"	11 ...	...	Diploma Distribution.
"	15 ...	...	A.C.O. Examination (Paper Work).
"	16 ...	...	A.C.O. Examination (Organ Playing).
"	17 ...	...	A.C.O. Examination (Organ Playing).
"	18 ...	...	Diploma Distribution.
February	5 ...	...	Lecture.
March	5 ...	...	Lecture.
April	2 ...	..	Lecture.
"	29 ...	...	Annual College Dinner.
May	7 ...	...	Lecture.
June	4 ...	...	Lecture.
July	16 ...	...	F.C.O. Examination (Paper Work).
"	17, 18 ...	...	F.C.O. Examination (Organ Playing).
"	19 ...	...	Diploma Distribution.
"	23 ...	...	A.C.O. Examination (Paper Work).
"	24, 25 ...	...	A.C.O. Examination (Organ Playing).
"	26 ...	...	Diploma Distribution.
"	30 ...	...	Annual General Meeting.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
NOVEMBER 1, 1888.

A FESTIVAL RETROSPECT.

DURING the summer and autumn of the present year six Musical Festivals have been held in England, and it would be strange indeed if at one, or other, or all of these we cannot find, when looking back upon them, some matter for profitable reflection. Their very number is suggestive. A few years ago two such musical gatherings, or three at the outside, were all that followed the end of the London season; but now we have a Festival at Bristol, another at Chester, another at Wolverhampton, another in Staffordshire, and yet another, at present in an embryonic condition, at Peterborough. It would be wrong to suppose that this form of musical activity belongs entirely to the time now present. When the nineteenth century was much younger than it is now Festivals were very common in England. They took place, for example, in Cathedral cities like York, in bustling towns like Liverpool, in quiet county capitals like Reading, and even in Stony Stratford. But their existence at that time was easily explained. Railways were unknown, place was divided from place by expensive and tedious coach journeys, and if these detached communities wished to enjoy a feast of music they had to arrange one for themselves or do without. The conditions just referred to have now entirely disappeared. Cheap and rapid communication has brought all England into touch with its musical centres, and there seems to be little need for such efforts as were made when localities were isolated. Nevertheless, Festivals are multiplying. That this is not the result of a necessity is clear, and we are bound to look for its explanation in a greater sympathy with, and enthusiasm for the art. Take Wolverhampton as an illustration. This town is within the district served by Birmingham, and the triennial celebration of the greater place belongs in a nearly equal degree to the less, as far as opportunities of benefiting by it are concerned. Yet Wolverhampton must needs have a Festival of its own, obviously for sheer love of the thing, and so, *mutatis mutandis*, with cases elsewhere. Regarded in this light the present multiplication of Festivals has a cheerful and encouraging aspect. It shows the leaven of musical progress at work, and that the question is not so much ministering to necessity and there stopping short, as the provision of abundance.

Readers of these remarks are not likely to question the usefulness and advantage of a Festival to the place in which it is held and to the art. But they may not have given much thought to the question whether all the benefit it can confer is actually enjoyed. On this head there is room for serious doubt. In the first place, we rarely see a Festival so managed as that it shall promote general executive efficiency in its immediate neighbourhood. To some extent, no doubt, this is done. Birmingham, Leeds, Bristol, Wolverhampton, and Norwich draw the whole of their chorus from the locality, and thus keep up a high standard of vocal excellence by which all around more or less benefit. In some degree this is the case at the Three Choir cities, Chester and elsewhere, but in these instances singers are imported to do the work which should belong exclusively to the amateur vocalists of the district. On the whole, however, there is little fault to find with the present system as regards encouraging choralists. It is when we come to the case of orchestral performers that a real and serious deficiency appears. Practically, every Festival in England, that at Bristol excepted, is more or less dependent upon the metropolis for an orchestra when its triennial solemnity comes round. Another exception may, perhaps, be made in favour of Wolverhampton, where, if we be correctly informed, many players are drawn from Birmingham and other neighbouring places. With regard to Bristol, there is this difference only—the orchestra comes from Manchester instead of from London. Clearly, this is not an ideal condition of things. It implies that even Leeds and Birmingham have no materials within themselves for the formation of an orchestra, and that smaller places must be in a state yet more hopeless, if that be possible. But is this so? We think it will be found on enquiry that in all the large Festival towns there are instrumentalists of no mean capacity whom the present system entirely shuts out. Birmingham and Bristol have excellent players within their gates, yet these are excluded from the triennial meetings, while only in a few instances elsewhere are local people admitted, and then in the smallest possible proportion to the whole. Of course we are not going to say that the question of ability can be ignored here. Nobody would be foolish enough to expect from Festival managers the engagement of local talent without regard to skill. But we do complain that efforts are rarely made in Festival towns to promote orchestral efficiency with a view to its utilisation in this manner, and ultimately to the creation of a state of things which would render unnecessary the importation of so many performers from without as now. It would be well if every Festival had its own orchestra, but the good in question cannot be attained while competent local performers are passed over, and no measures are taken to encourage the multiplication of their numbers and the increase of their skill. At Bristol, as is well known, the Festival Society takes upon itself the musical education of persons who aspire to a place among the chorus. Cannot some such machinery be made to work in favour of local orchestras, that great and crying need of musical England?

A noticeable feature in connection with the Festivals of the present year is the comparative absence of new works. Dr. Parry's "Judith" and Dr. Bridge's "Callirhoë" at Birmingham, with a Psalm by Mr. Oliver King at Chester, represent all the musical activity of 1888 in this form and under these conditions. Hereford offered nothing new (Dr. Colborne's "Samuel" not entering into the programme proper), and Bristol and Hanley equally entrusted their fortunes to the power of familiar works. We are not, perhaps, entitled to look upon these facts as having any special significance. There is no reason to believe that a reaction has set in against novelties, a fair proportion of which is, on various grounds, desirable, and even necessary to the welfare of the art. At the same time, it will not do to pass unregarded the fact that the comparative indifference of our Festival public to new works tends to make committees and managers careless about their presentation. A novelty involves a great deal of trouble all round, and it is in human nature to take things easily, putting a very liberal construction upon any encouragement thereto. These remarks apply especially to Festivals in the second rank. Birmingham and Leeds must always have a due proportion of works specially written, but, as we have just seen, an equal obligation is not recognised in some other places. To a large extent, the matter depends upon the public. If the amateurs of any given locality be indifferent to novelty, it is not likely that Festival managers will take much trouble for its provision. On the whole,

however, there is little of which to complain in the present condition of things.

We may discover cause for reflection in another fact:—The Festivals of the present year, leaving out that in honour of Handel at the Crystal Palace, and the small, tentative effort made at Hanley, have all been financial failures, either absolutely or comparatively. Chester led off with mostly poor audiences, and is understood to show a corresponding balance-sheet, while at Birmingham the receipts dropped some £600 or £800 (we have not seen the official figures) below those of 1885, which were themselves considerably smaller than in 1882. At Hereford the stewards have been called upon to make up a loss of £700 on the working of the Festival, and the only word applicable to the condition of things at Bristol is "catastrophe" in capital letters, it being stated in well-informed local quarters that each of the four hundred guarantors will be called upon for at least £3. We do not, of course, guarantee the accuracy of these figures, but they are approximately correct, and show, with disagreeable conclusiveness that Festival enterprise in 1888 has been, all round, a losing concern. If the facts stood alone it would be easy to account for them by reference to special and non-permanent causes, such as badness of trade; but, unhappily, they are facts in a sequence which stretches back some way, and is of a nature to excite unpleasant misgivings. The Birmingham Festival, for example, has been declining since 1876, and that steadily save for a spurt upward in 1882, under the influence of M. Gounod and his "Redemption." We can only estimate the full significance of this by taking note of the rank of the Birmingham Festival among its kind—the vast *prestige* it enjoys, its unequalled resources, and the favourable position it holds in the centre of England, environed by a highly educated and well-to-do population. If failure take place here, what success can be expected under less happy conditions elsewhere? The condition of things in the Warwickshire town is, no doubt, attributed by some to special reasons, such as, perhaps, unskilful management, the engagement of a conductor against whom there is a prejudice on the score of nationality, the making up of programmes not in full accord with public taste, and so on. We cannot take upon ourselves to say that such causes are inoperative, but the present year's failure all round points to some more general reason, the discovery of which is a matter of extreme importance. Is it that the facilities for hearing good music well performed under ordinary conditions are so ample as to make special occasions superfluous? In view of the increase of Festivals we can hardly entertain such an idea, because that increase must be based upon the sympathy of the public. Then is it that Festivals are not made attractive enough, or sufficiently superior to everyday opportunities? There may be something in this question, full enquiry into which would possibly show the urgent need for a modification of present procedure. Once more, is it that the charges for admission are too high, having regard to the ordinary expenditure involved by attendance at concerts? Connected herewith, in the relation of cause to effect, are the ever-increasing demands made for the services of leading artists. If people are kept away from Festivals by high prices, it is to an abatement of those demands that we must look for a remedy. We know all that can be said about market value, the law of supply and demand, the axiom that a thing is worth what it will fetch, and so on. But the world is not entirely dominated by cold and bloodless considerations of this kind—considerations which never assume that an artist should have some regard for his art as well as for himself. But they do prevail to a large extent, and leading ladies have no scruple about demanding five or six hundred guineas for four days' work, while others get as near the same terms as they possibly can, no thought being given to the question whether the Festival can pay and live. The worst feature in the case is that artists increase their demands as they become more and more assured of their position and less affected by rivalry. Round and round goes the screw. There is no more compunction than we should expect to find among the sweaters at the East End, and the motto is "They cannot do without me; put on another fifty guineas." Certainly we have here an illustration of the "way of the world," and of what men call "business"—a term that so often overrides the Decalogue; but one hardly expects to find City principles among people professing an art to which they are presumably devoted. As matters stand, however, it would be Quixotic to look for artists content to "live and let live"; the only apparent remedy being, since trade notions must prevail, a defensive union of Festival managers. The next Festival season will require careful watching with a view to determine where lies the source of a mischief which is evidently widespread, and threatens the very existence of a valuable institution.

The artistic success of the late Festivals affords a more agreeable subject for contemplation. We can rejoice in the addition to our English repertory of works which favourably represent the state of musicianship in this country, and we can congratulate ourselves upon performances generally distinguished by much excellence, both choral and orchestral. In no case did the figure of merit fall below that indicated by the term "good," while in some it was unusually high. As regards the solo vocalists, one disquieting thought suggested itself. We have at present a first-rate leading quartet, but there are few indications, in the second rank, of qualified successors, and the question is sometimes put: "What shall we do when Albani, Patey, Lloyd, and Santley retire and make room for others?" But sufficient unto the day is the evil thereof. A similar question has often been asked before, and we have never yet suffered from a lack of efficient people. No doubt the future will take care of itself again.

MR. CROWEST ON ENGLISH OPERA.

While nominally engaged in discussing the National Opera scheme, Mr. F. J. Crowest, in the October number of the *National Review*, has availed himself of the opportunity to promulgate afresh his favourite boycotting theory in a paper of some sixteen pages, which, for confusion of thought, inaccuracy of statement, and mixture of metaphor, cannot be matched outside by the sayings of Sir Boyle Roche. It is not our purpose, however, in the present instance to dissect Mr. Crowest's periods, though that would be a most tempting task. In so far as he is prepared to accord the scheme a general approval and support, we are glad to find ourselves on the side of a writer from whom we have differed in the past, and shall probably differ in the future. Furthermore, we are ready to credit him with perfect sincerity of conviction in all his opinions. But none the less do we feel impelled to protest in the columns of The Musical Times against Mr. Crowest's assumption that he represents the views of a large section of the musical world in this country, and to warn any of our foreign readers against supposing that because the article appears in the *National Review* it reflects a national feeling.

The article opens with a touch of irony—"England has started a musical idea without the aid of outside help or influence! This is refreshing as it is surprising and novel." Taken literally the second sentence is inaccurate. If it is "wrote sarkastic" we fail to see the sting of the remark.

Spontaneous action, continues the writer, in music by Englishmen "must be gratifying even to those who have been accustomed to look forward to, and hope for, the time when she will hold some rightful place in the councils of musical Europe." Why "even"? Surely this section are those who should first welcome an advance in this direction! And the very next sentence says as much.

"Considered merely as a spasmodic art throe, this National Opera idea, so well initiated at the Mansion House meeting recently, must be encouraging to a large section of people of this country who had grown to believe that we took all our musical ideas and methods from our continental neighbours." Mr. Crowest is evidently one of this large section. Our nation's music, he says, is "crippled and neglected," our "satiated aristocracy" insists on indulging "in an excess of voluptuous and sugar-coated Italian melodies." The only remedy for existing evils is for the public at large to "refuse to support foreign opera," not merely Italian, but German, French, and Russian as well. How then, in the name of common sense, are we to reconcile this suggestion with his panegyric in this very article on Wagner — yes, Wagner—as "the only genius for many years," who "would appear to have thought of raising opera out of the dead level into which it has sunk"? But, genius or no genius, we must deny him a hearing; we must proscribe his scores and his theories, not because they are wrong or unsound, but simply and solely because they are the work of a foreigner. The ideal English Opera of the future can only be evolved out of surroundings from which every shred of foreign influence has been eliminated. Now, such a process, we beg leave most respectfully to affirm, is first of all wholly undesirable; secondly, Mr. Crowest's own method of carrying it out would most undoubtedly defeat his own ends, as many of the native scores which he would permit, and even encourages English composers to study, are saturated with foreign influences; and, thirdly, it is, fortunately, impossible.

How far Mr. Crowest carries his pious horror of the foreigner may be judged from the fact that he is disposed to feel a little uneasy about the new scheme because it was hatched "amid the hospitable atmosphere of a naturalised Lord Mayor—who extends to it his ægis," a "mystic atmosphere of civic wine and walnuts." The scheme is vague and hazy, says Mr. Crowest, and before he goes to the length of lending it his "ears and encouragement," it is essential that its aim should be discovered. This, however, does not prevent him from speculating at considerable length on what the promoters have in their minds, or from laboriously demolishing imaginary projects which it is little short of impertinence to ascribe to the committee. "It may be an attempt on the part of the distinguished Belgian who is our Lord Mayor to set up the Netherlands School of Music again! . . . Or, the idea may be one to openly or covertly aid, yet once again, the cause of Italian Opera in England, in which case it is to be earnestly hoped that not a glimmer of success will attend it." One reason which he assigns in justification for this is too curious to be passed over. "English singers never have been, and never will be, able to master the vocal parts of Italian and other operas, written as they are for voices of a calibre different in every way to those indigenous to our soil." Has Mr. Crowest forgotten the achievements of L'Inglesina, or of Kelly, or of Balfe? Has he listened to Mr. Santley in the "Flying Dutchman" or Mr. Lloyd in the "Preislied" and other Wagnerian excerpts? We think not, or he would not have had the hardihood to put forward such an assertion without qualification. As to the merits and defects of Italian Opera, we see no object in entering into any discussion. We are quite ready, for the sake of argument, to agree with Mr. Crowest that it has seen its day in England; but how far he is qualified to pronounce an opinion on this subject may be gathered from his extraordinary statement that the strength of Italian operas lies in concerted pieces—in other words, in harmony rather than melody. After this we shall be prepared to be told that Brahms's true bent is towards *opéra bouffe*, and that Offenbach's orchestration is more complex than that of Wagner:

It is a relief, however, to learn that Mr. Crowest acquits the promoters of the National Opera scheme of any sinister design in regard to the resuscitation of Italian Opera in England. "The public eye is at length opening lazily, after a profound musical subjection of some two centuries, during which all national musical place and honour—especially as regards opera—have been cast aside to make way for a species of art Juggernaut, which has well nigh annihilated every germ of native musical life and tradition." May we be allowed to observe that a Juggernaut, with everything cast aside to make way for it, would be an entire novelty, a veritable *oxymoron*, if Mr. Crowest will pardon us for using a foreign word. And yet the metaphor is not inapt, for it accurately reflects the state of mind of the writer and his congeners, the "intelligent folk who could perceive that the overriding of native music and musicians by a foreign element was a national art-mistake." The dominion of Italian Opera has been a serious obstacle in the way of the development of native art, but not in England alone, although the tyranny has lasted longer here than anywhere else. This terrible Juggernaut is no longer an engine of dread or destruction. Some of the most musical parts of the kingdom were never subjected to it, and for some time past all that is self-respecting and sound in the musical community has refused to be trampled upon by it any longer. And a Juggernaut no longer fulfils the final cause of its being when, as in Mr. Crowest's image, the spectators make way for it to pass but refuse to throw themselves under the wheels.

But even though the Mansion House Committee may have as their aim the furtherance of purely native opera, we must not rush too eagerly after the scheme. "Before seeking to build up a structure of national lyric art, it would be wise to ascertain the country's feeling about it, lest there be produced a something that may prove intolerable." England, Mr. Crowest tells us, has a "rightful claim to some front in the great art march of modern times." But woe betide her if she lays claim to "some front" to which her genius does not entitle her. Vaulting ambition might then o'erleap itself, and—if we may be permitted to imitate Mr. Crowest's imagery—take "some back seat" in the rear of the great art march-past, &c. Many questions must be asked and answered before the English public, in other words, before Mr. Crowest will accord his support to the scheme. "Are English people content to see themselves mirrored in a lyric play? . . . We are a cold-blooded, phlegmatic, dealing with fact, hard-headed people: shall all this be reflected in a musical dress? . . . True English Opera must be more matter-of-fact than the foreign importations we have long been accustomed to, and it will be well to face this from the outset. . . . The English swain does not spend

hours beneath the casement of his adored one, serenading her with his heart's tenderest harmonies. He will not climb balconies to cheat one kiss from her who is the soul of him. No; the romantic Briton, in everyday life, waits at the corner of the street, if he is refused the knocker, and plants his white rose in the bosom of the loved one by the aid of a glimmer from the street lamp. This would not go well to music, and therefore it is that we should well weigh the probabilities of what a really English lyric drama would be before we take leave of the ecstatic, romantic, and tragic extravagancies—frequently absurdities—inseparable from the opera of Italy and other countries." Thus, with pitiless logic, does Mr. Crowest demolish the air-castles built by the promoters of the National Opera scheme. "Intelligent folk" will only "accord their trusty support" to purely native art. But we must be true to ourselves, and in so doing we are bound to produce "something intolerable," yea, verily, something the like of which was never seen on the operatic stage before—the romantic Briton refused the knocker, and patrolling the pavement until he can plant his white rose in the bosom of her who is the soul of him. The dilemma seems hopeless; either the genuine article which is enough to make the angels weep, or the foreign importation which is anathema to Mr. Crowest. A glimmer of hope, however, is vouchsafed in the succeeding paragraph. We are "not a dramatic people. . . We have to grow to regard music as allied to the strong and sublime affections." We are, in fine, in our musical nonage; but in time all will be well "if our training schools and colleges are doing their work." At present "England, as a nation, has little or no notion concerning the construction of an opera." The Briton, even though he be "called to louder than Baal was, would perhaps then refuse to be transported into a region of melopœia." He will not lend himself to the illusion necessary to the enjoyment of a play; he "hates deception," and will not tolerate anything that is not a "*bonâ fide* embodiment of the thought, emotions, and lives of the people wherever the scene be placed." No truculent Nationalist member ever gave a more unprepossessing picture of the brutal Saxon than that penned by Mr. Crowest of the average English opera-goer. Of sentiment, imagination, or sympathy he has not a spark. Dull, stolid, and spiritless, he will recognise no reality in scenes or characters which do not tally with his own sordid experiences. The remarkable thing about this disparaging attitude of Mr. Crowest is that it seems to be compatible with an inordinate esteem for the capacity and achievements of English musicians. The article is a long series of somersaults. What the writer wants, or thinks, or is driving at, is to us an insoluble mystery. "We must have a native opera," he cries; and then in the same breath, "we can't have a native opera, because it would reflect a nation of blockheads." The succeeding portions of this paper are chiefly concerned with a eulogy of the achievements of the English school, and, in particular, of the dramatic talent of Purcell, Arne, Dibdin, Loder, Balfe, Barnett, Bishop, Macfarren, and Wallace. But he has declared that we are an undramatic people; also, that it is impossible to write a good opera unless it mirrors the national temperament. The national temperament is so prosaic that its faithful reproduction is "something intolerable." Ergo, we are driven to conclude either that the national temperament has changed or that Balfe, Barnett, Bishop, and Wallace wrote bad operas. This, however, runs counter to Mr. Crowest's repeatedly-expressed panegyrics of the English operatic writers already mentioned. "Our heritage of native dramatic music is no mean one in quantity or character." Barnett had "real dramatic genius," and his works are distinguished, according to Mr. Crowest, by "masterly instrumentation"; and it is manifest that he sets far more store by "The Bohemian Girl," "Lurline," and "The Talisman," than such German "frippery" as, say, Goetz's "Taming of the Shrew," or Wagner's "Tristan und Isolde," for Wagner, although he was a genius, was a foreigner, and his works are, therefore, foreign importations, and as such must be banned and boycotted by intelligent folk in this country. With Mr. Crowest's eulogy of Purcell we are quite in accord, though it would be rather difficult to square Purcell's views with those of Mr. Crowest. The very names of his operas, "Dido and Æneas," "King Arthur," "Diocletian," and the "Indian Queen" are far from suggesting the gentleman under the gas-lamp who has been refused the knocker. But the literary parallel with which he has chosen to illustrate his case is of such exquisite infelicity that we cannot refrain from quoting it: "Just as Spenser's 'Faërie Queen' decided whether there was to be such a thing as English poetry or no, so Purcell's dramatic music has always stood a refutation to any doubt concerning England's power in dramatic musical composition." Dan Chaucer then, in spite of Spenser's opinion, is evidently *not* "on fame's eternal bead-roll worthy to be filed"; but it is possible that Mr. Crowest may have evidence to which other students have not access, establishing the painful fact that Chaucer was a foreigner. That he should claim Storace as an English composer is only another example of the inconsistency with which we are confronted at every turn. It is true that Storace is described as such by some writers, but in view of his parentage, his training at Naples, and his association with Mozart, it is indeed strange that Mr. Crowest should exempt him from his boycotting decree. Of Bishop he speaks with enthusiasm, and we are not going to quarrel with him on this score; but in declaring that Bishop "will always be an excellent model for a native lyric style," Mr. Crowest practically negatives the notion that there can be any growth in music. Bishop's choruses, according to Mr. Crowest, will stand the test of comparison with the colossal structures of Handel. But then it is well to bear in mind that Handel was a foreigner.

"With such a list of English composers of dramatic music before us—to say nothing of what Stanford, Sullivan, Goring Thomas, and Mackenzie might do for their country's art—it is irritating indeed to be going out into the wilderness to find some tenth-rate Italian or German composer to write for us an opera, when scarcely a note of this native music has been heard by this generation." Here, at last, we come to a definite suggestion—that we should revive the operas of Loder—whom he presently specifies by name—Balfe, Barnett, Bishop, &c., and unearth those "thousands of scores," . . . "pile upon pile of dramatic music by England's known and unheard composers," which is "lying dormant or withering away somewhere." Let us be up, cries our musical Boyle Roche, and rescue these dormant withering piles, and with them as our basis build up an unadulterated home-brewed structure, which shall strike terror into the heart of the tenth-rate foreigner. Stanford and Sullivan, Goring Thomas and Mackenzie, they too shall join in the apotheosis of the commonplace, the mirroring of the matter-of-fact, the glorification of the grotesque. No more "Canterbury Pilgrims," or "Colombas," or "Nadeshdas," we beg of you, but a good straightforward plot of everyday life, with a city man for the hero and real omnibuses on the stage.

For in this matter the ultimate appeal lies with the public. "It is to the public that we must look . . . When the public adjudicates upon this matter there should be an insistence that the outcome shall be thoroughly representative of the nation—British and nothing else—in music, artists, conductor, and the like." Mark well the logic. The public is to be left to decide, but there must be "an insistence" that the public shall decide in one way and not in another. It is to be at once free and controlled by the intelligent folk of whom Mr. Crowest speaks. "Now we own a Stanford, Mackenzie, and Sullivan—prophets who, so far, have been honoured out of their own country." Has Mr. Crowest attended the two last Birmingham and Leeds Festivals, or witnessed any performances of the "Golden Legend," the "Revenge," or the "Rose of Sharon"? From his advice to the composer of opera we extract the following passages: "The main characteristic of such a work (a native lyric drama) would be a simple grandeur in all respects, and the music of that pure and nervous cast of sentiment which marks the traditional English school":—but how is this to be reconciled with our national temperament as delineated by Mr. Crowest,—cold-blooded, phlegmatic, matter-of-fact, undramatic, unromantic? "The composer need never stun the ears, and the less thunder and lightning there is, the smaller will be the ground of complaint for encroaching upon the stage architect's demand. . . No native composer need descend in his art to compose passages to show off the conceits of singer or instrumentalist, nor need he build up roulades and cadenzas, which can never reach the heart, and which only furnish a vehicle by means of which the vulgar artist wins the applause and the questionable appreciation of his gaping auditors. *Again, the public taste has so improved that it will now listen to, and can understand concerted music.*" The italics are ours. No wonder that Mr. Crowest, while professing to allow the public complete freedom to decide the question of what is, and what is not English opera, is anxious to dictate to it the course it shall take, when its education is still so rudimentary. And then he goes on, "It may occur to some English genius, too, to try an opera with the recitative parts spoken instead of sung." On the contrary, Mr. Crowest ought to be the first to protest against such a foreign importation, the practice being that invariably followed in French *opéra comique*.

Were we not afraid of wearying our readers we should continue this examination of his paper to the bitter end. Enough, however, we think, has been done to illustrate its aggressive insularity, its sounding platitudes, and dictatorial self-assertion. We will content ourselves with one more quotation from the concluding paragraph: "Never were conditions in our own country more favourable than they now are to determine this national music question. The *Berliner Tagblatt*, the Paris *Figaro*, the *Gazetta d'Italia*, too, are laughing at us. Is musical England to stand this?" Whether these papers are or are not indulging in mirth at our expense we are not in a position to state; but if their attention is attracted to Mr. Crowest's paper, explosions of Homeric laughter will inevitably be heard all over the Continent.

Charles L. Graves.

THE GREAT COMPOSERS.

By Joseph Bennett.

No. XXVI.—HANDEL.

The family of John Sebastian Bach has been described by his greatest biographer as "purely and thoroughly German." These words apply with hardly less truth to the connections of George Frederic Handel, and the parallelism extends further than nationality since both masters belonged to what we now call, with the fine distinction exacted by the laws of caste, the lower middle classes. The men of the Bach tribe were mostly good solid burghers, neither "well-born," on the one hand, nor wanting in "respectability," on the other. Thanks to Spitta, we know all about them and have a liking for them and their sturdy virtues. Our knowledge of the Handel stock, however, is less comprehensive and precise. They do not seem to have been a family of musicians like the Bachs, or to have left any footprints on the sands of time that were not obliterated by the next tide. It has simply been ascertained for us that, in the first years of the seventeenth century, one Valentin Haendel, a coppersmith, migrated from Breslau to Halle with his wife, and there established the family to which the great composer, his grandson, belonged.

The Handels (it may be convenient at once to spell their name as Englishmen know it) appear to have been a socially ambitious race. Valentin rose to the rank of a master coppersmith; and his fifth son, George, became a surgeon, having as his master in that science the town barber, whose well-to-do widow he subsequently married. This George Handel was a pushing individual; possibly clever in his profession, and assuredly bent on getting on. At any rate, he made such use of his opportunities that distinction after distinction fell to him, including the supreme one of surgeon to a member of the Royal House of Saxony. Indefatigable German biographers tell us that with the duties of surgeon to Prince August were combined those of valet-de-chambre, but it is hardly to be supposed that George Handel brushed his royal patron's clothes, aired his shirts, and helped him to dress. The functions and designations of people about a German Court are a great mystery, sheltered by which we venture to doubt whether the father of our composer was ever called upon to do anything unbecoming his dignity as a man of science, which would hardly be compromised if, as perhaps was the case, he occasionally discharged the duties of the Prince's chiropodist. This Court official lived many years—thirty-nine, to be exact—with the widow of the town barber, and after her death, though then sixty-one years old, he took another wife in the person of Dorothea Taust, aged thirty-two. Dorothea was the daughter of a clergyman, to whose example and training she appears to have done much credit. If biographers speak the truth, she was the pattern of all virtue, gentle, submissive, pious, and in every way suited to make happy the desolated home of Surgeon George—George the Lucky, as he might well be called. Four children blessed this union, two boys and two girls. Of the boys, one died on the day of his birth; the other, made of sturdier stuff, defied the then existing arrangements for crushing out baby life, and lived on. His name was George Frederic, and upon him, jointly with his half-brother, Carl, a son of the first marriage, old George Handel rested his hopes of a perpetuated name and dignity. George Frederic came into existence on February 23, 1685.

Many things baffle us in this world of mysteries, and one of them is the apparently erratic way in which the gift of genius is distributed. Sometimes we see it a hereditary possession, handed down from father to son, as happened, under more or less modified conditions, with the Bachs; but oftener it surprises by appearing where no circumstances cause us to look for it. Of this Handel's case is a supreme example. We have seen that on his father's side no musical talent had existed, while history is

entirely silent as to any such endowment in the family of his mother.

Yet George Frederic began to show the instinct of music before he came of years to understand what he did. His nursery delight was in toy drums and trumpets, which he banged and blew with a strange effect of unaccustomedness in the staid dwelling of his respectable father. Surgeon George, as may be supposed, doated on the son of his old age, and bore with equanimity the noises of all manner of instruments. There came a time, however, when the fond father began to ask himself whether this childish performance might not have a serious aspect. He had his own plans for the boy's future—plans that contemplated even greater social distinction for the Handel family than he himself had been able to secure. Onward and upward was old George's motto. Who could tell whether there might not be a patent of nobility somewhere in the future for the descendants of the Breslau coppersmith? So George Frederic was destined for the law, and doubtless, the paternal fancy, going forward into years its owner could not hope to see, created a brilliant destiny for the future jurist. Geheimrath von Haendel!—what music in the sound! Assured of such a dignity for his son, the Halle surgeon could go down to his grave and rest there in peace, conscious of a duty well discharged. But the duty must be set about at once, with a first care for the removal of all temptations to any other pursuit than that of the law. Perceiving this, Surgeon George issued an edict against drums and trumpets, and those dangerous toys were incontinently cleared out of the house. The old father was very thorough. Music must be kept from the boy at home, and he must be kept from music abroad. Those were the paternal orders, and we can fancy that the submissive Dorothea shed many a tear while causing them to be obeyed. Mothers being of small account in those days, no biographer has told us what Dorothea Handel thought of all this. Of one thing we may be sure—she felt for her child, though, perhaps, meekly bowing assent when her lord and master, pompously drawing himself up, remarked: "Music is an elegant art and a fine amusement; yet, if considered as an occupation, it has little dignity, having for its subject nothing better than mere pleasure and entertainment." Surgeon George may have thought that all was settled when his orders had been given about the boy. No one would dare to disobey them, and left unfed, the flame of music which had so soon blazed up within his son would die down. But in this he reckoned without the child himself. George Frederic had a will of his own, and was not to be robbed of his favourite amusement without a struggle. The model boy of the "Sandford and Merton" school would have submitted at once, with smug expressions of thankfulness for the wisdom which guided his early steps. Young Handel did nothing of the kind. He was unhappy without music, and music he would have, if not by hook, then by crook. Mainwaring, who published his "Life of Handel" two years after the master's death, and may have had his account at first hand, says: "He had found means to get a little clavichord privately conveyed to a room at the top of the house. To this room he constantly stole when the family was asleep. He had made some progress before music had been prohibited, and by his assiduous practice at the hours of rest, had made such farther advances as, tho' not attended to at that time, were no slight prognostics of his future greatness." All the biographers accept this clavichord story. Fétis puts it thus: "Moved by an irresistible instinct, young Handel, aided by a servant, succeeded in placing a little spinet in an upper room, and, although he knew not a note of music, persevering night studies, carried on while the family were reposing, enabled him to play upon that instrument." Schœlcher's account runs as follows: "He found means to procure a clavichord, or dumb-spinet (the strings were banded with strips of cloth, to deaden the sound), and to conceal it in a garret whither he went to play when all the household was asleep. This fact, incredible as it may appear, is positively affirmed by Mainwaring, and both Hawkins and Burney also attach credit to it. Although the clavichord was a sort of square box which was placed upon a table, we must at least suppose that either the nurse or the mother of the child was his accomplice, and that he had acquired certain ideas upon the subject before music was forbidden him. However that may have been, Nature is said to have been his first teacher. Without any guidance, finding out everything for himself, and merely by permitting his little fingers to wander over the keyboard, he produced harmonic combinations, and at seven years of age discovered that he knew how to play upon the spinet. If all this be not true, we must recognise in it one of those extraordinary fables in which the poetic imagination of the Middle Ages loved to conceal extraordinary truths." Lastly, Mr. Rockstro, writing in the full light of modern German research, adopts the story. He says: "By means of some friendly help, the nature of which has not transpired, he managed to obtain possession of an old clavichord. This he smuggled into an unoccupied garret constructed in the roof of the house, and here, beneath the storks' nests, he practised at night, when the rest of the family slept." The popular mind has always found some difficulty in accepting the tale, because it seemed to involve a double impossibility—first, smuggling an instrument of the harpsichord family into a house without detection; and next, playing upon it without being heard. But these difficulties disappear when we know that some spinets of that day were small enough to be carried under the arm, and that the wires were so muffled as to be scarcely audible when struck.

Surgeon George, sleeping the sleep of the just, and, in the garret above him, George Frederic pursuing music with inborn ardour through the hours of darkness! The picture is another illustration of man's impotence when he would turn aside the course of destiny, whose decrees the son began to work out while the father reposed. Of course, the nocturnal studies and their results could not be long concealed. Surgeon George was bound to hear of them, and much depended on the manner in which this should come about. The actual revelation was made under circumstances which believers in a personal Providence might well accept as specially arranged. Its story is as generally accepted by biographers as that of the clavichord, and told, from Mainwaring to Chrysander, with variation of detail only. It appears, according to this combined and accumulated authority, that Surgeon George was one day called upon to attend at the Court of a neighbouring Duke (Saxe-Weissenfels) where music was greatly encouraged. George Frederic, who probably knew of this, wished to accompany his father, but was refused. He did not, however, take the paternal "No" as final. It occurred to the ingenious child's brain that there was a means of almost forcing a "Yes," and so, when the carriage moved off in the slow, lumbering manner of seventeenth century vehicles, George Frederic ran after it. Along the streets of Halle, and out into the country the boy's little legs carried him, he panting, straining, and, no doubt, sobbing while the unconscious father jolted about on his cushions. At the first halting-place, Surgeon George set eyes upon his

indomitable son, standing there hot, panting, and dusty after his long run. Of course an explosion of paternal wrath followed, but not even so gross a case of disobedience could keep the fires of anger burning long. "Since you are here, jump in"—these words or others like them, spoken, perhaps, with ill-concealed admiration for the boy's pluck, ended the struggle, and George Frederic went to Weissenfels. Accounts differ somewhat as to the incidents which took place on his arrival, but it is probable that the boy, necessarily left in some measure to himself, indulged his love for, and interest in, music without stint. We can fancy him roaming over the castle, touching all the instruments to which he could obtain access, associating with the Prince's musicians and being "all ears" at their rehearsals. According to one authority, some of these took the lad into the organ-loft of the chapel, where he was permitted to try his weak fingers on the keys. The Duke chancing to hear, demanded who made such music, whereupon one said "It is the little Handel from Halle." What followed may be told in Mainwaring's words: "After he (the Duke) had seen him and made all the enquiries which it was natural for a man of taste and discernment to make on such an occasion, he told his physician that every father must judge for himself in what manner to dispose of his children, but that, for his own part, he could not but consider it as a sort of crime against the public and posterity to rob the world of such a rising genius. The old Doctor still retained his prepossessions in favour of the Civil Law. Though he was convinced it was almost an act of necessity to yield to his son's inclinations (as it seemed an act of duty to yield to the Prince's advice and authority), yet it was not without the utmost reluctance that he brought himself to this resolution. He was sensible of the Prince's goodness in taking such notice of his son, and giving his opinion concerning the best method of education. But he begged leave humbly to represent to his Highness that though music was an elegant art and a fine amusement . . . whatever degree of eminence his son might arrive at in such a profession, he thought that a much less degree in many others would be preferable. The Prince could not agree with him in his notions of music as a profession, which, he said, were much too low and disparaging, as great excellence in any kind entitled men to great honour. And as to profit, he observed how much more likely he would be to succeed, if suffered to pursue the path that nature and Providence seemed to have marked out for him, than if he was forced into another track to which he had no such bias, nay, to which he had a direct aversion. He concluded with saying that he was far from recommending the study of music in exclusion of the languages or of the civil law, provided it was possible to reconcile them together. What he wished was that all of them might have fair play, that no violence might be used, but the boy be left at liberty to follow the natural bent of his faculties, whatever that might be. . . . The issue of their debate was this—not only a toleration was obtained for music, but consent for a master to be employed, who should forward and assist him in his advances on his return to Halle. At his departure from Weissenfels the Prince filled his pockets with money, and told him with a smile that, if he minded his studies, no encouragement should be wanting." The fulness with which Mainwaring reports the momentous interview which decided George Frederic's fate makes it reasonable to suppose that he had the particulars from Handel himself, who was present throughout, and drank in every word. Taking the account as authentic, therefore, we see how much of gratitude is due to the Duke of Saxe-Weissenfels for his interference, and the judicious manner in which his influence was exerted to turn the father from an unwise course. Counsel from a less exalted quarter would, no doubt, have been spurned by Surgeon George, but he could not resist a reigning Duke and a patron. At the touch of royalty the edifice of the old man's fancy melted away, and George Frederic came back from that most fortunate journey to Weissenfels free to make of himself what he could—free, also, to tell his father all about the spinet in the garret, and thus explain the secret of the ability which had charmed the ears of their friend at Court.

The immediate result of George Frederic's visit to Weissenfels was his entry upon a course of musical study under Zackau, organist of one of the Halle churches, and a musician of respectable attainments. But, in accordance with the plan sketched out by the Duke, young Handel laboured hard at the acquirement of general knowledge. There was still a possibility—visible to the father, if not to the son—that he would go over to jurisprudence, and no stone should be left unturned in preparation for that much desired event. In all branches of learning, it is said, the child made great progress, but advancement in music seemed to be made instinctively, under his master's zealous guidance. Zackau was not a genius himself; he was, in fact, nothing better than a studious, plodding German *Capellmeister*, who accumulated vast stores of technical knowledge and never knew how to turn them to best account. To his credit it must be said, however, that he discerned the qualities of Surgeon George's little son, and laid himself out earnestly for their development. He taught the boy to play upon the organ and harpsichord with astonishing skill, and put him through a regular course of instruction in harmony and composition. But let us hear Mainwaring on this matter: "Handel pleased him (Zackau) so much that he never thought he could do enough for him. The first object of his attention was to ground him thoroughly in the principles of harmony. His next care was to cultivate his imagination and form his taste. He had a large collection of Italian as well as German music; he showed him the different styles of different nations; the excellencies and defects of each particular author, and, that he might equally advance in the practical part, he frequently gave him subjects to work, and made him copy, and play, and compose in his stead. Thus he had more exercise and more experience than usually falls to the share of any learner at his years. Zackau was proud of a pupil who already began to attract the attention of persons who lived near Halle, or resorted thither from distant quarters. And he was glad of an assistant who, by his uncommon talents, was capable of supplying his place whenever he had an inclination to be absent, as he often was, from his love of company and a cheerful glass. It may seem strange to talk of an assistant at seven years of age, for he could not be more, if, indeed, he was quite so much when first he was committed to the care of this person. But it will appear much stranger that, by the time he was nine, he began to compose the church service for voices and instruments, and, from that time, actually did compose a service every week for three years successively." The "church service" referred to by Handel's earliest biographer is described by later writers as sometimes a church cantata, sometimes a sonata, or a composition for the organ, or an exercise on a *canto fermo*. We may take it that little Handel was kept hard at work, and that his genius, even at so early an age, produced astonishing results. Unhappily, no examples of the child's precocity remain to us. Burney speaks of a

volume containing six Sonatas for two oboes and bass, which were brought to England by Lord Polworth, given to Wiedemann, an eminent flautist of the period, and shown by him to Handel, then a resident in this country. The master identified the works at once, and said: "I used to write like a devil in those days, and chiefly for the hautbois, which was my favourite instrument." This volume was seen by Burney in the royal library, but has since disappeared, Mr. Rockstro having vainly searched for it at Buckingham Palace. Another volume, containing a large number of transcriptions, is also known to have been brought to this country, and can be traced to the possession of a Lady Rivers in 1799. What has become of it since nobody can discover.

At the end of three years Zackau found out that his young pupil knew as much as he did himself, and, if some authorities may be credited, George Frederic knew well that Zackau had nothing more to teach. Handel's latest English biographer, Rockstro, has it that it was the boy who suggested the next step—namely, his removal to Berlin, where, of course, larger educational opportunities were available. The point is not of much importance, but we need not give Zackau's pupil credit for more knowledge than he possessed, and it does seem unlikely that George Frederic, who, in 1695, was but ten years old, could have formed any opinion about Berlin as a place of study. Mainwaring states that the decision to send him thither was arrived at after consultation, while Schœlcher mentions that the step was taken on the advice of Zackau. Either of these assertions is more probable than that the boy himself had anything to do with it. There is some reason to believe that Surgeon George gave his consent unwillingly. In his heart of hearts he still clung to the idea of a lawyer son. The robe of the advocate remained, in his view, the true garment of honour. But the old man, though reluctant, was not obstinate, and in 1696 his wonderful boy was permitted to set out for the capital of the Brandenburg Electorate, thus entering definitely upon a musical career. One thinks of the aged father with some pity, as he saw the fading of the visions he had fondly called up, and bethought him that the hope of his declining years, instead of an honourable and dignified profession, had chosen one held by the world in little esteem. He did not, probably, comprehend the fact that nobody had any real choice in the matter. Music had marked George Frederic for her own. He was her bounden servant, and nothing could prevent the discharge of his obligation.

The choice of Berlin as the scene of young Handel's further development was undoubtedly wise, that city being then a great musical centre, thanks to the encouragement given to the art by the Elector and Electress—afterwards the first King and Queen of Prussia. Towards Berlin, musical artists set their faces from all parts of Europe, assured of encouragement and support. Our eleven-year-old boy found himself, therefore, in good company on arriving. Mainwaring states that he had a "friend and relation" at the Court of the Elector; but, whether or no, the prodigy from Halle had small difficulty in attracting notice within the Elector's musical circle, and even from the Elector himself. "Thus much is certain," writes Mainwaring, "that the little stranger had not been long at court before his abilities became known to the King, who frequently sent for him and made him large presents. Indeed, his Majesty, convinced of his singular endowments, and unwilling to lose the opportunity of patronising so rare a genius, had conceived a design of cultivating it at his own expense. His intention was to send him to Italy, where he might be formed under the best masters, and have opportunities of hearing and seeing all that was excellent in the kind." This purpose, as will more fully appear presently, was never carried out; but the Elector's intention shows how deep an impression the child's genius had made, and how likely it was that its effect upon men more competent to judge than a mere amateur would be even greater. Details of what transpired during George Frederic's residence in Berlin are, unfortunately, very meagre, but, such as they are, they have an interest which entitles them to fuller notice than is possible within the limits of the present paper.

(*To be continued.*)

THE MUSIC OF ANCIENT ROME AND ITS OPPONENT.

By J. F. Rowbotham.

There is a law of nature which brings periodically into contact the large with the small, the supremely great with the supremely diminutive. In this way fortune has at last brought ancient Rome into collision with a journalist—two extremes of fancy, beyond which the mind is unable to travel either way. It may be safely asserted that Rome will survive the shock, although it can derive but little honour from so grotesque an encounter. The immediate cause which precipitated the collision was my recent essay on "The Early History of the Organ," with its numerous allusions to ancient Roman music. A writer in a contemporary of ours has taken these latter most unkindly, and indeed has intimated that he considers them a sort of personal insult to himself. He has passed through life hitherto, it appears, oblivious that ancient Rome once existed, and totally unconscious that any music was to be found therein. His surprise is therefore extreme to be told otherwise, and vents itself in a multitude of words.

His criticism of my essay takes the form of an earnest appeal for information. All is dark to him, he confesses, but he is very willing to grope his way about as best he may, if I will only start him in the right direction. He says I shall reveal "a new world" to his gaze if I will answer him certain questions which he indicates. "Mr. Rowbotham," he remarks, "is an excellent classical scholar. I," he adds, though not in so many words, "am not. I know nothing about the classics. I know nothing about ancient music. But I am very anxious to know. Will Mr. Rowbotham be so kind?" The task of helping those desirous to learn is always a pleasing one, more especially when they are so frank and ingenuous as is my kindly critic, who, by the bye, loads me with compliments on "the painstaking research" I have displayed in the essay at large, and only withholds them when my information has not been sufficiently full to please him. These compliments, unfortunately, I cannot reckon at a very high value, as the next minute he honestly confesses that he knows nothing at all about the subject.

Nero's musical ability is the first thing that troubles him. He cannot understand how such a tyrant could have been a good musician. The old saying, "Nero fiddled, while Rome burnt," he is very much dissatisfied with. He thinks there is a mistake somewhere, and that it ought rather to run, "Nero burnt, while Rome fiddled"; as, by this means, the unpleasant ascription of any musical ability to that monarch can be entirely got over. If I will but grant him this as the correct reading, he defies me to prove that Nero knew one note from another.

He next asks me urgently to reply to the four following questions:—

1. "In what sense did a Roman pantomime answer to a modern opera or melodrama?"

2. "What was the 'orchestra' used in Rome?"

3. "Of how many instruments did it consist, and of what *genre* were they?"

4. "What sort of a 'full band' was it in which Nero wanted the organ to take its place?"

The information he requires on all these points is to be so very exact that, not content with my naming the classical authors where it is to be found, he earnestly entreats me to give him "the chapter and also the verse." My friend evidently imagines that the classics are divided into chapters and verses like the Bible. But let me tell him that is not so. He knows no classics, it is true, but the merest schoolboy could have told him that the classics have their chapters, but no verses—none whatever.

The points above enumerated are those which will reveal "a new world" to my critic's gaze. It seems somewhat selfish, perhaps, that so much time and space should be devoted to dispelling the ignorance of one man; but the thirst for information is always a laudable one, and when the case is so desperate as that of my critic's, it must, at all costs, be satisfied.

First, as to the Nero difficulty. I will freely grant that my critic has made a very happy inversion of the old adage when he phrases it "Nero burnt, while Rome fiddled." I commend his ingenuity. But if he thinks he has at all shaken my historical accuracy thereby, I must tell him flatly that he is much mistaken. He knows no other passage bearing on the question than this old adage. I know several. Nero sang in the presence of thousands of spectators at the great theatre of Naples in the third year of his reign. From Naples he went to Greece, and sang at the principal theatres there. He entered into public competition with all comers at the Grecian games, of which there were four in number, the Isthmian, the Pythian, the Olympian, the Nemean, and several times received the prize (the above facts can all be found in the 20th chapter of Suetonius—there are no verses). Nero's favourite parts which he assumed as a singer were those of Orestes, Canace, Œdipus, Hercules Furens (his assumptions of these are described in the 21st chapter of Suetonius, and also in the Greek historian, Dion Cassius). Nero's diligence in improving his voice was so great that he had a singing-master or voice-trainer almost always by his side, one of whose duties was to observe the state of the atmosphere, for fear the delicate throat of the great amateur might suffer from a chill. With this singing-master he would also sit up till late in the night, practising his arias and roulades against the following day (Suetonius, chapter 20). Nero slept with plates of lead on his breast, to correct unsteadiness of breathing, and give him the power of sustaining his notes in equal volume (Suetonius, chapter 25). He would also abstain from food for days together, in order to benefit his voice; often denying himself fruit and sweet pastry, which are known to be prejudicial to singing. He could play the flute with the best players of his day, and was no mean performer on the trumpet (Suetonius again, and the chapter before last). He could play the lyre to perfection. He could likewise play the pandura—an instrument, I will be bound, my critic has never heard of in his life before. These facts, and a great many more which I have not the patience to put down, my friend will read in Suetonius, Dion Cassius, Lucian, Philostratus, Tacitus, Seneca, and Petronius, where he will be good enough to find the chapters and verses himself, for I have done enough for him.

Next to answer his four categorical questions.

Question 1. "In what sense did a Roman pantomime answer to a modern opera or melodrama?" In the sense that it was a musical play. Referring to my own words, I find that my critic has altered them considerably in his quotation, probably with a view of obtaining greater exactitude of reply. What I wrote was "The pantomime answered *very much* to what operas or melodramas do with us." There is a difference, and a considerable one. I made the comparison quite general; he makes it terribly particular. But no doubt he imagines it is all the same. For his benefit, then, and to show him what a pantomime really was, I cannot do better than translate the description of one from a Latin author. It is from Apuleius's "Golden Ass," and is inserted here for his special edification. "At the sound of the trumpets, the curtain rolled down" (another surprise for my friend. No doubt he will think it ought to have drawn up. But the chapter is the 29th in Apuleius—once more there are no verses), "and the stage was revealed to the eyes of the spectators. The scene was a wooden mountain, and a very high one, planted with shrubberies and green trees, from its top a fountain flowing, and real water was trickling down the side. A few kids were cropping the herbage, and a youth was shepherding them, dressed in the Phrygian style, with a golden diadem on his head. A beautiful boy was also on the stage, whom we knew to be Mercury from the little golden wings among his yellow hair, and the caduceus which he carried. He ran with a dancing step, and, carrying in his right hand an apple stuck with spangles, offered it to the shepherd, whose name was Paris, and announced to him in signs that Jupiter had entrusted him with the task of deciding who was the most beautiful of the goddesses, and that the apple was to be the prize of beauty. On his departure a girl of noble countenance entered, with sceptre and crown. This was Juno. Then another, who was Minerva, as her helmet told us. And yet another, who we knew was Venus. Her complexion was white and delicate, and she was lovely to look upon. And now the virgins, their attendants, came dancing in; but Juno was attended by Castor and Pollux, and by a band of stately matrons. Juno, to the modulations of the music, promised the shepherd that she would bestow such and such on him if he adjudged her the prize of beauty. Next came Minerva, making promises likewise; but two boys, Terror and Fear, danced with drawn swords around her, clashing their arms; and since it was renown in war which she promised, the pipes struck up the Dorian Mode, tantiveying in the manner of trumpets. And next came Venus sweetly smiling, amid the applause of all the spectators, and surrounded by a crowd of tender little girl-boys; and you would have thought them real Cupids, with their smooth fair faces, and little wings, and tiny arrows. They bore shining torches before Venus, as if she were going to consecrate a marriage. And virgins too in troops came dancing—the lovely Graces and the rosy Hours, scattering flowers and garlands, and soothing the queen of pleasure with the tresses of the Spring. Now then the flutes pealed out, and with a florid Lydian strain they charm the souls of the spectators, while Venus begins to step to Paris. The graceful undulations of her form, the flowing of her shape, the arching of her neck, and all in time to the delicate warbling of the flutes—can you wonder that the apple was her easy prize?" (Apuleius, chapters 29 and 30). Let us imagine a one-act opera, entitled "The prize of beauty, or the contest of the goddesses"; and a modern librettist would probably produce something very similar.

During the whole of the pantomime there was continuous music from first to last. The actors themselves, curiously enough, took no part in the singing—their action was dumb show (for these statements, apply to Calliachius, De Ludis Scenicis II., 754). The music was furnished by a chorus of singers and a band of instrumentalists standing on the stage, who were supplemented by a second band stationed in the orchestra (Calliachius again). While the chorus sang and the band played, the theme of the song being the narrative of the pantomime, the actors carried on their motions and gestures, endeavouring to express thereby the action of the narrative which the chorus was singing (Cassiodorus, I., Var. E, 51). The pantomimes were got up on the most stupendous scale. There were sometimes more people on the stage than in the theatre itself; for, what with the immense pageants of actors, and the great choruses of singers and instrumentalists, the stage was full (Seneca's 84th Epistle—unfortunately there are not even chapters in this Epistle, much less verses.) "The passages are full of singers," says an eye-witness, "the orchestra is thronged with trumpets, and every kind of pipe and musical instrument peals from the stage" (Seneca again, who saw with his own eyes the "new world" of which my illustrious critic utterly doubts the existence). No music in ancient Rome? Why, the idea is a monstrous one, and could only be the offspring of the most profound and benighted ignorance.

If my friend wants any more about the pantomimes—of which he first denies the existence and then asks me what they were—I can give it him. The pantomimes had overtures exactly as our operas have; they had instrumental interludes during pauses in the singing; and, finally, when they were of more than one act, they had *entr'actes*. For these facts he may look in Donatus, if he knows who Donatus is, and has anybody among his acquaintances who can translate the Latin.

Question 2. "What was the 'orchestra' used in Rome?" My friend deals with the orchestra as he deals with the pantomime. He begins by denying there was any orchestra at all, and then—suddenly assuming its existence—asks me if I can tell him something about it. The orchestra used in Rome consisted of lyres, flutes, pipes, trumpets, gongs, castanets, and cymbals. This is the statement of Calliachius, De Ludis Scenicis II.; Cassiodorus, De Musica; Calliachius, Ad Nonnium; Cœlius; Salmasius; and Isidore, Origines III. I dislike being pedantic, but my excellent friend compels me, for the moment, to be so. "The lyres were of immense size and enormous power," says Calliachius, who particularly describes them. The flutes resembled in outward appearance a flageolet, being held in the same manner to the mouth. The pipes were bound with brass, were exceedingly powerful in tone, and were said, in the words of a Roman poet, to be "the rivals of the trumpet." The gongs were made of brass or copper, but afterwards of silver, and gave a rich sonorous sound when struck. "They clashed most pleasantly," says Cassiodorus, who, among others, describes their sound minutely. The castanets and cymbals I need not particularly allude to; but my enquiring friend can find a full account of them in Cœlius, folio 1049, and Calliachius, Ad Nonnium, 18.

Question 3. "Of how many instruments did the orchestra consist, and of what *genre* were they?" My excellent friend knows nothing about Latin, but he surely knows a little about arithmetic. I have given him the instruments. Let him count them himself. "Of what *genre* were they?" Plainly enough—stringed instruments, wind instruments, and instruments of percussion. I hope this will be intelligible to my excellent friend.

Question 4. "What sort of a 'full band' was it, in which Nero wanted the organ to take its place?" "What sort of a full band?" Why, it was this sort of a full band—to use his uncouth way of putting it. It was the Roman orchestra, which I have lately described, on the large scale which Seneca, an eye-witness and frequent visitor to the theatres, has reported to us; when, what with the immense pageants of actors and the great choruses of singers and instrumentalists, the stage was full. "The passages were full of singers," he says, "the orchestra was thronged with trumpets, and every kind of pipe and musical instrument pealed from the stage."

This was "the sort of a full band." And now, having answered my excellent friend his very last question, I wish him adieu. I should strongly advise him not to write on any subject connected with music for the future, and particularly to leave Rome alone. But if he still desires to limp behind me, with a view of obtaining some stray crumbs of information, he had better take the remaining parts of my essay on "The Early History of the Organ," and go over them word by word. The authorities on which it is written are open to all men to read, and I have the greatest pleasure in furnishing him with the following list:—Constantine Porphyrogenitus, John Cantacuzene, Ammianus Marcellinus, Nicetas Choniates, Seneca, Tertullian, Juvenal, Theophanes, Photius, Joannes Malalas, Procopius, Theophylactus, Sigebertus Havercampus, Zosimus, Monachus Sangalliensis, Monachus Engolismensis, Annales Mettenses, Adhelmus, and Eginhardus.

In Sir John Stainer's Report on the Musical Departments in Training Colleges, recently issued, he especially dwells upon the increasing number of students who are prepared to play an instrument, the growth of really able female pianists being a highly interesting feature. Now, much as all music-lovers may rejoice at this proof of the rapid spread of the art, serious thinkers upon the subject might anxiously inquire whether there is not a great danger of the supply far exceeding the demand, presuming that all these young musicians hope to live solely by the exercise of their art, either as teachers or performers. Happily, however, there are now many situations where such an accomplishment may prove of the utmost value, and materially strengthen the claims of those who might otherwise find much difficulty in obtaining and retaining remunerative employment. The writer of the official Report, foreseeing this, speaks of "that most useful class, the schoolmaster-organist," and truly says that either ladies or gentlemen who keep scholastic establishments, and are good musicians, would be invaluable as performers or choir-trainers in a church or chapel with which they might be officially or otherwise connected. We would, however, go beyond this, and affirm that evidences of the desirability of the possession of musical powers in many positions of life are before us every day, as one example of which we quote the following advertisement, which lately appeared:—"To Vocalists.—Wanted, a good Reader to act as Nurse. Must be able to take a leading part in anthems, glees, &c. Salary, £30 a year, paid monthly, with board, lodging, washing, and two dresses annually." Of course there are many vocalists who are not nurses, and many nurses who are not vocalists; but we only refer to this in proof of our assertion that musical acquirements in the present day may often aid those who are seeking positions quite apart from the art. Within our own experience we could instance a lady who most ably

fulfilled the duties of Secretary at a large boarding-house; and, to the delight of all the inmates, during the evening not only accompanied at sight any one who wished to sing, but occasionally played solos with much refinement and expression. Her services as Secretary were, we can truthfully state, fully appreciated; but that her musical talents cemented even more firmly her position in the establishment can scarcely be questioned.

READERS of the Reviews for October can hardly fail to have been struck by the unprecedentedly large proportion of musical articles. Dr. Stanford contributes a notice of Dr. Parry's "Judith" to the *Fortnightly*, Mr. Crowest discusses English Opera in the *National Review*, and Mr. J. F. Rowbotham falls foul of Wagner in the *Nineteenth Century*. Mr. Rowbotham's article is written in a style which affords an agreeable contrast to the shambling periods of many writers on musical subjects, but without wishing to pose as champions of Wagnerism, we are forced to pronounce that Mr. Rowbotham's indictment and conclusions are unsupported by the hard facts of the case. It is, to say the least of it, premature to declare that the "Wagner bubble" has burst, in the face of the unprecedented enthusiasm evinced at the recent Bayreuth Festival, and the solid success achieved by German Opera in New York. The issue is confused by the claims of those *enragés* Wagnerites who claim for the man and the critic the same degree of admiration that is freely accorded to the composer. This claim no sane person will ever admit. The recently published Wagner-Liszt correspondence is not calculated to hasten the apotheosis of the former in the minds of those who set store by the manly virtues. The character that emerges with credit is that of Liszt, not Wagner. Credit, indeed! Was there ever so unblushing a begging-letter writer, so fretful or exacting a correspondent as the author of "Lohengrin"? Then, again, Mr. Rowbotham has not much difficulty in exposing the absurdities and crudities of the philosophy which Wagner evolved from his misconception of Schopenhauer, or in poking fun at his poetry. But the kernel of the matter he leaves untouched. His title, quoted above, begs the question. The aggressive and fanatic Wagnerites may have dwindled in numbers, but the admirers of his music have incontestably increased and are still increasing.

AT a time when public attention has been drawn, by a highly-placed musician in a high-class periodical, to the manifold short-comings and wickednesses of the English musical press, it is comforting to know, on the authority of our American correspondent, that there are critics across the Atlantic who do good, and have their worth in that respect fully recognised. It appears that the managers of the Worcester (Mass.) Musical Festival are not uniformly happy in selecting works for performance. Their default, we take it, has been pointed out on several occasions, but with mildness and in a half-hearted sort of way. "This year," writes our correspondent, "the criticisms were both more general and more outspoken, with the result that a local controversy was provoked from which reforms are to be hoped in the future." Here is a two-fold lesson. First, that criticisms should be outspoken. Strange as it may appear to some people, musical critics have within them the "milk of human kindness" and often shrink from uttering words which, however wholesome, would be disagreeable to others. But this is a weakness. Their duty is to be "outspoken," declaring their opinion with firmness and directness, which need never be inconsistent with courtesy. We get from the New England Worcester an example of the futility of beating about the bush and the usefulness of speaking out. The second lesson is that much good can be done to musical festivals by critics who are independent of local considerations and influences. Worcester will benefit by the "reviewers of the New York and Boston newspapers." In like manner has many an English festival gained by the advice of critics from London. It cannot be said, however, that they get many thanks. As a rule, the local journals blaze up, and wax very hot in outpouring sneers upon the "arrogant cockneys." But no matter, so long as London outspokenness excites a healthy local controversy.

DR. A. C. MACKENZIE has been requested by the Council of the Senate of Cambridge University to sanction an application by that body for a grace conferring upon him the honorary degree of Doctor in Music. This news will not surprise the public since it was certain to come sooner or later. No English University, having the power to confer musical degrees, could afford long to overlook the claims of a composer so able as Dr. Mackenzie, or those of a Professor whom his colleagues have elevated to the rank of Principal of the Royal Academy of Music. It was natural that the University of St. Andrew's should take the lead in conferring honorary distinction upon a Scottish musician, and it will be equally natural if Oxford should follow the course taken by Cambridge, and thus give to the writer of the "Rose of Sharon" a three-fold dignity. It would be superfluous to insist upon the fact that Dr. Mackenzie deserves all. His eminent ability, the single-mindedness of his public life, and the pure devotion with which he follows his art have long been recognised as worthy of honour. There can be no doubt that the Cambridge Senate will sanction the grace with unanimity, and feel proud to associate the name of Dr. Mackenzie with their ancient University. In conferring this distinction they themselves receive one.

So little is known in this country of the condition of music in Scandinavia that the fact of a musical newspaper being published in Denmark will probably surprise many of our readers. An enterprising publisher, Herr Henrik Hennings of Copenhagen, has just started a weekly journal, under the title of *Reform*, of which the second number lies before us. It is devoted to the theatre as well as to music. Nearly half the paper is occupied by a long article by Karl Gjellerup, entitled "The one thing needful," which is an earnest appeal for the production of Wagner's later works at Copenhagen. In addition to a considerable number of items of chiefly local interest, the paper also gives an account of a young Danish lady violinist, Fröken Frida Schytte, seventeen years of age, who has been studying under Massart at Paris, and from whom great things are expected. The *Reform* is excellently printed, and, in the interests of music in the north of Europe, we heartily wish the new comer long life and prosperity.

FOR the opening of the Shaftesbury Theatre, the play of "As you like it" was selected, and the music chosen, and the manner of its performance, indicated a peculiarity of taste which was neither reverent nor appropriate. The play began with Spofforth's "Hail, smiling morn," and, besides the usual songs by Dr. Arne, there was introduced, without rhyme or reason, one of his glees—"Which is the properest day to drink"—the nearest approach to a composition in the species of the "catch" that

could probably be found. Bishop's "Foresters sound," and "What shall he have that killed the deer," the last-named only connected with the plot, were also given in the course of the play. The music, happily enough, was the feature of the performance, therefore the performance itself, considering the character of the music, is not likely to advance Shakespeare in public estimation, for "As you like it" was given in a sort of "go as you please" fashion.

The Glasgow Exhibition has been a great success. There will be a large surplus of money. It has been proposed to devote that surplus to the advancement of art in Glasgow. This has been interpreted by many to mean the establishment of a picture gallery. Now as the attractive character of the music at the Exhibition has helped to make this surplus, the musicians of Glasgow are naturally anxious that at least a portion should be utilised for the purpose of establishing a Scottish Academy of Music in the City of the West. A little earnest and united effort on the part of those interested in the progress of music will doubtless effect the desired object. Scotland has already shown that painting is not the only art which might with advantage be successfully cultivated on its own ground. Now is the time for music.

BRISTOL MUSICAL FESTIVAL.

(From our Special Correspondent.)

The capital city of the West celebrated its sixth Triennial Musical Festival on the 16th ult. and three following days. For the due success of this event the usual preparations were made on an adequate scale. As from the beginning in 1873, the Committtee engaged the services of Sir Charles Hallé and his Manchester orchestra; a local chorus was trained by Mr. D. W. Rootham, and the following solo vocalists were secured:—Mesdames Albani, Anna Williams, Belle Cole, Trebelli, and Patey; Messrs. Lloyd, Banks, Watkin Mills, Worlock, and Santley, all of whom, with the exception of Madame Trebelli, absent through illness, made their appearance. I may say at once that the executive resources of the Festival were quite adequate. Though somewhat too loud in accompaniment, the orchestra did its independent work admirably; and the chorus, if not powerful, claimed credit for refinement, accuracy, and spirit to an unusual extent. Sir Charles Hallé, as Conductor, made few mistakes, while the soloists were heard at their best. So far, all was well. Bristol has never distinguished itself in the matter of new works, and, on this occasion, the Committee resolved to produce none at all. Concerning the wisdom of their course it is hard for a stranger to speak. In order to do so with any pretension to authority, one must have knowledge about the desires and taste of the local public, such as the Committee may be assumed to possess. I do not, therefore, question the managers' decision, however much, personally, I may have wished for the interest of a novelty. That an excellent choice was made from the existing *répertoire* no one will care to deny. It embraced things familiar and unfamiliar, English and foreign, classical and modern, all in fair proportion, and, generally speaking, with due regard to a representative capacity. Even thus far all was well. Programme and executants stood on an equal footing of suitableness to the occasion. Yet, as will appear in due course, the result was not uniformly happy.

The Festival began on Tuesday morning, the 16th ult., with Mendelssohn's "Elijah," and that familiar work, its solos sung by Madame Albani, Miss Williams, Madame Patey, Mr. Lloyd, and Mr. Santley, assisted by Madame Goodwin, Madame Bailey, Mr. Banks, and Mr. Worlock, was rendered in a successful manner. On the orchestra nothing excited disquiet. The soloists were "safe," the band and chorus on sure ground, and only on looking round the auditorium did disheartening symptoms appear. There were vastly more empty places than one cared to see or than one could explain without assuming, against all evidence, that Mendelssohn's masterpiece had suddenly gone down in favour. "Elijah" is looked at on these occasions as a certain attraction, what, then, meant the ugly gaps in the audience? This was the question which many people, anxious for the success of the Festival, put to themselves dubiously. The evening Concert, at which a miscellaneous selection was performed, proved even more disheartening on the score of public patronage. This time there was, in some parts, a truly "beggarly array of empty benches," although the first Act of Gluck's unfamiliar "Iphigenia in Tauris" was performed, although Madame Albani sang, and Sir Charles Hallé's band played orchestral works by Beethoven ("Festival" Overture), Liszt ("Les Préludes"), Dvorák (Two "Legends"), and Mendelssohn ("Ruy Blas"). Onlookers not behind the scenes then began to suspect the existence of some special reason having little to do with the music and its performance. As regards the Concert itself, there is little that need be said. The Gluck selection, though very interesting to musicians, who seldom enjoy an opportunity of hearing the old master's music, appeared to make but little impression upon the audience generally. It was received without a welcome, there being, apparently, no perception of its significance in the development of modern art, and but little appreciation of its manifold, though sedate, not to say severe, beauties. The solos were taken by Madame Albani, Miss Marie Gane, Mr. Watkin Mills, and Mr. W. Thomas, the lion's share falling to the *prima donna*, who gave the dramatic music of *Iphigenia*, and sang the beautiful air "O thou, that once my life didst save," in such a manner that her appearance in the part on the stage would be welcomed with unaccustomed anticipation of a special success. Mr. Watkin Mills, as the *King of Tauris*, seemed ill at ease, and made less effect in "Foreboding fears." The instrumental selections of the evening comprised, besides those already named, Schumann's Pianoforte Concerto, played in his usual clear and artistic style by Sir Charles Hallé. Songs were sung by Madame Albani, Madame Belle Cole, Mr. Banks, and Mr. Watkin Mills, into the details of which it is quite needless to enter.

The second day's work opened with Cherubini's Mass in C, usually known as No. 4, and Dr. Mackenzie's "Rose of Sharon," then performed in Bristol, if I mistake not, for the first time. Nevertheless, the attendance was again unsatisfactory. Of those that were present it is impossible to speak without admiration of the patient interest they showed in the works set before them. The Mass occupied over an hour, and then, after an interval, came an Oratorio which is itself quite enough; but the Bristol amateurs sat out both, and maintained their attentive attitude to the very last. This says much for their intelligent appreciation of the "Rose of Sharon"; much, also, for the strength of the interest which that work is able to excite. Dr. Mackenzie, as thus represented, certainly won a triumph at Bristol, and may congratulate himself upon a valuable assurance of sustained life for his interesting and beautiful piece. Something of the good fortune enjoyed by the "Rose of Sharon" should be set down to a capital performance, in which all divisions of the executive force gained honour. The excellence of Madame Albani as the *Sulamite*—she never sang better—of Mr. Lloyd as the *Beloved*, and of Mr. Santley as *Solomon*, will be assumed on the strength of previous successes. Enough if I say that they gave unlimited satisfaction. The contralto solos were entrusted to Madame Belle Cole, who was not satisfactory, but may hardly therefore be blamed, since she undertook, at short notice, a task in the first instance assigned to Madame Trebelli. All praise was due to the orchestra, by whom the instrumental movements were given with grace, refinement, and expressive power, but the chorus deserved even more credit, if possible. Better singing of the elaborate choral music I have not heard, setting aside a certain lack of strength. Mr. Rootham's people, in point of fact, established their right, by this performance, to a place among the best choruses in England. Cherubini's Mass, so full of beauty, and so rich in delight to those who hear with cultured ears, went equally well, and excited, as always under such conditions, unrestrained admiration. To sum up, this morning's work was of true Festival rank and character, giving no cause

for any feeling save pride and admiration. It should have been witnessed by a crowded audience. By far too many of the local amateurs stayed away in the evening, when it became necessary to make the Hall look respectable by a plentiful scattering of "paper." This was hardly expected, the assumption being that the "Romeo and Juliet" of Berlioz, if only on the strength of his "Faust," which is well known in Bristol, would prove an attraction. But, no; pipe as the Committee would the public declined to dance. Madame Belle Cole, Mr. Banks, and Mr. Watkin Mills took the solos in the French composer's "Dramatic" Symphony, and the chorus again won golden opinions, especially in the dainty music of the earlier sections; but this was pre-eminently an opportunity for Sir Charles Hallé's orchestra, and right good use they made of it, playing throughout with a delicacy, precision, and perfection of *ensemble* that left very little to desire. It was evident that the orchestra knew the work well, and had performed it many times together. The famous "Love Scene" and the "Queen Mab" Scherzo, even as they most severely tested the players, so did they call forth the greatest admiration. With regard to the work as a whole, it is a question whether the noisy and heavy concluding part does not form an obstacle in the way of public favour, and were I not averse, on principle, to mutilation, I should distinctly recommend that it be omitted in performance. The audience were somewhat apathetic throughout "Romeo and Juliet," their only approach to a demonstration being made after the instrumental numbers above-named. The second part of this Concert was taken up by a miscellaneous selection comprising several for orchestra—the "Euryanthe" Overture, the Ballet music from Gounod's "Polyeucte," which seemed to be much enjoyed, and Wagner's "Homage March." A few operatic airs that need not detain us were also included.

The largest audience of the week gathered on Thursday morning, when Mendelssohn's "Walpurgis Night" and Sullivan's "Golden Legend" were performed. Then, and only then, did Colston Hall put on a really Festival appearance. All its seats were occupied, and the depressing influence of empty places was entirely unfelt. For this the Committee had to thank the "Golden Legend," that unfailing "draw," especially as Mendelssohn's work seemed to attract little attention, and a considerable number of ticket-holders did not care to take their seats till the "Walpurgis Night" was drawing to a close. Nevertheless, Mendelssohn's music was finely performed, Mr. Santley—with whom were Mr. Lloyd and Madame Belle Cole—greatly distinguishing himself as the heathen priest, and singing with a vigour worthy of his best days. The chorus again gave much satisfaction, and the *ensemble* in "Come with torches" could hardly have been improved upon. I can use terms no less laudatory with reference to the "Golden Legend," which Sir Charles Hallé placed before a Festival public with much success. He had the correct *tempi*, for one thing, and many of the details upon which the composer insists when himself conducting were treated in Sir Arthur Sullivan's manner. In short, a better performance has rarely been heard. It placed another feather in the cap of the Bristol executive. The solos were in the hands of Madame Albani, Madame Belle Cole, Mr. Lloyd, and Mr. Santley, each of whom, the contralto excepted, rose to the height of previous efforts in the same part; Madame Albani singing, if anything, better than on any former occasion. Madame Belle Cole may be commended for her delivery of "Slowly, slowly up the wall," especially as the hard, unsympathetic *timbre* of her voice was less conspicuous than usual. As a matter of course, the Bristol chorus won high honours in music which exactly suited its refinement and expressive power.

The attendance fell off again on Thursday evening, when the programme was entirely given up to miscellaneous selections. Songs were sung by Madame Albani, Mr. Lloyd, and Mr. Santley; Sir Charles Hallé played a Nocturne and Barcarolle, by Chopin, and the orchestral pieces included the "Pastoral" Symphony, Wagner's "Traüme" and "Tannhäuser" March, Smetana's "Lustspiel" Overture, and Dvorák's Suite in D (Op. 39). These things may pass with bare mention, nor need I dwell upon the performance of "The Messiah," which took place on Friday morning, and brought the Festival to an end.

Though musically a success, the Bristol gathering of 1888 was beyond question a failure as regards public support. It is principally for those who are on the spot to find out the reasons and apply a remedy. There are usually wheels within wheels in such cases, and observers at a distance cannot be expected to see everything. But it is not difficult to make out that the Bristol amateurs are sharply divided on the question of bringing Sir Charles Hallé and his orchestra into the city, or of appointing Mr. George Riseley as Conductor, and generally calling upon local resources. About this point party feeling runs high—so high that when, on Thursday morning, Mr. Riseley took his seat at the organ, his friends gave him an "ovation" which utterly dwarfed the greeting bestowed upon anyone else. The quarrel being a domestic one, outsiders should not interfere, but may express a hope that the conflicting parties will first consider the welfare of the art within their city, and, meeting on that common ground, honestly try if they cannot, by mutual concession, arrange all differences. It is important, further, that there should be a new Hall, better adapted for musical purposes than the Colston, and far larger, so that the Committee may be able to lessen the present high charges without diminishing receipts. These matters will have to be considered before the meeting of 1891, otherwise the stability of the institution may greatly be doubted.

CRYSTAL PALACE.

The Saturday Concerts opened on the 13th ult. with a programme containing two novelties, one from a native and one from a foreign pen. M. Chabrier is little more than a name to most English hearers, but those who have been fortunate enough to hear his opera "Le Roi malgrè lui" are enthusiastic in their praises of its extraordinary brilliance and masterly orchestration. The rhapsody "España," now first heard in England, is hardly calculated to sustain this opinion, the themes which the composer has taken to illustrate being singularly devoid of the charm generally associated with Spanish tunes, while their elaboration is not remarkable for anything beyond noise. By his new Ballad-Overture, "The Dowie Dens o' Yarrow," Mr. Hamish MacCunn has undoubtedly enriched the *répertoire* of native orchestral works. Here is a writer who never hesitates, but plunges straight *in medias res;* who has got something to say, and when he has said it knows when to leave off. The Overture is full of the *fougue de vingt ans*, rich in local colour and brilliantly orchestrated, and, admirably performed by Mr. Manns, met with a very hearty reception. Mr. Fritz Hartvigson undertook the solo part in Liszt's Pianoforte Concerto (No. 1 in E flat) with considerable success, besides contributing a "Giga con variazioni," by Raff. Mdlle. Elvira Gambogi sang the "Jewel Song" ("Faust") with considerable neatness, and was heard to advantage in songs by Schumann and G. J. Bennett. Mozart's "Magic Flute" Overture and Beethoven's 1st Symphony were also included in the programme.

The second Concert of the present series happening to fall on the thirty-third anniversary of the first Crystal Palace Concert, Mr. Manns had contributed to the programme book an interesting prefatory note. By way of emphasizing the wonderful growth in the musical requirements of his audience, Mr. Manns gave the programme performed on that historic occasion, adding these significant remarks: "Within the last ten days I have played, *by special request*, Symphonies by Haydn, Mozart, Schubert, and Schumann, and I have also received a request for *all the Symphonies by Beethoven in chronological order*. This latter request has, up to date, been only so far complied with that the first five have been performed since last Saturday, but Nos. 6, 7, and 8, and the orchestral movements of No. 9, will be included in the programmes of next week."

Goldmark's Second Symphony, performed for the first time in England at this Concert, undoubtedly possesses the qualities claimed for it by the writer of the analytical notice in the programme book, of "highly coloured orchestration" and freedom from Wagnerian reminiscences. Whether it is equally free from other reminiscences is a very different

question. Of ideas there is no lack, but the want of coherence between them gives to the whole the character of an ingenious musical mosaic. The *bourgeois* character which some fastidious critics professed to discover in Schubert's music is here in full force. Anything more out of keeping with the dignity of a Symphony than the ballad-like Trio of the third movement can with difficulty be imagined. And to make matters worse, the solo, which is written for the trumpet, was on this occasion entrusted to the cornet—an instrument which no player can purge of its ingrained vulgarity. For the rest, we have to notice in this work a predilection for tawdry clashing climaxes and disconcerting modulations. Dignity, repose, distinction are all alike wanting. M. Johannes Wolff, a new comer at these Concerts, fully justified the high anticipations formed of his capacity as a violinist—and this in spite of the rather unsatisfactory nature of the pieces in which he chose to exhibit his powers. M. Godard, known chiefly to English hearers as a writer of many graceful songs, is not heard to advantage in his "Concerto Romantique," a rather tedious production, with the exception of the third movement, a Canzonetta in B flat, a bewitching tune, most daintily harmonised, and played with the utmost charm of tone and expression by M. Wolff. Otherwise the liveliness and gaiety alluded to in the analytical programme seemed to us conspicuous by their absence. M. Wolff played later on two hackneyed show pieces, Vieuxtemps's "Rêverie" and Wieniawski's "Mazurka"—miscalled a polonaise in the programme book. In all these performances the executant displayed great delicacy of perception, richness of tone, and perfect intonation. We sincerely hope to have the chance of hearing M. Wolff again in works better calculated to test his higher qualities.

Madame Valleria, who was in good voice, contributed a graceful but diffuse *Aria* from Massenet's "Eve" and an exceedingly trivial ditty from "Salvator Rosa" (Gomez). A successful first appearance was made by Mr. Braxton Smith, the fortunate possessor of a most agreeable tenor voice, robust in quality and of sufficient range. In the Italian serenade from Sir Arthur Sullivan's incidental music to "The Merchant of Venice," and in Clay's familiar ballad "I'll sing thee songs of Araby," Mr. Braxton Smith was loudly, and what is more to the point, deservedly applauded. The Concert, which opened with a splendid performance of Weber's "Preciosa" Overture, was also noticeable for fine renderings of the Introduction to the third act of "Tannhäuser," and Sullivan's "Masque" music, already alluded to. In this the comic *cadenza* for the bassoon was played, with admirable *aplomb*, by Mr. Wootton.

RUSSIAN NATIONAL OPERA COMPANY.

It is much to be regretted that before Mr. Vladimir Lubimoff brought his Russian Opera Company to this country, or at any rate to the metropolis, he did not ascertain from some trustworthy sources the methods by which the confidence and support of the English public can alone be won. In this place we have only to deal with the appearances of his troupe in London, and it is not too much to say that a more disastrous series of mistakes was never made by the conductor of a serious musical enterprise. It may be that at the outset no theatre was available, but at the worst a more suitable concert-room could have been readily found than the Albert Hall, and it is at least possible that some recitals of the operas in the company's *répertoire* which have never been performed in London, would have proved acceptable at a time when there was little or nothing to divert attention. Even as it was, a considerable audience assembled to welcome the Russians on Monday, the 8th ult., but the entertainment presented was not calculated to give satisfaction even to those prepared to be easily pleased. A few selections from the works of Glinka were performed, and two orchestral pieces by the same composer were rendered by an indifferent band, and this constituted the Russian element in the programme. A few more items by miscellaneous composers were executed in more or less satisfactory fashion, but the most remarkable feature was the performance of a couple of pianoforte pieces by forty-eight young lady students of the Guildhall School of Music, on twenty-four grand pianofortes. One of the pieces played after this manner was Mr. Willem Coenen's clever "Caprice Concertant," originally written for sixteen hands on eight pianofortes. We believe this curious exhibition was intended to illustrate the method by which Mr. Rubinstein teaches the pianoforte in class at the St. Petersburg conservatorium, but the programme afforded no explanation, and consequently most of those present were completely mystified, as they were otherwise by the omissions, transpositions, and general derangement of the programme. The Concerts were announced to be continued for a week, but we believe they came to a premature conclusion.

The announcement that the company had secured the theatre in Great Queen Street, which had more than once changed its name and is for the future to be known as the Jodrell, was received with general satisfaction. Repeated postponements, however, had to be made, for which no explanation was forthcoming, and it was not until Monday, the 22nd ult., that the opening performance took place. The choice of Rubinstein's opera, "The Demon," for the purpose was very ill-advised. The work was not found to the taste of the public in 1881, when it was produced at Covent Garden with a strong cast, including Madame Albani, Madame Trebelli, and M. Lassalle. The romance of Lermantoff, on which it is founded, is taken in its turn from an old Caucasian legend. The operatic version may be described in a few words. The *Demon* visits the earth, and, after expressing his determination to work evil on all mankind, falls in love with *Tamara*, a beautiful Circassian. By his machinations her betrothed, *Prince Sinodal*, is slain by a band of Tartars, and *Tamara* retires to a nunnery. Here the *Demon* pursues her with his unholy passion, and in a state of terror she is about to yield when an angel of light intervenes and she falls dead, the usual apotheosis bringing the opera to a conclusion. It is obvious that this story admits of very poetic treatment, but the librettist has planned it clumsily and the characters are mere shadows entirely without interest. Similarly Rubinstein's music, though full of energy, lacks the true dramatic grip. The composer appears quite incapable of working up to a climax, and the purely lyrical portions of the score are by far the best. We may note the choruses of good and evil spirits in the prologue, treated somewhat in the oratorio style; the national tunes sung by *Tamara* and her maidens and by *Prince Sinodal's* followers, some excellent *ensemble* writing when the news arrives of the Prince's death, and a good deal of the lengthy duet between *Tamara* and her demon lover. All these portions, however, would be just as effective in a concert-room as in the opera itself, and the want of action makes the entire work heavy and monotonous. The company, which at the Albert Hall was stated to be under the direction of Mr. Alexandroff, and at the theatre under Mr. Vladimir Lubimoff, is an effective force collectively, though individually of course its members cannot compare with the greatest operatic artists of the present day. An exception, however, must be made in favour of Mr. Michael Winogradoff, who impersonated the demoniac hero. This performer has not only a baritone voice of great range and power, but he acts with the utmost intensity, and thoroughly identifies himself with the part. In his hands the *Demon* becomes a distinct creation, and we feel his malevolence and his unholy passion to be very real. Mdlle. Wieber was in no respect an ideal *Tamara*, but she sang tolerably well. Mr. Yumaschew (tenor) and Mr. Weissgoff (bass) were also efficient. Unfortunately, Mdlle. Ivanowa, who impersonated the *Angel of Light*, sang painfully out of tune. The chorus was well up to its work, though the voices are somewhat harsh. This last adjective applies with greater force to the orchestra, and Signor Truffi, who kept his forces well together, should endeavour also to secure more finish and delicacy. During its present engagement we hope to hear the Russian Company in some operas not yet heard in the metropolis.

SAVOY THEATRE.

On the 2nd ult. was produced at this house a new two-act Opera, by Mr. W. S. Gilbert and Sir Arthur Sullivan, entitled "The Yeomen of the Guard; or, the Merryman and his Maid." It was pretty well known before the event that Mr. Gilbert had determined to abandon the

inverted method of his previous books and try his hand on the ordinary lines of English opera. Different people may have had varying ideas about the wisdom of this course, but the immediate result was to give the Savoy first night an added interest. Would the new departure succeed? Some answered in one way, some in another, and even the author and composer were anxious, not concerning the merit of their work perhaps, but as to how the public would take it. We may at once state that the public took it very well, charmed with the brightness and point of the dialogue, and the beauty of the lyrics, to many of which a quaint, old English flavour gave a subtle attraction. They were pleased also with an imposing set of the White Tower and adjacent buildings, with the dresses, which might have been made an archæological study of costume in Harry the Eighth's time, with the admirable stage work and the proficiency of the artists engaged. Then the subject of the drama had its points of great interest. An audience can always sympathise with the escape of a gallant prisoner from the attentions of the headsman, and enjoy the complications of a love story, which is certain to end in a matrimonial knot. They could laugh at Mr. George Grossmith as a moralising Fool of the Shakesperian type, and disconsolately in love withal; vastly enjoy the bright intelligence and coquettish ways of Miss Jessie Bond, who marries an "assistant tormenter" to help the man she loves; admire the grace and impulsiveness of Miss Ulmar, the Merryman's Maid, and applaud the honest and warmhearted Beefeater, Mr. Temple. Thus engaged, there was little time and less inclination to look curiously at the plot, which, truth to tell, is not a triumph of device. Mr. Gilbert is not the best conceivable inventor of stories that hang well together, and, in this case, he seems to have taken a leaf or two out of "Maritana," doing it, however, in a very open and straightforward manner. We do not so much object to this—though it may indicate some poverty of imagination—as we do to certain features of constructive arbitrariness, of which a good example is found in the blindfolding of *Phœbe* when she goes to marry *Colonel Fairfax* immediately before the hour appointed for his execution. Nearly all the future of the play at this point turns upon the fact that, though married, neither the husband nor the wife knows to whom. The complication is a good one, and fertile of incident, but the source whence it springs—the blindfolding of *Phœbe*—is purely arbitrary. There is no apparent reason why the girl should not see her husband of an hour, or why he should not look upon her uncovered face. But, when the Savoy curtain is up, who cares about this? Nobody! and the story runs smoothly on amid hearty applause.

Sir Arthur Sullivan's music may be pronounced without reserve the very best he has written in association with Mr. Gilbert. The reason why is not far to seek. In the "topsy-turvy" plays he had very little that was human to deal with. The characters were wildly whimsical creations, masquerading in the dress of common life, whereas the "Yeomen of the Guard" concerns itself with the joys and sorrows, the ups and downs of real men and women, moving amid scenes that shock no sense of probability. One can imagine how greatly the composer enjoyed, and how easily, by comparison, his sympathies were excited and the sources of his inspiration stirred to action. The result even affects the Overture, which, instead of being a *pot-pourri*, shapes itself in classic form, as becomes the dignity of the story it preludes. Sir Arthur Sullivan found himself called upon for illustrative music of many kinds, from a funeral march to a dance measure, but his work is uniformly happy—happy in its thoroughly appropriate and expressive melody, in the grace, delicacy, and high musical interest of the orchestral accompaniment, and in many examples of the versatility which changes from grave to gay, from lively to severe, with as much ease and naturalness as a child varies its moods, or as an April day alternates clouds and sunshine. Our readers are by this time familiar with the choicest pieces in the new opera—at least by name and repute, and we need not go through them. It is more important to recognise the general characteristics of the work, and, perhaps, to speculate whether we have not here a contribution towards a form of English opera which the public would willingly accept, yet which, nevertheless, would have high artistic merits. Herein lies the significance of the "Yeomen of the Guard" as we see it, and earnestly may music-lovers hope that the author and composer will do yet more to recommend and make authoritative the line they have taken.

NORTH STAFFORDSHIRE MUSICAL FESTIVAL.

NORTH STAFFORDSHIRE has made many efforts to establish on a firm basis a large choir for festival purposes. Hitherto one of the most considerable drawbacks has been the want of a suitable hall. That desideratum has recently been supplied in Hanley, the metropolis of the group of towns known as the Staffordshire Potteries; the new building, opened in the early days of the past month, will accommodate as many people as the Birmingham Town Hall; it is provided with a fine organ, which was originally built for the Saltaire Exhibition. Of the abundance of local material to form an exceptionally strong choir everybody has long been convinced; within a radius of four miles of the new hall at Hanley there are no less than nine choral societies in existence, at least two of these have a wide reputation, having taken prizes in all parts of the country.

Not without some difficulty could these societies be induced to enter into the scheme of a Festival which was formulated about eighteen months ago; but from the moment they had given in adhesion to the idea, there has been no drawback, no lukewarmness, nothing but commendable enthusiasm. A committee representing these various societies sought a guarantee fund of £250; and double that amount being forthcoming, it was not unnaturally thought that arrangements might be pushed forward. Dr. Swinnerton Heap, of Birmingham—who for some years had been the Conductor of the senior Philharmonic Society of the district—was selected to officiate in the same responsible post at the Festival; a chorus-master being found in a local enthusiastic amateur, Mr. F. Mountford. Every member of the choir, 300 strong, underwent a voice and reading test. The Potteries being mid-way between Birmingham and Manchester is in a fortunate position as regards opportunity of collecting a really good orchestra together; all the leaders of Sir Charles Hallé's band were secured, the rank and file being obtained from the Midland capital and elsewhere. The Committee, seeing that the Festival was to some extent experimental, determined that it should not extend over one day. The "Elijah" was fixed upon for the morning Concert, the evening performance being of a miscellaneous character. The principals engaged were Madame Valleria, Mrs. Hutchinson, Miss Hilda Wilson, Mr. Lloyd, and Mr. Henschel. Unfortunately a substitute had to be found for Madame Valleria at the last moment owing to serious indisposition. The Festival took place on Thursday, the 11th ult. The attendances were very encouraging, there being over 2,800 persons in the hall at the miscellaneous Concert. A very fine performance of the "Elijah" was given. The choir was well balanced, the voices being fresh and the tone admirable.

In the evening the choir was again heard in Mendelssohn's unfinished Opera of "Loreley," Gade's "Spring's Message," and in the March and Chorus from "Tannhäuser." The only novelty of the Festival was a Concert-Overture by Mr. Algernon Ashton, one of the Professors of the Royal College of Music, which was first publicly performed at Hanley. The Festival was a success, and the Executive Committee have been greatly encouraged thereby. Dr. Heap has undertaken to write a special Cantata for the next Festival, which is to take place two years hence, so as to avoid collision with Birmingham and Chester.

SIR ARTHUR SULLIVAN'S LECTURE.

SIR ARTHUR SULLIVAN, as President of the Midland Institute, delivered an inaugural address on the 20th ult. Sir Arthur's address, which was devoted to the history and influence of music, more particularly in this country, was listened to with manifest interest and approval by a crowded audience, and there can be no doubt that it will give a great impulse to the movement in favour of State-aided popular musical education,

with a view not to performance, but to the proper understanding and appreciation of an art which exercises so great a moral influence upon the people. "Among the many advances of our country in the last half century, none," he said, "has been greater than that of music. Publications and performances are now so extraordinarily multiplied that the masterpieces—not only of the old composers, but of the most modern writers—are brought within the means of every one, more so probably than in any other country, and England has thus so far the chance of again assuming the position that she held many years ago, of being at the head of Europe as a musical country. She was once (as I believe the most Teutonic of German historians now allow) a long way in advance of other nations, yet how little is this known or acknowledged by ourselves. So far back as the year 1230 a piece of music composed by a monk of Reading (John of Fornsete was his honoured name, and the MS. of his work is at the British Museum) was far in advance, both in tunefulness and expression, of anything else produced at that time. I allude to the celebrated piece in six vocal parts, "Sumer is icumin in," and observe that that pre-eminence implies many years—I might say centuries—of previous study and progress on the part of our countrymen. But we need not trust to implication only Records exist to prove how diligently and enthusiastically music was pursued in England from the reign of King Alfred to the time of the Reformation. Here are a few facts. In 550 A.D. there was a great gathering and competition of harpists at Conway, —an early Eisteddfod. In 866 King Alfred instituted a professorship of music at Oxford, and there must have been concerted music in those Anglo-Saxon times, for in the British Museum is an old picture of a concert consisting of a six-string harp, a four-string fiddle, a trumpet, and a crooked horn. Curiously enough, this is, with the exception of the horn, exactly the same combination of instruments that we see nearly every Saturday night playing outside a London public-house. I have not noticed whether the background of the picture I allude to represents the corresponding locality of that period. Long before the Conquest three-part harmony was practised, and is spoken of by the chroniclers as the "custom of the country." Thomas à Becket, on his visit to France to negotiate the marriage of Henry II., took with him 250 boys, who sang in harmony of three parts, which is expressly recorded to have been "in the English manner, and till then unheard of in France." It is a satisfaction to know also that in those days musicians were well paid, for at the wedding of Edward I.'s daughter every King's minstrel received 40s., equal at least to £20 in these days. I will not go into the causes which, for nearly 200 years, made us lose that high position, and threw us into the hands of the illustrious foreigners, Handel, Haydn, Spohr, Mendelssohn (so long the favourite composers of the English), and of the Italian Opera, which exclusively occupied the attention of the fashionable classes, and, like a great car of Juggernaut, overrode and crushed all efforts made on behalf of native music. My belief is that this was largely due to the enthusiasm with which commerce was pursued, and to the extraordinary way in which religious and political struggles, and, later still, practical science, have absorbed our energies. We were content to *buy* our music, while we were *making* churches, steam-engines, railways, cotton-mills, constitutions, anti-Corn-Law Leagues, and Caucuses. . . . I am not apt to praise the foreigner at the expense of Englishmen, but we have a lesson to learn from both Germans and Frenchmen in this respect. I fear we must admit that even at present, in the mind of a true Briton, business, society, politics, and sport all come before art. Art is very well; we have no objection to pay for it, and to pay well; but we can only enjoy it if it interferes with none of these pet pleasures, and in consequence it has often to suffer." Sir Arthur Sullivan concluded by saying:—"I have endeavoured to show you how England was at one time in the foremost place among musical nations, and I would now only urge you to use all your efforts to restore her to that proud position. The means lie in education. We must be educated to appreciate, and appreciation must come before production. Give us intelligent and educated listeners, and we should produce composers and performers of corresponding worth. We want good listeners rather than indifferent performers, and with this little moral axiom, and with my warm thanks for the great compliment you have paid me in being yourselves such kind and attentive listeners, I will conclude."

MR. F. H. COWEN IN AUSTRALIA.

From private letters and public newspapers we learn that the musical mission which Mr. Cowen has undertaken in connection with the Melbourne Exhibition is bearing excellent fruit. The chorus and orchestra consist of 800 performers, and are, under their able Conductor, equal to the most difficult tasks. What is better still, the public seem to take the greatest delight in the best music, classical and modern, and Beethoven's Symphonies, Wagner's "Tannhäuser" and "Rienzi" Overtures, and Liszt's Hungarian Rhapsodies are among the favourite pieces of the *répertoire*. The classical and choral Concerts are, indeed, crowded every week, and at the latter the "Song of Thanksgiving," written by Mr. Cowen for the opening of the Exhibition, has already been performed three times, each time with increased favour.

The *Daily Telegraph* of Melbourne (August 24) speaks of one of the orchestral Concerts in the highest terms. Schubert's "Rosamunde" Overture and the Prelude from "Lohengrin" were given with the highest degree of perfection. The ballet music from "Le Prophète," by Meyerbeer, of whom Wagner said that he was only a "banker, to whom it occurred to write operas," and Gounod's "Marche Cortège," from "La Reine de Saba," were played in dashing and excellent style. The Minuet and finale from Haydn's Symphony in C, No. 7, were given with delightful effect, vigorously and yet tenderly. The sempiternal Gavotte from "Mignon" showed the large band playing with all the delicacy of a soloist. Mr. Cowen conducted with consummate ability, and his powers are every day being recognised not only by the watchful *cognoscenti*, but also by the increasingly large public, who find that they really like good orchestral music, splendidly given.

As with the Orchestral so with the Choral Concerts. Mr. Cowen has happily hit the taste and fancy of our colonial cousins, and is evidently doing work which cannot fail to have a great artistic influence. The first public grand Choral Concert in the evening drew together an immense audience, a proof that the public fully appreciate the advantage of hearing in its fullest form the large musical organisation of which Mr. Cowen forms the head. Many hundreds of people had to be turned away at the doors for want of room. The programme contained chiefly numbers already heard, and commenced with Mendelssohn's Overture to "Athalie," well played by the orchestra. Mr. Cowen's "Song of Thanksgiving" followed, and both chorus and orchestra seemed inspired by the great audience, and performed with a degree of enthusiastic spirit which merited the highest praise, and indirectly offering the most flattering compliment to the work itself. Every fresh hearing confirms the high opinion already expressed in the Colonies on this piece. The "Centennial Cantata," by Mr. H. J. King, was performed in a manner more advantageous to the work than on the opening day. It is pleasant to state that the repetition of the work proves its value. The chorus singing exhibited excellent vocal material, enhanced by the effect of Mr. Cowen's really masterly training. Mrs. Palmer, Madame Christian, Mr. Armes Beaumont, and Mr. Otto Fischer took the solo parts in Mr. King's Cantata, and showed good acquaintance with their parts and accurate vocal finish. Mr. Cowen directed the large mass of musicians with skilful ease and inspiring sympathy, and Mr. Peake was an efficient organist.

A twofold interest attached to the first performance in Australia of Mr. Cowen's Oratorio "Ruth," on September 6, at the Exhibition. It is a recent work (already given with great success in different parts of the world) of the accomplished Conductor at the Centennial Exhibition, and a highly important contribution to contemporary art, coming from the pen of one of the most distinguished English composers. His Excellency the Governor, Lady Loch, and suite were present, and the hall was crowded by a brilliant and representative audience. The performance began and

ended with the National Anthem. The cast of characters was *Ruth*, Mrs. Palmer; *Orpah*, Miss Ellen Atkins; *Naomi*, Madame Christian; *Boaz*, Mr. Armes Beaumont; a Reaper and an Elder, Mr. F. H. Morton. At the close the Conductor, Mr. Cowen, was made the subject of a most graceful ovation on the part of the ladies of the choir, having hundreds of bouquets and wreaths thrown at him, half filling his box, and he had repeatedly to bow his thanks to the audience, who showed by enthusiastic applause that they endorsed the feeling of other critics in congratulating an eminent composer on a work of the highest merit.

Mr. Cowen also conducted, with great success, a Wagner Concert on September 8, and his choir have shown their high appreciation of his services by presenting him with an illuminated address containing views of the Exhibition and scenes from his Cantata "Sleeping Beauty." It is highly gratifying to find music so honoured in one of its best representatives.

OBITUARY.

John Ella died on the 2nd ult. He was born December 19, 1802. He was a pupil of Fétis, the historian and theorist, and began his musical career in the orchestra of the opera as a violin and viola player. In 1842 Mr. Ella founded the Musical Union, which he directed with marked success until his retirement, only a few years ago. The famous *matinées* of the Musical Union made chamber music fashionable in England, and prepared the way for the Monday and Saturday Concerts. At these meetings he first introduced the analytical programme. His title of professor was given in connection with his position as lecturer to the London Institution. Mr. Ella was acquainted with the majority of the great musicians of every nationality from Weber to Wagner, and counted among his acquaintance all the eminent men of a remarkable musical age. In his last days he was both deaf and blind, but neither his cheerful disposition nor his delight in hospitality deserted him. He died of repeated attacks of paralysis, but retained his mental powers almost to the end. He was a member of several learned and musical English and foreign societies, and had collected a valuable library (a large portion of which he presented to the South Kensington Museum) and an almost unique collection of autographs. The funeral took place at Brompton Cemetery on the 5th ult.

On Friday, September 28, at Highnam Court, Gloucestershire, Mr. T. Gambier-Parry died suddenly of heart-disease, from which he was known to be suffering for years past. Mr. Parry, born in 1816, was educated at Eton and Trinity College, Cambridge, was a Justice of the Peace and Deputy-Lieutenant for the County of Gloucester, and in 1850 filled the office of High Sheriff. He was the father of Dr. C. H. H. Parry, the composer. Mr. Parry was well known as a disciple of art, and wrote several books on the subject, his last being called "The Ministry of Art." He was a practical as well as a theoretical artist, and much of the painting in Ely and Gloucester Cathedrals is the work of his hand. Mr. Parry also built, endowed, and beautified by frescoes Highnam Church.

The death is announced of Mr. Edwin Brammer, aged 46. He was at one time Organist at the Parish Church of Great Grimsby. He retired three years ago and went to reside at Diesbar, Elbe, for the benefit of his health; he died there, and was buried at the Südfriedhof, Leipzig, on September 23.

Mr. Alois Brousil died at Glasgow on Friday, the 19th ult., of cancer, after a long and painful illness, at the age of 42. Mr. Brousil was a member of the celebrated Brousil family, and was Conductor at the Aquarium, Scarborough.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

The musical season here is in full swing, but thus far it has not been productive of much in the way either of novelty or musical importance. The principal events of the month have been the appearance here of Sir Arthur Sullivan in the novel character of musical lecturer, in his capacity of President of the Midland Institute — the particulars of which will be found in another column—and the first production in Birmingham of Halévy's "La Juive," by the Carl Rosa Opera Company.

The Birmingham and Midland Musical Guild formally opened their season on the 6th ult. with a Lecture by the President (Mr. S. S. Stratton), and a Concert, to which several members contributed. Mr. Stratton's address consisted mainly of an exposition of the work and objects of the Guild, and dealt with the relations between members of the musical profession. In conclusion, the President spoke of the claims of music not only as an art but as a moral influence. The Mayor, who was present, having moved a vote of thanks to Mr. Stratton, an interesting musical performance followed, in which Madame Oscar Pollack and Mr. W. Evans (vocalists), and Mrs. Richardson, Mr. T. M. Abbott, Mr. Griffin, and Mr. J. Owen (instrumentalists) took part. Among the chief features of the Concert were Mendelssohn's D minor Trio, for pianoforte and strings; Mozart's Quartet in G minor, for the same combination; Piatti's Nocturne for violoncello, Raff's Valse Caprice for pianoforte solo, Benedict's *Scena* from "Cœur de Lion," and Denza's song, with violin obbligato, "Call me back." At the next meeting of the Guild, on the 30th ult., Mr. W. H. Cummings was to deliver a lecture on Nineteenth Century Music, with illustrations, assisted by his son, who has lately returned from the Leipzig Conservatoire.

Messrs. Harrison's opening Concert, on the 16th ult., was of the ordinary miscellaneous type, of which the guiding principle seems to be the creation of opportunities for the largest number of artists. On this occasion the list of executants was a long and imposing one, including, in the vocal department, the names of Madame Alwina Valleria, Mdlle. Antoinette Trebelli, Mdlle. Marie de Lido, Madame Antoinette Sterling, Mr. Henry Guy, and Mr. Barrington Foote; whilst the instrumental corps comprised two lady violinists, Miss Nettie Carpenter and Miss Geraldine Morgan; one solo violoncellist, M. E. de Munck; a solo pianist, M. Vladimir de Pachmann; and Herr Volkmer, Conductor and accompanist. The audience were very favourably impressed with the voice and execution of Mdlle. de Lido, though her singing of the grand *Scena* "Robert toi que j'aimé" was somewhat wanting in dramatic intensity; Madame Valleria, who was in better voice than on the previous occasion, sang Gounod's refined and expressive song "Until the day breaks," with appropriate feeling, and achieved, as usual, an easy popular success in "Kathleen Mavourneen" and "The harp that once thro' Tara's halls"; Mdlle. Trebelli's flexible organ and excellent vocal training were displayed to advantage in Rossini's "Bel raggio," and a tuneful ballad "Stars love the night," by Tito Mattei; the fine rich voice, dramatic intelligence, and clear articulation of Madame Sterling produced a great effect in the old Scotch ballad "Up in the morning early"; Mr. Henry Guy was particularly effective in a love song by Löhr and Carey's "Sally in our Alley"; whilst Mr. Foote greatly delighted the audience by his singing of Molloy's "Fame, the Fiddler," and "Father O'Flynn." The instrumental concerted pieces were evidently regarded as mere stop-gaps, consisting as they did of single movements from different works not particularised in the programme. One of them was an *Allegro* from Haydn's Eighth Trio in E flat, and the other was the Andante and Variations from Mozart's G major Trio. Miss Nettie Carpenter roused the enthusiasm of the audience by her brilliant and spirited rendering of Sarasate's Fantasia on "Faust," and still more by her playing of a piquant and characteristic Mazurka by Zarzycki; M. de Munck's violoncello performance of Dünkler's "Fileuse" was warmly applauded; and M. de Pachmann won golden opinions in the Cavatina from Raff's Suite in D minor and Schumann's "Träumes-wirren" (Op. 12, No. 7).

The first Concert of the Festival Choral Society, which took place on the 18th ult., was devoted to Gounod's "Redemption," a work which has been too often heard since its first production at the Birmingham Festival of 1882 to stand in any need of introduction or commendation. The vocal principals were Madame Dotti, Miss Morley, Mr. Henry Piercy, Mr. Brereton, and Mr. Robert Grice. Mr. C. W. Perkins presided at the organ, and Mr. Stockley conducted,

and the chorus and band—the latter led by Messrs. T. M. Abbott and F. Ward—numbered some 450 performers. As the interest of the work is primarily choral and orchestral, it is satisfactory to be able to state that it had evidently been subjected to more than usually careful rehearsal, and the band and chorus were able to invest their share of the task with a certain expressiveness and dramatic feeling which is too often wanting in oratorio performance. Among the most effective of the choral numbers were the dramatic "Ha! Thou that dost declare," "Unfold, ye portals everlasting," and "The Word is flesh." The band were equally at home in the "March to Calvary" and the graphic passages descriptive of the earthquake and other portentous phenomena incidental to the Crucifixion. Miss Morley, who possesses a mezzo-soprano voice of excellent quality, impressed the audience favourably in the two trios and the recitative "Why seek ye the living?" Messrs. Piercy and Brereton, as the two Narrators, were duly effective, and sang the Pentecost duet with great sweetness and finish. Mr. Grice, upon whom devolved the utterances of *Jesus*, though perhaps not in his best voice, was not wanting in dignity or declamatory effect. The Conductor, Mr. Stockley, met with an enthusiastic reception from the chorus, and his efforts were also warmly applauded by the audience.

The first of Madame Agnes Miller's three Chamber Concerts took place at the Masonic Hall on the 25th ult., when the *bénéficiaire* was assisted by Miss Emily Shinner and Miss Lucy Stone (violins), Miss Cecilia Gates (viola), and Miss Florence Hemmings (violoncello). The executants were all in admirable form, and the selection was an attractive one, including Mozart's String Quartet in C major (the last of the six dedicated to Haydn), Mendelssohn's Duo Concertante Variations in D (Op. 17), for pianoforte and violoncello, Bach's Double Concerto for two violins, Schumann's Pianoforte Quartet in E flat (Op. 47), and Beethoven's Pianoforte Sonata in F sharp (Op. 78), in which latter work Madame Miller's playing won general admiration. At the second Concert, on the 22nd inst., Beethoven's String Quartet in B flat (Op. 18, No. 6), Schumann's Pianoforte Trio in F major (Op. 80), and Brahms's Pianoforte and Violin Sonata in A will be the leading features of the programme.

The third annual Concert of Mr. and Madame Oscar Pollack is announced for the 20th inst., when Madame Pollack will be assisted in the vocal department by Mr. E. Levetus and Mr. Peacock; whilst the instrumentalists will include Herr Sück (violin), Mr. A. J. Priestley (violoncello), Mr. T. E. Pountney (clarinet), and five pianists—viz., Miss Hiley, Miss Hargreave, Dr. C. Swinnerton Heap, Mr. T. Troman, and Mr. Oscar Pollack. Dr. Heap's Sonata for clarinet and pianoforte, Mendelssohn's "Meerestille" Overture and Wedding March, and Schumann's Air with Variations, for four hands on two pianofortes, are among the works announced for performance.

On the 22nd ult. the Carl Rosa Opera Company commenced a six-night season at the Theatre Royal, in the course of which they gave "Robert the Devil," "Mignon," "Carmen," "Marriage of Figaro," "Bohemian Girl," and Halevy's "Jewess," the latter for the first time in Birmingham. The return of Miss Gaylord to the company was warmly appreciated by the lady's many admirers; and the new *prima donna*, Miss Amanda Fabris, won golden opinions by the charm of her vocalisation, though her stage knowledge is still evidently limited. The production of "The Jewess" fell too late in the month for notice in this letter.

MUSIC IN DUBLIN.

(From our own Correspondent.)

Wanted—a Band. During some time past a number of letters and paragraphs have appeared in the Dublin daily and weekly papers, all directing their fire at the vacant spot that ought to be occupied by the non-existent local band. The want of a really complete and competent orchestral band, says one, is the true and only reason why we have in Dublin no periodical musical festival, such as the musical centres of England can boast of. This is not quite an accurate statement, for the festival towns of England are obliged to supplement their bands on great occasions much as we do in Dublin. The expense of engaging instrumentalists from England to complete the orchestra of the Dublin Musical Society, another article showed, is "the rift within the lute," which threatens to impose silence on that excellent and useful body, whose admirable performances, for many years, have been nearly all that there is of high-class music in Dublin. This, unhappily, is true. The Dublin Musical Society announced its third Concert for the present year to consist, for monetary reasons, wholly of unaccompanied vocal music. The announcement caused a little panic in our musical circles; but a special meeting of the members and supporters of the Society having guaranteed the necessary funds, the council rescinded the decision and a new programme was issued, embracing Handel's "Samson," a miscellaneous selection, a full band, and Madame Nordica as principal vocalist. It is understood that Mr. Joseph Robinson intends to resign the *bâton*, which he has held with distinction for so many years, an event which we all hope may be averted. Concerts or other performances of music have been few since those noticed in your last issue. Mr. Ludwig's Concert of Irish Music, on the 20th ult., attracted a large and enthusiastic audience to the Leinster Hall. The programme was, in truth, an interesting one, including several of the less known and rarely heard songs from the Petrie and Bunting collections of Irish music. Mr. Ludwig deserves well of his country for bringing forward these old ballads, which were almost unknown, even to an Irish audience; as do also the eminent collectors who saved them from oblivion, and Dr. Villiers Stanford and others to whose arrangements they owe no little of their acceptance. I may instance as favourable examples "Ancient Lullaby," sung by Miss Adelaide Mullen; "The Snowy-breasted Pearl," sung by Mr. Henry Beaumont; "The Boys of Wexford" and "Lament on the Death of Owen Roe O'Neill," sung by Mr. Ludwig, who imparted to the latter an amount of pathos as strong as an actual "Keen." Miss Annie Layton sang some melodies of a more lively description, and Mr. K. Irwin conducted. The party have left for a tour in the United States. Concerts consisting exclusively of Irish music, in which the melancholy element is known to predominate so strongly, will perhaps be trying to our American cousins, but here the enthusiasm never flagged.

Some Church performances deserve to be mentioned. On "Requiem Sunday" (September 30) Cherubini's Requiem Mass in C minor was performed at the Roman Catholic Cathedral, with full orchestra, under the direction of Mr. Brendan Rogers; Haller's Requiem, with accompaniment of four trombones (a strange but effective combination with voices), at Rathgar Church, under Dr. Smith; and the same work, which is a favourite one here, at several City churches.

The Harvest Festival conducted by Mr. Collisson, Mus. B., at Rathfarnham Church, on the 14th ult., included selections from the "Creation," "Messiah," and "Athalie."

The prospective arrangements for the present month are Beethoven's Mass in C, by the Dublin University Choral Society, under the direction of Sir Robert Stewart; Gounod's "Redemption," by the St. Patrick's Oratorio Society, under Mr. Charles Marchant; Handel's "Samson," by the Dublin Musical Society, under Mr. Joseph Robinson; the annual Festival of the Irish Society of St. Cecilia (the 22nd inst.); the Chamber Music Recitals at the Royal Dublin Society, for which Signor Papini is engaged; the visit of Mr. Augustus Harris's Italian Opera Company to the Gaiety Theatre, commencing on the 5th inst.; and Mr. Sullivan's Saturday Popular Concerts.

MUSIC IN DRESDEN.

(From an occasional Correspondent.)

That the Saxons are less swayed by mere fashion than the English in their musical and dramatic proclivities, few who are familiar with Dresden will doubt; yet even the Teuton does not always bow down at the shrine of the highest talent, but is sometimes carried away by the "success," which is said to succeed better than any other quality. The most popular baritone here in operas other than those of Wagner is a somewhat spasmodic singer, with an

unmusical voice and method, and a restless dramatic presence, a combination of qualities which drives us for an equivalent to the French word "saccadé." The powerful voice and unfailing spirit of this gentleman are hardly sufficient to account for the lavish esteem in which he is held. A converse case is to be found in Fraülein Dorner, whose high soprano organ, literally unsurpassed on the operatic stage of the day for mellow, sympathetic ring, without a break for two octaves, and apparently trained by skilful professors, is condemned to comparative obscurity; and this, although the strong feeling for statuesque pose, which is now the subject of a special study in Saxony, finds a gifted exponent in Fraülein Dorner, who wants but a more expressive stage face to become an ideal *Michaela* ("Carmen") or *Venus* ("Tannhäuser"). The former work has been recently given here in its healthy and original form of an opera comique, with dialogue instead of recitative. The part of *Don José* was sung and acted to perfection by Herr Anton Erl, though neither Herr Bulss (*Toréador*) nor Frau Schuch (*Carmen*) were quite at home in their respective functions.

The Wagner cyclus is now completed, the climax being reached by Fraülein Malten's impressive reading of the part of *Brünnhilde*. In the part of *Hagen*, "the villain of the piece," Herr Decarli contributed a picturesque make-up, conscientious attention to by-play, and a rather rasping voice, invaluable for business such as that assigned by Wagner to *Siegfried's* murderer; but a less desirable organ for the lyric drama in general, resembling in this respect the preternatural thinness of Smike, which marked him out as a heaven-born representative of that limited modicum of parts of which the apothecary in "Romeo and Juliet" is the type; but the rare aptitude for stage-business which the gifted Dresdener in question has inherited by nature and has ripened by close observation, cannot fail to command the attention of the spectators, irrespective of his singing.

It is to be regretted that so few of the visitors to Dresden, even those who make music their first aim, benefit by the Requiems which are performed on stated days in the Hofkirche. The Sunday Mass is always thronged; but so little publicity is given to the funeral services which occur on week days in honour of great departed kings or Kurfürsts, that the opportunity of hearing fine orchestral and choral music passes unnoticed. October 5 and 29, and one date towards the end of November (the exact day may be ascertained at the sacristy) are anniversaries thus celebrated. On the first-mentioned day the Cherubini Requiem was given. The fourteen-fold repetition in the concluding number of the same phrase of five notes will no doubt be set down by the informed hearer as a *tour de force*, and not to poverty of melodic invention; but apart from this, it does strike one that all the interest is concentrated on the orchestra. A noteworthy contrast is suggested by the juxtaposition of the Mozart Requiem with that of Cherubini; the former was played within a day or two of the latter as a Sunday service, and the scant respect paid to the clarinet by the great German master was brought into prominence by comparison. The two Requiems and the Beethoven Mass in C were given within eight days (a remarkable instance of activity when it is remembered that the church duty comes in addition to the rehearsal of four operas a week constantly varied). After an interval of twelve years, Marschner's opera "The Vampyre" has been revived, and creates much interest among the admirers of "Hans Heiling" and "Der Templer und die Jüdin." Old German opera-goers will remember a lyric setting of the same repulsive subject by Lindpaintner. Marschner's version, which is strongly redolent of Weber, is superior to the latter, but inferior to his other two works above referred to.

A few words may be appended concerning the splendid performance of Gluck's opera "Iphigenia in Aulis," which was given in Dresden on the 20th ult. Not only was the rendering of Gluck's music almost perfect, but the acting of Fräulein Malten and of Herr Scheidemantel was something quite unique on the stage. That acting and singing combined can be brought to such perfection is a thing not to be forgotten by those who were so fortunate as to be present on that occasion. The singing of Herr Reise was very fine, and it is needless to say the orchestra, under the leadership of Herr Schuch, could not be surpassed.

MUSIC IN EDINBURGH.

(From our own Correspondent.)

It was with no small interest that the Edinburgh public looked forward to the fulfilment of the promised week's opera under the management of Mr. Augustus Harris. As reported last month, the programme contained the "Huguenots," which formed one of the most attractive items of the series. Unfortunately, from the very outset, adverse circumstances manifested themselves by the indisposition of Miss McIntyre, who, being of Scottish birth, naturally excited the interest of the public. Signor Ravelli too was unable, through cold, to fulfil his engagements in some of the operas. Thus, in "Don Giovanni," Signor Caprile took the part of *Don Ottavio* for him. There was, however, much that deserves praise; take, for instance, the fact of Mdlle. Ella Russell taking the part of *Zerlina* on the first night in "Don Giovanni," of *Margaret* in "Faust" (for Miss McIntyre, unable to appear); further, the part of *Susanna* in "Le Nozze di Figaro," the *title-rôle* in "Traviata" (substituted for the "Huguenots"), and, finally, on Saturday, of *Astrifiammante* in the "Flauto Magico," in all of which parts she achieved brilliant successes. Madame Rolla, Mdlles. Bauermeister and Des Vignes earned well-deserved applause in their respective parts, Mdlle. Bauermeister particularly, as *Papagena* in the "Flauto Magico"; and the singing of Madame Rolla as *Carmen* was excellent. This last was the only opera in which Miss McIntyre appeared, her *rôle* being *Michaela*. Although still indisposed she consented to sing in that part rather than disappoint the public, and she was very well received. Signor d'Andrade as *Figaro* in the "Nozze" and as *Papageno* in the "Flauto Magico," Signor Runcio as *Faust*, and Signor Ravelli as *Tamino* gave adequate renderings of their respective parts, the greatest success being achieved by Signor d'Andrade. The choruses were often unsatisfactory, being generally unbalanced, and the orchestra suffered from want of proper rehearsals throughout. The hearty vocalisation of the prompter—forming a kind of eternal canon in unison or in the octave with the respective singers on the stage—might have been spared.

In the Music Hall, George Street, a Concert of great merit was given to a tolerably filled house on the afternoon of Saturday, the 20th ult., in the form of a Pianoforte Recital by Mr. Frederick Lamond. The most important items of the programme were:—Variations and Fugue on a theme of Handel (Op. 24), Brahms; Sonata (Op. 31), No. 3, E flat major, Beethoven; Fantasia "Wanderer" (Op. 15), Schubert; besides these, pieces of Chopin, Liszt, and Rubinstein, with the addition of "Zwei Clavierstücke," by the Concert-giver. This young artist has made wonderful strides since we heard him last, and it was notably in the Brahms and Schubert compositions that he excelled; the rendering of the latter was faultless. It was peculiar to watch the apathy with which the exquisitely intelligent variations of Brahms were received by the public, although both technically and artistically so beautifully presented. Beethoven shared the same fate. This can be understood more easily as it is just this very Sonata that is almost too often pitched upon by our *virtuosi*, who never seem to have given even a look into the programmes of their *confrères* who have preceded them. There was a certain lack of tenderness, a certain want of warmth and breadth, which made one think that the performer was, in some way or another, nervous, or not in good disposition for a Beethoven Sonata. However, in the succeeding numbers, and notably in the "Liebestraum," by Liszt, Mr. Lamond became so thoroughly himself, and, as has been said, continued to do wonders in the Schubert Fantasia, and later on in the Valse and Galop (from "Le Bal") by Rubinstein, that one could have wished to hear Beethoven at the end of the programme instead of at the beginning, in which case the whole treatment of the Sonata would, doubtless, have taken a totally different character. That the audience was gradually becoming aware of the merits of Mr. Lamond's playing, was expressed in the hearty applause that was given and that was so well deserved, "crescendo al fine."

Two weeks of Hungarian "Blue Band" music, commencing on the 8th ult., were essayed in Queen Street Hall,

under the management of Mr. Johnson, with two performances daily, one at three and the other at eight o'clock. They were fairly successful; less so, however, the second week, on account of the Italian Opera being here at the same time.

An evening Concert of chamber music was given in the Queen Street Hall, on the 23rd ult., by the Fraser Quintet, which consists of five sisters, who, before a fair audience, gave a two hours' enjoyable entertainment. The programme, while containing a good many light items which would not task players of maturer years, included, among other things, a Pianoforte Trio (Mendelssohn), a String Quartet (Haydn), two Violin Solos, "Rêverie" (Vieuxtemps), and "Ungarisch" (Hauser). Miss Mabel Fraser, the leader of the party, and the little Miss Stella, aged 11, distinguished themselves as violinists, whilst Miss Ethel gained much applause as pianist, Miss Violet as vocalist, and Miss Ida as violoncellist.

MUSIC IN GLASGOW AND THE WEST OF SCOTLAND.

(From our own Correspondent.)

The certificates awarded to candidates who had passed the local examinations in connection with the Royal Academy of Music were presented on Saturday afternoon, September 29, in the Glasgow Arts Institute, by the Principal, Dr. A. C. Mackenzie. Sir John N. Cuthbertson, Chairman of the Glasgow School Board, presided, and after the presentation of the certificates Dr. Mackenzie delivered a short address. These testimonies on the part of the Royal Academy, Dr. Mackenzie said, in effect, were to be considered simply as guarantees of knowledge or proficiency required, and it was chiefly wished that they should be regarded as encouragements and incentives to further study in the art of music. A careful examination of the lists proved that many who failed to pass last year had been easily successful now, and he argued from this that a large proportion of those who found themselves this year unequal to the tests demanded, would find little difficulty in passing on a future occasion if they worked seriously with that end in view. It was also to be noted that while the number of candidates in Glasgow had very considerably increased, the percentage of passes was much higher there than it had ever been before. Dr. Mackenzie's address touched upon other interesting points in connection with these examinations, and with the subject of music generally, and it was highly appreciated by all who had the privilege of hearing it.

Sir Charles and Lady Hallé gave a Concert of Chamber Music on the 10th ult., in the Queen's Rooms, in the presence of a numerous audience.

Miss Pauline Hofmann, a native of Glasgow, who has been studying the pianoforte for some years at Berlin and Munich, made her first appearance here in the *rôle* of solo pianist. The programme of this new and young aspirant for public honours in a walk now so fully occupied, was on the whole both interesting and judicious. It contained Weber's Concerto in C, first movement, as arranged for pianoforte, by Von Bülow, Beethoven's Sonata in C (Op. 53), and some lighter pieces from Chopin, Schubert, and others. The performances showed taste, intelligence, and skill, and generally were of much promise.

We had a week of Italian Opera, 6th to 13th ult., under the management of Mr. Augustus Harris, and with such a measure of response on the part of the Glasgow citizens as is likely to induce an early return by the company.

A lecture was delivered by Mr. W. A. Barrett, in the Glasgow Art Club, on the 15th ult., on the "Comic songs of England," and on the following evening Mr. Barrett, Mr. Augustus Harris, and Lieutenant Dan Godfrey, of H.M. Grenadier Guards, were the special guests of the Glasgow Society of Musicians.

The continued success of the International Exhibition has induced the Executive to keep it open for some weeks beyond the first specified time. The great show closes on the 10th inst., but whether its influence will be found for good or for evil as regards musical art is a question which is exercising the minds of not a few at the present time. Will the Choral Union scheme of Concerts, for instance, be benefited, or will it suffer from the superabundance we have had of very ordinary and commonplace music at the Exhibition? The military instrumental displays have been fairly up to the standard—not a very high one—we associate with such performances, but the Choral Concerts have been, with some exceptions, miserably poor and unrepresentative; and yet bad and good alike have attracted thousands.

The Glasgow Amateur Orchestral Society, conducted by Mr. W. T. Hoeck, made a highly creditable appearance at the Exhibition on September 28; the South Side Choral Union, under Mr. J. Bogue, sang there on the 4th ult.; and the Dumbarton Choral Union, Mr. J. Mitchell conducting, on the 11th ult. Among the organists further to be named as having performed on the Exhibition organ are Messrs. J. T. Pye, Henry Bretton, J. K. Strachan, J. E. Senior, Thomas Berry, and J. H. Hinton, of Glasgow; Mr. W. Agate, Paisley; and Mr. R. Machill Garth, Inverkip.

Mr. Frederick Lamond gave a Pianoforte Recital in St. Andrew's Hall on the 25th ult., it being his first appearance here since his *début* in his native city two years ago. Mr. Lamond's reception was of the most enthusiastic character.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

The season's programme is at last beginning to unfold itself, and the burden of work will evidently devolve upon the forces of the Liverpool Philharmonic Society. The first Concert of the Society was held in their hall on the 2nd ult., under the direction of the veteran Conductor, Sir Charles Hallé, who was cordially welcomed on his reappearance. The work for his band consisted of Mozart's Symphony (No. 5) in D, two light compositions of Dvorák, and two Overtures—Marschner's "Vampire" and Balfe's "Rochelle." The orchestra—with Mr. Willy Hess as the new leader—is almost identical with that of times past, and that to which Liverpool audiences have become accustomed. The performance was fully up to the usual high standard. Schumann's A minor Concerto found Sir Charles at the pianoforte, and his execution was as lucid and incisive as ever. The chorus sang two part-songs, by Benet and Leslie, which, being unaccompanied, served to indicate that the quality promises well for the large choral works which are set down for subsequent performance. The vocalists were Miss Laura Haworth and Mr. Edward Grime, both local artists, who earned very hearty commendation.

The prospective work of the Society includes a performance on the 6th inst. of "Iphigenia in Tauris," by Gluck, with Madame Albani and Messrs. Lloyd, Henschel, and Oswald as principals, and on December 18 "Samson" is to be given, with Mdlle. Trebelli, Miss Eleanor Rees, Mr. H. Piercy, and Mr. Bridson. For the eighth Concert, on January 22, Mr. Lloyd is again engaged, and Haydn's interesting Symphony "La Reine de France" will then be given. February 5 is to be the red letter day, on which Dr. Mackenzie's Jubilee Cantata, the "Dream of Jubal," composed specially for the Liverpool Philharmonic Society, is to be produced, and this event is being looked forward to with considerable interest. On March 12 Sullivan's "Prodigal Son" will be performed, the artists already engaged including Miss Thudichum, Miss Hilda Wilson, and Mr. Santley. The last Concert of the season will be devoted to Mr. Cowen's oratorio "Ruth," which, as already announced, is to have the benefit of the composer's conductorship, and the vocalists for this occasion comprise Miss Anna Williams, Miss Hope Glenn, Mr. Edward Lloyd, and Mr. Watkin Mills.

For the remaining Concerts the following artists are already engaged:—Mesdames Néruda, Marian McKenzie, Valleria, Miss Marie Soldat, Miss Fanny Davies, and Herr Max Heinrich; and the pieces announced for performance include Beethoven's Symphonies, Nos. 1 and 7; Berlioz's "Symphonie Fantastique," Purcell's chorus "To the hills and the vales," and excerpts from Cowen's "Sleeping Beauty." Amongst other selections promised for the first time at these Concerts are an Italian Suite, "Roma," by Bizet;

Moonlight and Music

SERENADE.

Words by HELEN MARION BURNSIDE. Composed by CIRO PINSUTI.

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Andantino tranquillo.
sostenuto.

SOPRANO. *pp*
Moon-light and mu - sic en - trancing-ly min-gle, Fresh is the

ALTO. *pp*
Moon - light and mu - sic en-tranc - ing-ly min-gle, Fresh is the

TENOR. *pp*
Moon - light and mu - sic en-tranc - ing-ly min-gle, Fresh is the

BASS. *pp*
Moon - light and mu - sic en-tranc - ing-ly min - gle, Fresh is the

Andantino tranquillo.

ACCOMP. (*ad lib.*) *pp e sostenuto.*

rit. *a tempo.* *pp*
fra-grance of dew - dap - pled leas, Fire - flies are light - ing the

rit. *a tempo.* *pp*
fra - grance of dew - dappled leas, . . Fire - flies are light - ing the

rit. *a tempo.* *pp*
fra - grance of dew - dap - pled leas, Fire - flies are light - ing the

rit. *a tempo.* *pp*
fra - grance of dew - dap-pled leas, . . Fire - flies are light - ing the

rit. *pp a tempo.*

depths . . of the din - gle, Blith - est of . . bird haunts in, bloom - la - den

depths of the din - gle, Blith - est of bird haunts in bloom - la - den

depths of the din - gle, Blith - est of bird haunts in bloom - la - den

depths of the din - gle, Blith - est of bird haunts in bloom - la - den

con anima. *f*

trees, Oh! to be roam - ing with thee in the gloam - ing,

con anima. *f*

trees, Oh! to be roam - ing with thee in the gloam - ing,

mf

trees, with thee in the gloam - ing,

mf

trees, with thee in the gloam - ing,

f con anima. *mf*

mf

with thee in the gloam - ing.

mf

with thee in the gloam - ing.

con anima. *f*

Oh! to be roam - ing with thee in the gloam - ing.

con anima. *f* *p*

Oh! to be roam - ing with thee in the gloam - ing. Love lives a

f con anima. *mf* *p*

p *pp*

Love lives a life - time, love, love,

p *pp*

Love . . lives . . a life - - time, love, love,

p *f il canto.*

Love, . . love, love lives a life - time in

pp

life - time in mo - ments like these, love, love,

il canto. *f* *pp*

f *rall.* *rit.*

love, . . love, love lives a life - time in mo-ments like these!

f *rall.* *rit.*

love, . . love, . . love lives a life - time in mo-ments like these!

f *rall.* *rit.*

mo-ments like these, love lives a life - time in mo ments like these!

f *rall.* *rit.*

love, love, love lives a life - time in mo-ments like these!

f *rall.* *rit.*

pp

A night-in - gale sings in the syc - a - more's sha-dow, While ro - ses in

pp

A night - in-gale sings in the syc - amore's sha-dow, While ro - ses in

pp

A night - in-gale sings in the syc - amore's sha-dow, While ro - ses in

pp

A night - in-gale sings in the syc - amore's sha - dow, While ro - ses in

pp

rit. pp a tempo.

rap-ture cling close to the tree, Lone-ly I lin-ger, and muse . . in the

rit. pp a tempo.

rap - ture cling close to the tree, . . Lone - ly I lin - ger, and muse in the

rit. pp a tempo.

rap - ture cling close to the tree, Lone - ly I lin - ger, and muse in the

rit. pp a tempo.

rap - ture cling close to the tree, . . Lone - ly I lin - ger, and muse in the

rit. pp a tempo.

mea-dow, Watch-ing, and wait - ing, and long-ing for thee, . .

mea-dow, Watch - ing, and wait - ing, and long - ing for thee, . .

mea-dow, Watch - ing, and wait - ing, and long - ing for thee, . .

mea - dow, Watch - ing, and wait - ing, and long - ing for thee, . .

mf con espress.

Ze - phyr is sigh - ing, the mo - ments are fly - ing,

mf con espress.

Ze - phyr is sigh - ing, the mo - ments are fly - ing,

mf dolce.

the mo - ments are fly - ing, Ze - phyr is

mf dolce.

the mo - ments are fly - ing, Ze - phyr is

mf con espress. dolce.

dolce. *animato.* *cres.*

The mo-ments are fly-ing: Come, O be-

dolce. *animato.* *p*

The mo-ments are fly-ing: Come, . . . O be-

cres.

sigh-ing, The mo - ments are fly-ing: Come, . .

animato. *p* *cres.*

sigh-ing, The mo - ments are fly-ing: Come, O be - lov - ed, and wan-der with

p

pp *cres.*

- lov - ed, Come, come, come, . . come, Come, O be-

pp *cres.*

- lov - ed, Come, come, come, . . come, . . Come, O be-

f *il canto.* *cres.*

come, Come, O be - lov - ed, and wan - der with me, Come, O be-

pp *cres.*

me, Come, come, come, come, Come, O be-

f *il canto.* *pp* *cres.*

f *affrettoso.* *rit.* *ff*

- lov - ed, and wan - der with me, . . and wan - der with me! . .

f *affrettoso.* *rit.* *ff*

- lov - ed, and wan - der with me, . . and wan - der with me! . .

f *affrettoso.* *rit.* *ff*

- lov - ed, and wan - der with me, . . and wan - der with me! . .

f *affrettoso.* *rit.* *ff*

- lov - ed, and wan - der with me, . . and wan - der with me! . .

ff *affrettoso.* *rit.* *ff*

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All this offers sufficient evidence to prove the vigorous existence of the Philharmonic Society, and it is only regrettable that they should now, almost literally, stand alone in the propagation of really high-class music in Liverpool. The Philharmonic Choral Society is defunct, and Sir Charles Hallé's Concerts are suspended. There is, moreover, little or nothing of importance to fill the gaps made by the cessation of these enterprises, and, beyond a probable increase in the number of ballad Concerts, there is small promise of any new venture being started.

A word of praise is, however, due to Mr. Alexander Phipps, a popular local musician, who has announced a series of eight Chamber Concerts, to be given in the Rotunda Lecture Hall. The first of these has already taken place, on the 8th ult., when Mr. Phipps was assisted by Miss Dora Charles (violin) and Mr. F. Weston (violoncello), and as vocalists by Miss Adelaide Mullen, Madame Emilie Young, Mr. H. Beaumont, and Mr. J. Sauvage. The programme was well chosen and carefully executed.

Although we have lately had quite a surfeit of light opera, with "Esmeralda," "Falka," "Dorothy," "Olivette," and others, such as "Pepita" and "Manteaux Noirs," announced for early performance, we are still waiting for Mr. Augustus Harris to pay us the promised visit of his Italian Opera Company, which is now expected to take place during the current month.

The plans of the Liverpool Sunday Society are, as yet, in embryo, but it promises at least two interesting items in the Lecture on "Schumann," to be given by Mr. A. E. Rodewald, the energetic and popular Conductor of the People's orchestra, when Mr. Carl Rosa is to take the chair, and Mr. A. E. Isaac's reading of Sophocles' "Antigone," which is announced for the 2nd proximo.

At the second Philharmonic Concert, on the 23rd ult., Madame Néruda (Lady Hallé) received a warm welcome on the occasion of her first appearance here since her marriage with Sir Charles Hallé. The renowned and gifted lady performed Viotti's Concerto for Violin in A minor, and two detached pieces by Wieniawski. The vocalist was Mr. Max Heinrich, the American baritone, whose voice and style created a most favourable impression. The orchestral features of the Concert do not call for special comment, the programme including Beethoven's First Symphony, the Overtures to "Parisina" (Bennett), "Fra Diavolo" (Auber), and the ballet music from Saint-Saëns's opera "King Henry VIII." (first time).

At the Art Club Conversazione, on the 22nd ult., a programme of classical music was performed by Mr. W. Richter (solo pianist), M. Johannes Wolff (violin), Mr. Carl Fuchs (violoncello), and Madame Marie Andersen (vocalist). Mr. Raphael Roche was the accompanist.

A special musical service was held in St. Peter's Pro-Cathedral, on Thursday evening, the 18th ult., when Gaul's Cantata "The Holy City," and a new and elaborate "Te Deum," by Mr. F. H. Burstall, the Cathedral Organist, were performed by an augmented choir of eighty voices, conducted by Mr. Burstall, and accompanied by Mr. C. Collins (organ) and Mr. H. Jarvis (harp).

At the usual monthly meeting of the Liverpool Musical Club, on the 20th ult., a paper was read on "Church Music" by Mr. H. S. Garrett, and subsequently an early work by the President of the Club—viz., Mr. F. H. Cowen's Quartet in C minor, for pianoforte, violin, viola, and violoncello, was played by Messrs. Argent, H. Lawson, Theo. Lawson, and Ter Porten.

The Societa Armonica, an old established Amateur Orchestral Society, gave its eighty-first "Open Rehearsal" on Saturday evening, the 20th ult., in the Mount Street Institute. The vocalists were Miss Allan and Mr. W. H. Allan, and the orchestral *pièce de resistance*, Gade's Symphony (No. 3) in A minor.

The eleventh annual distribution of prizes to the successful competitors at the Trinity College Examinations took place on the 20th ult., in St. George's Hall.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

MR. DE JONG'S friends gathered around him in considerable number on Saturday, the 13th ult., quite ready to resume their pleasant musical evenings, eager to judge the quality of the orchestra collected for the winter, and not without interest in the strong party of soloists assembled to aid in properly inaugurating the season. Mdlle. de Lido and Madame Antoinette Sterling, with Messrs. Henry Guy and Barrington Foote sang their favourite songs, and agreeably diversified a programme enriched by the pianoforte solos of M. de Pachmann. Miss Geraldine Morgan needed only a broader tone to render her excellent execution of Wieniawski's Polonaise in A all that could be desired, while the violoncello solos of M. de Munck were admirable examples of *cantabile* playing and refined phrasing. In several pieces—notably the "Der Freischütz" Overture—the capacity of the band was shown; and there is no doubt that, as the season progresses, the Conductor will so discipline his force as to render the orchestral efforts very enjoyable. For the second Concert Miss Annie Marriott, Madame Patey, Messrs. Sidney Tower and W. Bantock Pierpoint were secured, together with Herr Poznanski, as violinist, and our well-known English violoncellist, Mr. E. Howell; but the 27th ult. was too late in the month to allow of our now recording the result of their efforts.

Sir Charles Hallé, in the afternoon of the 22nd ult., by a very interesting Pianoforte Recital, preluded the somewhat miscellaneous arrangements for the season made by the directors of the Gentlemen's Concerts. Orchestral performances (probably five) will be included in the subscription, together with some drawing-room Concerts (for which the room is very suitable), and the afternoon Recitals, which are sure to prove attractive.

Of his own Concerts, Sir Charles Hallé opened the thirty-first season on the 25th ult. Writing before the event, I can only express my conviction that the reception of our popular Conductor will be even warmer and more enthusiastic than usual, inasmuch as Lady Hallé's presence and assistance must very powerfully stimulate the excitement. We are all familiar with her interpretation of Mendelssohn's Violin Concerto, and can anticipate the grace with which she will render Wieniawski's "Legende" and "Mazurka" in G minor and major. That the vocalist selected for the opening Concert is Miss McIntyre may be taken as surety that she will be well received, and will deserve that reception, on her first appearance here.

At the first of the four Concerts given by the Vocal Society, under Dr. H. Watson, the chief item was Schubert's "Song of Miriam," a work in which the dramatic instinct is more apparent than the smoothness and polish of the vocal writing. Without a band the voices are apt, in places, to stand out somewhat angularly. A very lively and piquant chorus by Lewandowski, "A Chafer's Wedding," was given for the first time; and several old glees and part-songs enlivened the after part of a popular programme.

It is hoped that Signor Risegari's admirable chamber music gatherings may be resumed this winter. They ought to be included in the scheme of the Concert Hall subscription; but Mr. Max Mayer's promise of the quartet party at his second Concert in January is gratifying, and should prove attractive. On the 18th Mr. Mayer, with the assistance of Mr. Bauerkeller, Mr. Karl Fuchs, and Mr. Spengel, enabled his friends to pass a pleasant evening. Mr. Mayer plays in the incisive and vigorous style of the lamented Mr. E. Hecht—long so popular here—with great firmness and brilliancy. Apparently the tone of the pianoforte was not too sympathetic, although very powerful.

MUSIC IN MONMOUTHSHIRE AND SOUTH WALES.

(FROM OUR OWN CORRESPONDENT.)

THE annual Conference of South Wales Tonic Sol-faists was held on Monday, the 8th ult., at the Vestry of Calvaria Chapel, Aberdare, Mr. W. T. Samuel, Swansea, President of the Society, occupying the chair. The afternoon Conference was held under the presidency of Mr. David

Jenkins, M.B., in the Chapel. Mr. D. W. Lewis, Brynaman, read in Welsh a paper on "The cultivation of the voice," in which he sought to impress upon teachers of singing the necessity of a careful training of children's voices. Mr. W. T. Samuel having given "Practical illustrations of the Registers," Mr. Bonner gave a model lesson to a class of children on "Devices of teaching." In the evening, a miscellaneous programme, illustrative of the system, was gone through, Mr. Jenkin Howell presiding.

At the meeting, on the 8th ult., of the Abergavenny Choral Society, Mr. J. B. Walford presiding, it was decided to continue the work of the Society for another season. Mr. G. F. Howells was elected Conductor.

The Temperance Hall, Merthyr, which has been enlarged and renovated, was recently re-opened, and on Thursday, the 11th ult., an excellent Concert and entertainment was given by the pupils of the Higher Grade school, conducted by Mrs. Rogers, and assisted by the Merthyr Orchestral String Band and Miss P. Jones. A second Concert was given on the following evening.

Madame Patti-Nicolini gave a Concert at Swansea on the 11th ult., in aid of the local Hospital Fund, this being the fourth time she has rendered similar charitable service. The audience consisted of over 2,000 persons, and it is understood the net results will be nearly £1,000. The "Queen of Song" was accorded an enthusiastic welcome, and her singing was rapturously applauded. She was accompanied to the stage by Mr. Dillwyn, M.P. The programme was supported by Signor Nicolini, Signor Tito Mattei, Mr. W. Ganz, Signor Bonetti, Miss Georgina Ganz, Fräulein Kitty Berger, and Mr. Augustus Spalding (recitation).

The annual Concert of the Tredegar Choral Union, on the 18th ult., presented features of considerable interest, the programme comprising, in the first part, Mendelssohn's "Hymn of Praise," and in the second a varied selection of vocal and instrumental items. The artists engaged were Miss Julia Jones and Mr. Maldwyn Humphries. Mr. E. T. Roberts (Cardiff) conducted the band, and the choir was led by Mr. J. J. David.

A Concert, held at the Town Hall, Bridgend, on Tuesday evening, the 16th ult., was attended by H.R.H. Princess Mary, Duchess of Teck, H.S.H. the Duke of Teck, and the Earl and Countess of Dunraven. The royal party met with an ovation on entering the hall. The vocalists included Madame Williams-Penn, Pontypridd; Mr. Tom Williams, Pontypridd. The general arrangements were in the hands of the Rev. F. W. Edmonds, rector.

Dr. Joseph Parry, lecturer in music at the University College, Cardiff, has opened his classes.

An effort is being made with a view to hold the Eisteddfod of 1891 at Swansea.

MUSIC IN THE WEST.

(From our own Correspondent.)

At Salisbury the musical season was opened by Mr. Augustus Aylward, who gave two grand Concerts at the Assembly Rooms, on the 12th ult. The performers were Miss Blanche Powell, Miss Helen Saunders, Mr. William Foxon, Mr. Richard Green, and Miss Selina Cocks (solo violin), all Silver Medalists from the Royal Academy of Music. The orchestra, which was the best and most complete that has been heard in the city for some time, performed in excellent style Beethoven's Overture to "Egmont," Mozart's "Jupiter" Symphony, Mendelssohn's Wedding March, Suppé's Overture, "Banditenstreiche," &c. The vocalists met with a most flattering reception, being recalled after nearly every song. Miss Cocks (pupil of Mr. Sainton) received a similar compliment for her clever and brilliant performance of De Beriot's "Andante and Rondo Russe," and Sainton's "Fantaisie Ecossaise." Mr. Augustus Aylward conducted.

We are happy to be able to announce a much more hopeful aspect of affairs regarding the Monday Popular Concerts in Bristol. Last month we were lamenting over the barren prospect that seemed to stretch itself before our disappointed view; this month we are rejoicing in the promise, so to speak, of both seed-time and harvest.

We understand that a deputation of influential gentlemen lately called upon Mr. George Riseley, who, at the Musical Soirée given by the Mayor of Bristol, in the Colston Hall, on the 11th of last June, offered his services as honorary conductor to the Monday Popular Concerts Society for three years, in order to urge him to fulfil his promise, even though the Society should not exist in the same form as before. The scheme proposed is as follows: That Mr. Riseley shall act entirely on his own responsibility in the revival of the meetings, relying upon sufficient pecuniary support being accorded to him by his fellow citizens, but that those who are interested in the movement shall be invited to contribute sums of half-a-guinea and upwards towards a fund of £1,000, to be used as necessity shall arise, for the continuance of the Concerts, should they fail to pay their way during the next three years, at the end of which time it is hoped that they may be able to stand firmly on their own ground. That there shall be a series of Orchestral Concerts, for the rendering of both classical and popular works, and also for those (by no means few in number) which come under both heads; and for the performance, at least once in the season, of a choral work of prominent merit and interest, to be selected from the writings of English composers. That novelties shall be included in the programmes in judicious moderation, and that from time to time leading musicians among our countrymen shall be invited to write a work expressly for these Concerts. That solo vocalists shall be engaged at each Concert, amongst whom will be numbered, as often as may be found practicable, those of undoubted eminence. It goes without saying that local forces will be utilised as much as possible for the orchestral part of the scheme, and perhaps, in years to come, with the increased facilities for training and development, the band, like the chorus, may be entirely drawn from our own city. It is also thought well to alter the prices of the tickets, and to have a number of shilling seats, which was the arrangement when the Concerts were first started, but was abolished in later years. It need only be added that the musical arrangements will be in the competent hands of Mr. Riseley, where we may safely leave them, though, with his willing assent to the whole plan, he kindly states his readiness to consult his supporters in the choice of works to be performed, and in any alterations which, as time goes on, may be desirable.

The first of Miss Lock's Concerts for the present season was given in the Victoria Rooms, Clifton, on the 23rd ult., before a numerous and appreciative audience. The executants were, as usual, Mr. Henry Hudson (violin), Mr. Gardner (viola), Mr. Pavey (violoncello), and Miss Mary Lock (pianoforte). The programme opened with Mozart's melodious Quartet in A major, for pianoforte and strings; Chopin's Polonaise in C, for pianoforte and violoncello; a pleasing and fanciful Romance of Svendsen's for violin, as well as Miss Lock's choice of three well-known numbers of Grieg's Albumblätter (Op. 28) gave great pleasure to the audience; but the chief interest was centred on the last item, which was a Trio for pianoforte, violin, and violoncello, by Mdlle. Cécile Chaminade, and for which the performers had evidently reserved their best efforts, with the result of an excellent and spirited rendering. We feel that this youthful writer has sent us a work bearing upon it the mark of genius, and we shall look forward with pleasure to hearing more compositions from the same pen. Mr. Frank May was the vocalist, and contributed three songs in a popular style, in which he was ably accompanied by Mr. Fulford.

On the 24th ult. the annual presentation of certificates in connection with the South Midland Section of the National Society of Professional Musicians took place at the Blind Asylum Lecture Hall, Bristol. The Mayor presided, and Dr. A. C. Mackenzie, principal of the Royal Academy of Music, distributed the prizes. Dr. Mackenzie said his first duty was to thank them for the manner in which they had received him, and for the words the Mayor had used towards him. That was by no means the first occasion on which he had assisted at a distribution of certificates given by the Society of Professional Musicians. At Manchester and Liverpool, a year or two ago, he had the opportunity of meeting many of its most active members, and of making personal acquaintance with the scope and inner working of the Association; and he was particularly happy when he congratulated that Society

upon the result of its work in connection with these examinations. The field of work was large enough to admit of, nay, even to demand, the combined exertions of many. It was by concerted action and mutual goodwill only that they might hope to increase the quantity and improve the quality of the "blades of grass" in the field of music in Great Britain. The members of the Society and their friends dined in the evening at the Imperial Hotel, White Ladies Road.

MUSIC IN AMERICA.

(From our own Correspondent.)

New York, October 8.

The thirty-first annual Festival of the Worcester County (Massachusetts) Musical Association took place on September 25, 26, 27, and 28. The Conductor was Carl Zerrahn, of Boston, who has been at the head of these Worcester County gatherings for twenty-two years; the chorus numbered nearly 500 voices, two-thirds from Worcester and the remainder from towns and villages in the vicinity. Boston sent the orchestra, which was an exceedingly capable one, composed for the greater part of members of the Boston Symphony Orchestra, which, under the direction of Wilhelm Gericke and the financial support of Mr. Higginson, has been brought to a degree of perfection that entitles it to be called one of the few really great orchestras in the world. There was a small multitude of solo singers, the principal ones being Madame Giulia Valda, Miss Emma Juch, Miss Hope Glenn, Max Alvary, Myrom W. Whitney, and D. M. Babcock. These singers were relied on for the more serious portion of the festival work, but none of them caused so much enthusiasm as Miss Marie Howe, the young soprano of Brattleboro', Vermont, whose exploits during a recent brief engagement at Kroll's Theatre in Berlin were much discussed in the music journals at the time. Miss Howe is a singer of the florid type, with one of those fresh flexible and high soprano voices which the United States seem to supply in greatest abundance of late years. She has talent of the most pronounced order within a narrow field, but her vocalisation is not finished, and all discriminating lovers of the old *bel canto* who heard her were glad to hear that her recent public performances were only in the nature of a temporary artistic outing, and that she is soon to return to her studies in Europe.

The popular interest called out by the festival was most astounding. On the 24th there were three rehearsals, and on each of the four festival days one rehearsal in the forenoon. To these rehearsals the public were admitted by ticket as if they were concerts. Adding them to the eight regular afternoon and evening Concerts it will be seen that the week offered fifteen entertainments. The large Mechanics' Hall was crowded at each of the Concerts and nearly every chair was occupied at the rehearsals. The total attendance was certainly not far short of 23,000, and, as has been the case for several years past, the proceeds were so large as to leave a handsome surplus in the hands of the Governing Board of the Society. The miscellaneous character of the Worcester Festivals has been commented on adversely for several years by the serious-minded music reviewers of the New York and Boston newspapers, but without effecting a change for the better. This year the criticisms were both more general and more outspoken, with the result that a local controversy was provoked from which reforms are to be hoped in the future. The grounds of one complaint will be apparent without argument to transatlantic readers when they are told that of the five works in the programme which employed the chorus two were "The Messiah" and Verdi's "Manzoni Requiem," both of which had been given three times previously within a comparatively recent period. Of the compositions newly studied for the occasion, one was Rossini's "Moses in Egypt," the second, Beethoven's "Praise of Music," and the third, Saint-Saëns's setting of Psalm xix., "The heavens declare." The last work was the most successful of the list in respect both of performance and public appreciation. It had never before been performed in this country, and the *cognoscenti* were delighted with its happy union of the old and the new, both in thought and manner. It inspired the chorus, solo singers, and instrumentalists to put forth their best efforts, and the forty-five minutes devoted to it were the most refreshing in the week of music. Why Rossini's old opera was revived it was impossible to explain, the more since the version used was that made nearly fifty years ago for the Boston Handel and Haydn Society, and had lain unused in the library of that venerable Society for exactly twenty years. This version, unlike that prepared by Mr. Arthur Matthison for the Sacred Harmonic Society, of London, thirteen or fourteen years ago, is based on Rossini's original score—that is to say, on the "Mosè in Egitto" of 1818 instead of the French "Moïse" of 1827. This latter version is much stronger in choral and *ensemble* numbers than the Italian score, Rossini having attempted to increase its dramatic forcefulness in deference to the taste of the Parisians formed by Gluck. It was only too evident, however, that no effort and no version can reconcile the taste and conviction of to-day with such a strange union of solemn thoughts and light-hearted melodies as the Italian master effected in this work.

The Worcester County Association was the first to introduce Robert Franz's edition of "The Messiah" in the States, although portions of it had previously been heard in Boston at Concerts of the Handel and Haydn Society, that Society having been largely instrumental in inducing Herr Franz to undertake his work of revising the score, and completing the accompaniments. Three years ago at the Worcester Festival the new score, which had just been tested at the Birmingham Festival, was used and followed implicitly, down to the assignment of the "divisions" in "He shall purify," "For unto us," and "His yoke is easy" to the solo quartet, and treating "He shall feed His flock" and "Come unto Him" as a soprano solo, keeping it all in the key of B flat. This year the first chorus was entirely omitted, the air being divided, as is usual, between contralto and soprano, and the quartet utilised only in the "For unto us" of the chorus numbers.

Only one Symphony was included in the programmes—namely, Spohr's "Consecration of Tones." Other numbers worthy of mention were two excerpts (the love duo and finale) from Cornelius's Opera "The Barber of Bagdad," Schubert's 23rd Psalm, for female voices (with orchestral accompaniment, the parts lent by Mr. Theodore Thomas, in place of the original accompaniment for pianoforte), two dainty French songs by A. Goring Thomas ("Midi au Village," and "Ma voisine," composed for and sung by Miss Marguerite Hall), Saint-Saëns's "Phaeton," and a Suite for grand orchestra, entitled "Italia," by Arthur Wild, a young Boston musician, recently returned from studies at Munich, and three or four standard Overtures.

The directors of the Cincinnati Festival Association announce the ninth Biennial Festival to be held in that city in May, 1890, with Mr. Theodore Thomas as Conductor. The principal choral works will be Berlioz's "Te Deum," Dvorák's "Stabat Mater," and Verdi's "Requiem."

Handel's rarely-heard Oratorio "Belshazzar" was performed in a highly commendable manner at the Assembly Hall, Mile End, on the 6th ult., by the orchestra and chorus of the Musical Association connected with the building. The prices of admission were such as the humblest amusement seeker could afford to pay, and the large building was not only crammed, but the packed audience listened with the most earnest attention to the music, affording in this respect an example to more fashionable gatherings at St. James's Hall. As the loudest applause of the evening was bestowed on the Symphony which follows the summoning of the wise men of Babylon, there seems little reason to doubt that the lighter symphonies of Haydn and Mozart would be welcomed by many to whom they are now as a sealed book, and who have to be content with the vulgar jingle provided for them in so-called music halls. The solos in "Belshazzar" received ample justice from Miss Marianne Fenna, Miss Helen d'Alton, Mr. John Probert, Mr. Charles H. Victor, and Mr. W. H. Brereton, and the Conductor, Mr. G. Day Winter, deserves great credit for the efficiency of the choir and band.

The members of the St. George's Glee Union gave their 236th Consecutive Monthly Concert, in the Pimlico Rooms, Warwick Street, S.W., on the 5th ult., under the direction

of Mr. Joseph Monday. The soloists were Madame Berta Foresta, Miss Louise Augarde, Miss Annie Wilson, Mr. Jules Bellingham, Mr. Percy Palmer, and Mr. Thurley Beale, whose rendering of a good selection of songs was highly appreciated. Mr. W. W. Harrison played two oboe solos very finely, and Miss Follitt contributed two pianoforte pieces. The chorus singing was very good throughout, and comprised the following part-songs: "The welcome home" (Haking), "O hush thee, my babie" (Sullivan), "The lass of Richmond Hill" (Leslie), "My true love hath my heart" (Smart), "You stole my love" (Macfarren), "Come, live with me" (Bennett), "The bells of St. Michael's tower" (Stewart), and "The Carnovale" (Rossini). Mr. F. R. Kinkee presided at the pianoforte.

On the 13th and 14th ult. the Harvest Festival Services were celebrated at West Hackney Parish Church. On the 13th ult., at a special Evensong, there was a full orchestra and an augmented choir of about 180 voices. These special evensongs, at which the works of some of the greatest composers of sacred music are given, have become an institution at West Hackney, which is highly appreciated. The Opening Voluntary was Handel's "Occasional" Overture, played by orchestra and organ. The service commenced with Processional Hymns, followed by a shortened form of service. Dr. H. W. Little's Magnificat was given for the first time with full orchestra. The Anthem was Mendelssohn's "Hymn of Praise," played right through. The orchestra was led by Mr. Baynton, and the choruses were given with much precision and accuracy. Mr. F. L. Kett conducted, and Mr. Gibbons presided at the organ.

At the Examinations for Degrees in Music, held at Oxford on the 13th ult., the following satisfied the Examiners:—For the Degree of Mus. Doc.—A. King, Exeter College and Brighton. For the Degree of Mus. Bac.—A. S. Dale, Brasenose College and Rochester; C. E. Jolley, New College and Twickenham; D. E. L. Lillingston, B.A., Hertford College; D. D. Martyn, Keble College and Sladesbridge; H. E. Nichol, New College and Hull; A. M. Richardson, Keble College; W. E. Stevenson, New College and Croydon; E. T. Sweeting, New College and Fleetwood; W. E. Thomas, St. Edmund Hall and Bloxham. Examiners—Sir F. A. Gore Ouseley, Bart., D.Mus., M.A., Christ Church, Prof. Mus.; C. Hubert H. Parry, D.Mus., M.A., Exeter College, Choragus; J. F. Bridge, D.Mus., Queen's College.

In the March number of The Musical Times a long account of the correspondence of Wagner and Liszt, as published in the original tongue by Breitkopf and Härtel, was given. Shortly after the letters were translated by Mr. F. Hueffer and issued in two volumes by Messrs. H. Grevel and Co., of Covent Garden, so that English readers were placed in a position to become acquainted with the correspondence. The translations have made an agreeable addition to the musical library, and are highly valued as exhibiting in the most interesting way the natural characteristics of the two great men. When a new edition is called for it will be probably furnished with an index, which will greatly enhance the value of the book. Without it there is a difficulty in finding all the treasures that are contained within the pages.

The first Concert of the season at the Princes' Hall was given, on the 8th ult., by Madame de Llana, a pianist of whose antecedents we are entirely ignorant. Her programme took the form of a Chamber Concert, the concerted works being Mendelssohn's Quartet in B minor (Op. 3) and Beethoven's "Kreutzer" Sonata for pianoforte and violin, in the execution of which Madame de Llana was assisted by Messrs. Otto Bernhardt, W. H. Hann, and H. A. Brousil. Her solos included minor compositions by Schubert, Schumann, Chopin, and composers of lesser note, which she played in a fairly commendable manner, though neither in style nor *technique* did she display more than average ability. The vocalist was Mr. Iver McKay, whose songs were scarcely suitable to a high class Concert.

On the the evening of Saturday, the 20th ult., the first Bohemian "Ladies' Night" of the Epping Forest Musical Society took place in the handsome pavilion attached to the Royal Forest Hotel, Chingford. Major Alexander Gordon occupied the chair and Mr. Walter Latter, R.A.M., directed the music. Several local amateurs were supported by Messrs. Edward Dalzell, Alfred Moore, and T. E. Gatehouse (solo violin). The singing of the professional vocalists was of a high order, and the *début* of Miss Edith Doughty, a young violinist of fourteen summers, who played with Mr. Gatehouse Ersfeld's beautiful violin duet "Schlummerlied," was a marked success. Mrs. Elvin, a clever amateur pianist, and Mr. Latter shared the duties of accompanist, the Concert being much appreciated.

Harvest Thanksgiving services were held at Holy Trinity Church, Little Queen Street, Holborn, on Friday evening, the 19th, and Sunday, the 21st ult. At the Friday evening service Garrett's Magnificat and Nunc dimittis in D were sung, and the Anthem was Stainer's "Ye shall dwell in the land." On Sunday morning the Te Deum and Jubilate were sung to Boyce in A, the Kyrie and Gloria being Garrett in D, and the Anthem was Barnby's "O Lord, how manifold." In the evening the same service and anthem were used as on Friday. The Choir was under the Conductorship of Mr. J. H. McGuire, the Choirmaster; and Miss Cope, the Organist of the Church, presided at the organ. The church was tastefully decorated for the occasion.

The regret that the operations of the Sacred Harmonic Society should not have met with all the support expected during the period of its reconstruction, is softened by the belief that the Society's work will not entirely cease. It rests with the shareholders to determine whether fewer Concerts during the season shall be given, or the whole thing be allowed to collapse. The change of the night of meeting was inconvenient to many of the old subscribers, and resulted in a heavy financial loss during the last season, so that the council have not felt themselves justified in making engagements for the coming months. Still, though it is not positively stated, there is a hope that the Society's name may be kept before the public, even if the Concerts to be given are reduced in number.

The Harvest Festival at St. Peter's Church, Dulwich, took place on the 14th ult. The musical portion consisted of the following—Morning: Te Deum in F (Smart); Jubilate (Nares in F); Kyrie and Glorias, composed specially for this service by the Organist and Choirmaster, Mr. A. F. Grainger; Anthem, "Ye shall dwell in the land" (Stainer), solo by Mr. L. J. Langmead. In the Evening, "Cantate and Deus misereatur" (Bunnett in F); and Anthem, "Praise the Lord" (Hall), were given. At the conclusion of the service, the Hallelujah Chorus (Handel) was sung, followed by an Organ Recital by Mr. Bruce H. Steane, which included his own "March Jubilant," Moderato in F (Gade), and Cantilène Pastoral (Guilmant).

We are informed that the arrangements of the Musical Association, which this month enters upon its fifteenth year of existence, include papers on various subjects by Messrs. Ridley Prentice, E. H. Turpin, Frederick Corder, Edgar F. Jacques, Arthur Hill, and D. J. Blaikley, while negotiations are pending with other gentlemen. The new session promises to fully equal any of its predecessors in interest and usefulness, although a perusal of past work would show this to be no easy task. The path of the Association is one untrodden by any other musical body, for its *raison d'être* is not in giving Concerts or in educating talent, but in investigating all subjects connected with music, especially those which in any way offer novel points for consideration.

The customary Harvest Festival was celebrated at Beckenham Congregational Church on Sunday, September 30. The services, under the direction of the Organist, Mr. Edward A. Coombs, were fully choral, that in the morning being sung to Smart in F, with Barnby's "O Lord, how manifold," for the Anthem. The evening service was divided into two portions, the latter consisting entirely of musical numbers, vocal and instrumental. The ordinary Anthem was "While the earth remaineth," by Berthold Tours; the special Anthems were "Comfort ye" and the following two numbers from "The Messiah"; also

a new setting of the hymn "Abide with me" as an Anthem, by Joseph Barnby. The organ solos were by Berthold Tours, Mendelssohn, and Sterndale Bennett.

Messrs. Novello, Ewer and Co. have just issued a new Octavo Edition of Handel's "Joshua," edited by Mr. E. Prout, who has also written some additional orchestral accompaniments. The Oratorio contains some of the finest of the composer's choruses—"Ye sons of Israel," "To long posterity," "The Lord commands, and Joshua leads," "Glory to God," "We with redoubled rage return," and others, each of which possesses all the fascinations of thoroughly Handelian compositions of the kind which make them so attractive to choral societies. There are some beautiful solos, though many which were "old-fashioned" have been wisely omitted in the present edition, to make it suitable for performance, and there is no doubt that the publication will promote a revival of the Oratorio.

The Harvest Festival at Christ Church, Woburn Square, W.C., took place on Thursday, the 18th ult., when the church was beautifully decorated. The choir, which was largely augmented, was conducted by Dr. Bridge, the Organist of Westminster Abbey. The music performed on this occasion was a fine Festival Service in G, by Dr. Bridge, the "Hallelujah Chorus," and a Motett, composed for the service, entitled "The Harvest of the Future," by Mr. Frank T. Lowden, the Organist and Choirmaster of Christ Church, which went well under the able guidance of Dr. Bridge. The treble solos were taken by two boys from the Abbey, the tenor by Mr. Ernest Smith, and the bass by Mr. H. Horscroft.

A Concert was given, on the 20th ult., to the guardians and inmates of the Islington Workhouse by Major Hale's choir of boys and girls, assisted by Miss Rosa Lonsdale, Mr. C. Odell, Mr. H. J. Dean (solo violin), Mr. W. H. Haynes (solo oboe), and Mr. B. B. Barrett (solo pianoforte). The choir sang some of Mr. Crowe's vocal waltzes, and part-songs by Mendelssohn and Kellner, in a very creditable manner, and a couple of duets by two of the children—viz., Miss and Master Maidment, were particularly well rendered. A special feature of the evening was the solo singing of Miss Rosa Lonsdale, who possesses a very clear and musical soprano voice and has evidently been well trained. Mr. B. B. Barrett conducted.

The inaugural Concert in connection with the Wood Green Nightingales' Smoking Concerts was held at the Masonic Hall, Wood Green, on Thursday evening, the 4th ult. The programme included Servais's "Souvenir de Spa," solo for violoncello, admirably played by Mr. E. Woolhouse, and Mendelssohn's Variations Concertantes (Op. 17), duet for violoncello and pianoforte, by Messrs. E. Woolhouse and A. J. Hadrill; Benedict's "Rage, thou angry storm," and Gounod's "Vulcan's Song" being well sung by Mr. Walter Sycklemore. Recitations were given with much effect by Mr. E. L. Ebsworth, and the selection of glees rendered during the evening by the Unity Quartet was received with considerable applause.

Special Harvest Services were held in the Barbican Congregational Church, New North Road, N., on Sunday, September 30, when appropriate anthems by Barnby, Sydenham, and Wareing were sung. On the Monday following (the 1st ult.) a Concert of Sacred Music was given. The programme included a Cantata by Pattison, entitled "A Day with our Lord," and choruses and solos from the works of Handel and Haydn. The performers were Miss Crome, Mr. Alfred Probert, and Mr. Newbery. The accompaniments were played by Mr. T. Cowtan Edwards. The choir acquitted themselves very creditably. The Conductor was Mr. George H. Male, Organist of the church.

On the 11th ult., at Holy Trinity Church, Upper Tooting, Mendelssohn's "Come, let us sing," was sung by the united choirs of St. Leonard's Church, Streatham, and Holy Trinity Church, Upper Tooting, with an orchestra. Masters Steward and Simson were the treble soli (duet), the former taking the opening chorus, "Come, let us sing," and Mr. E. Bryant, the tenor. Mr. Charles T. Corne (Organist of St. Leonard's Church, Streatham) presided at the organ, Mr. Arnold Russell at the pianoforte, whilst Mr. Henry Morley was first violin, and Mr. Alfred Physick (the Organist of the Church) conducted. The Magnificat was sung to Gadsby in C.

The Harvest Festival was celebrated at St. Philip's, North Camberwell, on the 11th ult. The Magnificat and Nunc dimittis was Eaton Faning in C, and the Anthem "Sing praises to God" (Wareing). Beethoven's Hallelujah Chorus ("Mount of Olives") was also sung after the Blessing. Mr. Ernest F. P. Carrick, Organist and Choirmaster, St. Peter's, Walworth, presided at the organ, and Mr. Chas. O. M. Philps, Organist of St. Philip's, conducted. At the conclusion of the service an Organ Recital, including the "Storm" (Lemmens) and Postlude in D (Smart), was given by Mr. Carrick. The festival services were repeated on Sunday evening, the 14th ult.

The excellent series of articles in *Murray's Magazine*, by Miss A. M. Wakefield, on the "Foundation Stones of English Music," which has already included essays on Church Music and Musicians, Madrigal Time, Henry Purcell, and National Melodies, deals in the October number with Music Competitions. While pointing out many things to be avoided, Miss Wakefield holds that the popular taste for music exists and deserves our heartiest support. "If there was no musical movement among our people, it might be another matter; but as there is, let us leave no stone unturned to elevate it." For the November number, an article on Carols is promised.

At a meeting of the Stewards of the Hereford Musical Festival, on the 11th ult., the Ven. Archdeacon Stanhope resigned his work as Secretary of the Festival in consequence of ill-health. The Executive Committee reported that the amount paid to the Charity was £831 19s. 7d. The total receipts amounted to £2,877 3s., the payments to £3,582 15s., leaving an adverse balance of £705 12s. The stewards guarantee deposits amounted to £1,120, and the Committee decided to return to each Steward the sum of £2. The customary votes of thanks terminated the proceedings.

The prospectus of the Hampstead Popular Concerts of Chamber Music has just been issued. Six Concerts are to be held at the Vestry Hall, Haverstock Hill, on certain Friday evenings. The Heckmann Quartet has been engaged for the 30th inst. Mr. Gompertz and Herr Ludwig will be the leading violinists at the remaining Concerts. The pianists already engaged include Madame Mehlig, Miss Fanny Davies, Mr. Dannreuther, and Prof. C. Villiers Stanford. A series of interesting programmes has been drawn up, and there is no doubt but that the Concerts will be both interesting and attractive.

The Harvest Festival at St. Andrew Undershaft was held on Wednesday, the 17th ult. The whole of the music was excellently rendered by the choirs of St. Andrew Undershaft and Spitalfields Church, with the choir boys of St. John-at-Hackney Grammar School—in all, about seventy-five voices. The Church Orchestral Society of twenty-one players, with organ (Organist, Mr. F. J. Yeatman, of Spitalfields Church), accompanied throughout, and Mr. W. M. Wait (Organist and Choirmaster of St. Andrew Undershaft) conducted.

The Harvest Festival at Christ Church, Clapham, took place on Thursday, the 11th ult. Service began with a Processional Hymn; Magnificat and Nunc dimittis, Stainer in B flat; and for the Anthem, a selection from the "Creation," admirably sung by the choir. The soloists, Master Bellett and Messrs. De Wint and Pitman, rendered the various solos allotted to them in a creditable manner. After the service a selection of music was given by Messrs. Gale, Way, De Wint, and Pitman. Mr. Gale presided at the organ, and Mr. Way conducted throughout the evening.

Harvest Thanksgiving Services were held at St. James's Church, Camberwell, on Thursday evening, the 11th, and Sunday, the 14th ult. The music included Te Deum and Jubilate to Garrett in D; Magnificat and Nunc dimittis to Martin in B flat; the Anthems "Praise the Lord" (Hall), "Ye shall dwell in the land" (Stainer), and "Fear not, O land" (Goss), and the Hallelujah Choruses from "The Messiah" and Beethoven's "Mount of Olives." Mr. Blackbee presided at the organ.

Dr. Bradford's Harvest Cantata was given at the Harvest Festival at St. Mark's, Myddelton Square, Clerkenwell, on the 11th ult., by an augmented choir of eighty voices; the composer conducted. The Canticles were Tours in F, and the Hallelujah Chorus from "The Messiah" was given at the conclusion of the service. Mr. Percy Bradford presided at the organ; Mr. W. Morrow, trumpet; and vocal solos were rendered by Master T. Clare and Mr. Alderson.

The organ in St. John's Wood Presbyterian Church has recently been renovated and enlarged. The formal re-opening took place on the 17th ult., when Mr. F. G. Edwards (Organist and Choirmaster of the Church), under whose direction the alterations have been carried out, gave an Organ Recital, and the church choir gave excellent renderings of Purcell's "Rejoice in the Lord," Wesley's "Blessed be the God and Father," and Sullivan's "Lead, kindly Light."

The Harvest Festival at St. Giles's-in-the-Fields was celebrated on Sunday, September 30. In the evening, the Anthem, "Ye shall dwell in the land" (Sir John Stainer), and the Chorus, "Glorious is Thy Name" (from Mozart's "Twelfth Mass"), were sung by the choir. At the conclusion of the service the Organist, Mr. F. C. Boyes, gave a Recital on the organ. Among the pieces performed were a March (Silas), an Andante (Smart), and the first Movement from the Fourth Concerto (Handel).

The Harvest Thanksgiving Service of St. Matthias Church, Bethnal Green, took place on the 14th ult. The Service was J. T. Field in D, the Anthem after the third Collect was "Great is the Lord" (Sydenham), and after the Service "Ye shall dwell in the land" (Stainer), concluding with Jackson's Te Deum, in which the whole congregation heartily joined. A short Organ Recital was given by the Organist, Mr. R. H. Tickle.

The Harvest Thanksgiving Services at St. Luke's, West Kilburn, were held on Sunday, the 14th ult. The music in the morning included Sullivan in D, and "O give thanks," Sydenham. In the evening the Canticles were sung to Garrett's setting in E flat. The Anthem was Macfarren's "God said, Behold I have given you every herb." The voluntaries were played after the services by Mr. F. H. Stokes, F.C.O., who also directed the choir.

Mr. C. E. Miller gave a series of Organ Recitals on the Thursdays in October, at the church of St. Augustine and St. Faith, E.C. Pieces by Mendelssohn, Lemmens, Bach, Silas, Freyer, Mozart, Stainer, Tours, Schumann, Handel, Gade, Smart, Guilmant, and other composers supplied the programmes. It is understood that the Recitals will be continued until further notice.

The cause of music in America will doubtless be greatly aided by the publication of the *Cleveland Musical Art Journal*, published fortnightly in Cleveland, Ohio. The articles, original and selected, are good, those from English papers being duly acknowledged; and the manner in which the journal is conducted, as shown in the first twelve numbers, appears to be honest and earnest.

Harvest Festival Services were celebrated on the 14th ult. at St. Stephen's, Clapham Park. The Anthems were "Ye shall dwell in the land" (Stainer) and "Sing aloud unto God" (Olding). The Evening Service was a new setting in C of the Cantate Domino and Deus Misereatur, by the Organist and Choirmaster of the Church, Mr. J. H. Olding.

Mr. Murby's new and original Juvenile Fairy Cantata, entitled "Elsa; or, the imprisoned fairy," was given at the Brixton Hall, on the 29th ult., too late for detailed notice. It was supported by a large number of performers in fancy dresses. A second Cantata, "Queen I love you's five o'clock tea," was also given, under the direction of the composer.

On Thursday, the 18th ult., a good performance of Weber's Harvest Cantata was given by the choir of St. Saviour's Church, St. George's Square, Pimlico, the soloists being Master James Coxall, Mr. E. L. Fredericks, and Mr. T. Davies. Mr. D. Woodhouse, Organist and Choirmaster of the Church, presided at the organ.

Mr. G. Augustus Holmes gave an Organ Recital in St. George's Church, Camberwell, on the 10th ult., with the following programme: Offertoire (Ch. Collin), Andante grazioso (Smart), Festal March (Elvey), Andante, varied (J. B. Calkin), Minuet in A (Kendal), Concluding Voluntary, "March in Scipio" (Handel).

Miss Lydia Davis gave her annual Concert at St. Mark's Hall, Battersea Rise, on the 11th ult. She was assisted by Miss Sheldon-Smith, Madame Edwardes, Mrs. Shedden, Mr. Swinford, Mr. T. Maude, and Mr. Stanley West. The accompaniments and some solos were played by Miss Frances Davis.

Mr. W. G. Wood gave, on the 6th ult., at the Bow and Bromley Institute, an Organ Recital, when a new Toccata in D minor, composed by him, was encored. The vocalists who assisted were Miss Emily Davies and Mr. R. E. Miles. Mr. Victor Buziau was solo violinist, and the accompanist was Mr. Fountain Meen.

The popularity of Dr. Bridge's Birmingham Cantata seems to be assured, performances of "Callirhoë" being already announced for Hull, Brighton, St. Leonards, Rochester, Islington, Cheltenham, Sunderland, Bath, Exeter, Manchester, Alderley, Maidstone, Kilburn, Ipswich, and the Bow and Bromley Institute during the coming season.

At the Christmas term of the Royal College of Music forty-three new pupils entered, making a net increase of thirty-one, and raising the whole number to 250. The Director met the pupils in the Concert-room of the Alexandra House, and addressed to them a few words of advice and encouragement.

The Harvest Festival at St. Luke's, Brompton Hospital, was held on the 18th ult., when a full choral service, with the Anthem "Ye shall dwell in the land" (Stainer), was effectively rendered by the church choir, under the direction of the Organist and Choirmaster, Mr. F. Gilbert Webb.

A Harvest Thanksgiving Festival was held at Holy Trinity, Tulse Hill, on Saturday and Sunday, the 6th and 7th ult., under the conductorship of Dr. H. Walmsley Little, Organist and Choirmaster of the same. Dr. C. J. Frost presided at the organ.

The Annual Festival of the Guild of St. Luke was held in St. Paul's Cathedral on Thursday evening, the 18th ult. The musical portions of the service were rendered by the London Gregorian Choral Association, under the direction of Dr. Warwick Jordan, who presided at the organ.

Harvest Festival services were held at St. George-the-Martyr, Southwark, on Sunday, September 30, which were well rendered under the direction of the Organist, Mr. Stretton Swann. The Anthems were "O Lord, how manifold" (Barnby), and "Ye shall dwell in the land" (Stainer).

The Service Calendar of St. John's, New Jersey, sets forth the services and hymns to be given at that church during the month, in a manner worthy of imitation in other "Choirs and places where they sing" as well at home as abroad.

It is intended to celebrate the 150th anniversary of the Royal Society of Musicians by a performance of Handel's "Messiah" in Westminster Abbey on the 29th inst.

Mr. B. B. Barrett has been appointed a Professor of the Organ and Pianoforte to the City School of Music.

REVIEWS.

The Nature of Harmony and Metre. By Moritz Hauptmann. Translated and Edited by W. E. Heathcote, M.A., late Fellow of Trinity College, Cambridge.
[Swann, Sonnenschein and Co.]

The work of Moritz Hauptmann has hitherto only been known to those musicians who can add to their other accomplishments that of a knowledge of the German tongue. Those who believe in the mathematical side of music will be glad to know of its translation into English, especially as this is a tolerably faithful reproduction in

another speech than that of the author's original thoughts. These, not dealing with poetry or poetical ideas, but implying statements of matters of accepted fact, can be as readily reduced to equivalent language in any tongue. Like most philosophical treatises on abstruse subjects, however, sometimes the phraseology is involved if not obscure; but this is a peculiarity which belongs to the author as much as to his translator. There is little need to enter into a full description of a work which has already been accepted in Germany as a classical contribution to musical literature. It is written after the style which is supposed to commend itself with peculiar force to the Teutonic mind. It deals with the subject of music from a standpoint that few care to attain, or to envy the position taken by those who climb to it. The statements made, being mathematically demonstrable, are practically unchallengeable. How far they are valuable in art is a matter which experience has already settled. With the so-called scientific basis of music, the greater number, if not the whole of the world-famed composers, had no acquaintance. Their music is none the less beautiful because of their ignorance. While the world lasts there will be scientific things done without any so-called scientific knowledge. The value of such labours as those of Moritz Hauptmann should not, however, be underrated because they are not likely to be generally accepted. Musicians there have been whose knowledge of the scientific structure of musical material has divested their work of much that was potentially beautiful. It is gratifying to know that music is a science as well as an art, but it is also humiliating to be forced to acknowledge that few abstract mathematicians have ever brightened the world with music constructed upon absolutely scientific principles. The world may be the better for this new addition to musical literature, but as it was no worse before its appearance the position of things remains unchanged. Taking the translation upon its own merits, it deserves some commendation. The simple question which forces itself forward, nevertheless, is this: Was the translation required, and will the English version add anything valuable to the library of the earnest student, or increase his practicable stock of knowledge? We confess our inability to answer this query affirmatively. We might go further and say that it is doubtful whether it has any practical value to the musical school at all. It is dialetic philosophy, similar to that propounded by Hegel, applied to musical matters, and expressed in phraseology far above the reach of those who only study the plain and simple language required for an ordinary musical education.

The work is divided into three broad sections:—1, Harmony; 2, Metre; 3, Metrical Harmony and Harmonic Metre. In the first part is shown the derivation of the triad from acoustics, the derivation of related keys and modulation in general. The second part deals with metre and rhythm, the one being treated as analogous to harmony, the other to melody. The translator, sometimes in doubt for an exact English expression, Germanises his English, and so sacrifices elegance of style to accuracy of description. Thus, in speaking of the second portion of the book, he says: "The metrical unit is shown to be a two-parted unity. This, as two-timed metre, is identified with the Octave (or Root) in harmony, then three-timed metre, which contains two overlapping metrical units, is identified with the Fifth, and four-timed, which is the last of the uncompounded metres, and includes the other two, with the Third. The four-timed metre is the metrical triad." "The last part of the book considers the union of metre and harmony; that is, harmony and melody in concrete combination with metre and rhythm. In this the few general principles that can be laid down regard only harmony and metre, for these elements are more fixed and determinate than melody and rhythm. Thus the metrical portion of dissonance is discussed, both of suspension and of the seventh chord. Also continued accent by syncopation is shown to correspond with the series of linked seventh chords." We have preferred to give the translator's own words concerning the analysis of the work, inasmuch as it will show at a glance his musical qualifications for the task he has set himself. Such an expression as "the key system stretching out, or in transit to dominant or subdominant" is a dictionary translation of "des tonartsystem nach der einen oder anderen Dominant-seite übergreifend." but the English, though in the main correct, shows no knowledge of music on the part of the translator. If he had said "Transition to the dominant and subdominant," musicians might have understood the sentence. When, however, as on page 32, we read "The minor-major key is in its subdominant and dominant chords of like structure with the minor, and, when continued further in both directions, must also lead to like—on the subdominant side to minor triads, on the dominant side to major. Therefore, for joining the limits of its system, either stretching out or closed, it can only contain the same chords as the system of the minor key; for in them the dominant chords alone have share," we feel that the complications of the original German are simplicity itself. We also are tempted to wish that the translator had either left the book alone, inasmuch as it is evident that his musical and linguistic attainments do not equally balance each other, or that he had allowed the musician to whom he alludes in the preface to revise much more of the musical phraseology.

Soft Voluntaries for the Organ. By George Calkin. Book XI. [Novello, Ewer and Co.]

Like its ten predecessors, this set of pieces consists of six numbers, admirably adapted to the needs of organists who require "in" or "middle" voluntaries. In wealth of melody, the present book is scarcely equal to some of those which preceded it, but the finish and elegance of the style are just as noticeable as before.

Hail! Thou that art highly favoured. By Arthur Carnall. (Octavo Anthems, No. 326.) [Novello, Ewer and Co.]

Choirmasters will shortly be seeking for new Christmas Anthems, and they will do well to glance at this example. Its modern character may please some and displease others. The opening portion, illustrating the visit of the angel to Mary, is almost dramatic, but the concluding chorus, of a semi-fugal character, is at any rate thoroughly churchlike, and the peroration is very effective. The composer has more than average ability, and may be encouraged to persevere.

FOREIGN NOTES.

Wagner's "Götterdämmerung" was recently produced for the first time at the Berlin Royal Opera, under direction of its newly appointed Conductor, Herr Sucher, formerly of Hamburg. The entire "Nibelungen" Tetralogy is now at last to be produced, for the first time, on the leading operatic stage of Berlin, during the present month.

The Berlin Wagner Verein announces its first orchestral Concert of the season to take place on the 5th inst., when the programme will include, besides numerous fragments from the Bayreuth master's earlier works, the first performance here of the Overture to Peter Cornelius's comic opera "Der Barbier von Bagdad," a work which meets with an ever increasing interest on the part of German connoisseurs. Cornelius's opera was brought out some few weeks since at Prague, where it was enthusiastically received, a competent Viennese critic declaring it to be "the most genuinely German comic opera next to 'Die Meistersinger.'"

At the express desire of the young German Emperor, Wagner's "Die Meistersinger," after the recently-established Bayreuth model, is to be performed at Berlin, on January 27 next, the Emperor's birthday.

A special representation of Mozart's "Die Entführung aus dem Serail" (known to English audiences as "Il Seraglio," in the Italian version) was given on the 16th ult. at the Royal Opera of Berlin, this having been the one-hundredth anniversary of the first production here of this charming but, unfortunately, but little heard opera.

A number of new compositions from the pen of Heinrich Hofmann is to be first produced at a forthcoming Concert of the Berlin Liedertafel, amongst them an important choral work, with baritone solo, entitled "Harold's Brautfahrt," the performance of which is looked forward to with especial interest.

Handel's Oratorio "Judas Maccabæus" will be performed at the opening Concert of the present season by the Sternsche Gesangverein, of Berlin, when Herr Albert Niemann, the veteran tenor, will sing the part of *Judas*.

The existence of a posthumous "Oratorio," entitled "Via Crucis," by the late Franz Liszt, has been denied upon competent authority, the rumour having doubtless originated from the hitherto but little known fact that the great pianist-composer had written a number of choruses intended to accompany the various "stations" of the Saviour's progress to Calvary, as symbolised in the Catholic ritual.

Dr. Hans von Bülow has written to the German papers informing them that he has abandoned his project of issuing a pamphlet setting forth his views concerning the relative standpoint of old and new Wagnerians towards the Bayreuth establishment. "I am still vigorous enough," the eminent and versatile pianist-conductor adds, "to render positive service to musical art, without running the risk of stirring up ill-feeling amongst its professors."

The Leipzig Liszt-Verein, with an increased contingent of members, will resume its activity during the coming winter, both in the way of private meetings and public performances.

Anton Rubinstein has nearly completed a new opera, entitled "A Walpurgis Night," or its Russian equivalent, the libretto being written in that language. The pianist-composer is said to be actively engaged just now upon the final touches to the score of the new work.

Herr Bronsart von Schellendorff, the General-Intendant of the Weimar Hof-Theater, has just been elected to the important post of President of the Allgemeine Deutsche Musik-Verein, in the room of the late Dr. Riedel. The election appears to meet with the cordial approval of all concerned.

A series of Concerts of Chamber Music is to be given during the approaching season at Brussels, under the auspices of Messrs. Schott, the well known music publishing firm. The Concerts will include a Beethoven Recital by Dr. Hans von Bülow, and other attractions.

Handel's Oratorio "Theodora" is to be performed, for the first time, by the Viennese Philharmonic Society (Gesellschaft der Musikfreunde), on the 18th inst.

M. Benjamin Godard, the well-known French composer, has completed an opera, entitled "Dante," which is to be first produced at the Opéra Comique during the approaching Paris Exhibition.

M. B. Godard's four-act opera "Jocelyn," previously performed at the Théâtre de la Monnaie, of Brussels, was brought out for the first time in Paris, at the Théâtre Lyrique, on the 13th ult., and achieved a moderate success.

M. Lamoureux' interesting orchestral Concerts were announced to be resumed at Paris on the 28th ult.

"Les Deux Nuits," a long neglected opera by Boieldieu, is to be revived at the Paris Opéra Comique, M. Jules Barbier having been entrusted with the revision of the original libretto.

A new symphonic work by the Maëstro Giovanni Sgambati, to which he has given the title of Sinfonia Epithalame, has just been performed for the first time at Turin, and was received with enthusiastic applause by a numerous audience.

Wagner's C major Symphony, which is to be withdrawn from public performance at the close of the present year, will be included in the programmes of two consecutive Concerts at the Châtelet Theatre, of Paris, under the direction of M. Colonne.

Signor Sonzogno, the well-known Italian music publisher, has, it is stated, abandoned his projected series of Concerts, representative of Italian music, to be given, at his own risk, in connection with the forthcoming Paris Exhibition, in consequence of the vexatious conditions imposed upon his undertaking by the French authorities. It is added that the latter insisted, *inter alia*, upon the programmes of such Concerts being submitted to them at once—*i.e.*, some eight months before the opening of the Exhibition. The statement seems scarcely credible, even though political feeling does, as we know, enter very largely into the artistic counsels of our neighbours across the Channel.

It is stated that Wagner's "Die Walküre" will very shortly be produced, in the Italian language, at the Teatro Argentina, of Rome. The work was first presented to the Roman public some years ago by a German company, under Herr Angelo Neumann.

Ponchielli's opera "Gioconda" was produced, for the first time, last month, at the Hamburg Stadt-Theater, where it met with a decided success.

At the desire of the Italian Premier, Signor Mascharoni, the well-known composer and conductor of the Teatro Apollo, of Rome, has lately been visiting Germany for the purpose of studying the general working and artistic management of the leading operatic stages of the Fatherland. The Maëstro is said to have returned to his native country full of praise of the institutions with which he has become acquainted.

An opera "Edoardo Stuart," by the Maëstro Cipriano Pontoglio, was recently performed with great success at Bergamo. The work had been originally produced some two years ago, at the Teatro Manzoni, of Milan, without attracting any attention, and has since been revised by its composer.

Signor Platania, the director of the Conservatorio at Naples, has just completed an opera entitled "Spartaco," the first performance of which is looked forward to with much interest in musical circles of the Sicilian capital.

Gluck's "Orpheus" was magnificently revived at the Costanzi, on the 20th ult., in Rome. Miss Hastreiter achieved a remarkable triumph as *Orpheus*, and the *ensemble* evoked an amount of enthusiasm which is very unusual in a Roman audience.

The German Opera at New York will, it is announced, resume its performances on the 28th inst., with Wagner's "Lohengrin," under the direction of Herr Anton Seidl.

The Royal Academy of Stockholm has just celebrated the centenary of its foundation, the festivities in connection with this event including a discourse delivered to the members by King Oscar II., on the subject of Music and Musicians in Sweden.

A monument to Heinrich Marschner, the composer of "Der Templer und die Jüdin," was unveiled last month at Zittau, his native town. Marschner died in 1861 at Hanover, where he had, for a number of years, occupied the post of Conductor at the Hof-Theater, and where also a statue was erected to him some years since.

On the 11th ult. the musical Societies of Vienna celebrated the centenary of the birth of Simon Sechter, one of the most important of modern contrapuntists, who, a native of Bohemia, had spent the greater part of his industrious life in the Austrian capital, and amongst whose numerous pupils may be mentioned such artists as Thalberg, Bruckner, Vieuxtemps, and Pauer. By special desire of the government, a selection of Sechter's compositions is to be performed shortly at all the leading churches of Vienna in commemoration of the anniversary.

Julius Lammers, for thirteen years one of the most highly esteemed Professors at the Royal Conservatorium of Leipzig, died at that town on September 20.

The death, by drowning, is announced, at Mâcon, of Joseph Schiffmacher, the much esteemed Parisian pianist, and fertile composer for his instrument. The deceased artist was born at Eschau, near Strasburg, in 1827.

Madame Casimir, *née* Marie Dubois, for many years an idolised *cantatrice* at the Paris Opéra Comique, where she created the part of *Isabelle* in Hérold's "Le Pré aux Clercs" some fifty-six years ago, died last month at Boulogne-sur-Seine, aged eighty-five.

CORRESPONDENCE.

THE EARLY HISTORY OF THE ORGAN.

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—In reading Mr. Rowbotham's exceedingly entertaining article in the October issue of your journal, it occurred to me that that gentleman had scarcely done justice to some of the early records of the application of the bellows in organ construction. At least I should be very glad if he were to tell me how to reconcile his conception of the inefficiency of the bellows prior to the tenth century with the following extract from St. Jerome's letter to Dardanus:—

"Primum omnium ad organum, eo quod majus esse his in sonitu et fortitudine nimia computantur clamores, veniamus. De duabus elephantorum pellibus concavum conjungitur, et per quindecim fabrorum sufflatoria compressatur, per duodecim cicutas æreas in sonitum nimium

quos in modum tonitrui concitat: ita ut per mille passuum spatia sine dubio sensibiliter utique et amplius audiatur, sic apud Hebræos de organis, quæ ab Jerusalem, usque ad montem Oliveti et amplius, sonitu audiuntur, comprobatur."

Here we seem to have the description of a bellows, or something which took the place of the modern wind-chest, made by the joining of two elephant skins and "compressed" in order to drive air into the pipes by fifteen workmen. Such an apparatus cannot properly be identified in any way with "the simple household bellows which are employed to light fires to-day."—Yours very respectfully,

H. E. KREHBIEL.

New York, October 9, 1888.

THE ALLEGED STRIKE OF CHOIR BOYS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—On page 536 of your last issue we find copied from an American exchange, with editorial comment, an item about an alleged strike in the choir of St. John's Parish in this city. The item first appeared in the *Washington Post*, of August 13, and we denied its statements in the *Evening Star*, of August 25. We enclose clippings, and by this mail send you the papers named entire with the articles marked.

"There is no truth in this statement, and, so far as we know, not a single fact or circumstance exists, or ever has existed, to give colour to its utterance. Repeated efforts have been made to secure from the editor of the *Post* a retraction or denial of the truth of the item in question, but so far without avail. In passing, it may be stated positively that the boys in St. John's choir are now better paid than those in most of the vested choirs in this country. Our boys are little gentlemen, well-behaved in church, and contented with their compensation."

It pains us that this calumny against the faithful members of our choir should have been carried across the Atlantic to find a place in your excellent journal, and the knowledge that its so wide circulation will subject us to unfriendly criticism by the musical public must be our excuse for attempting to correct the statements.

The absence, in England, of the Rev. W. A. Leonard, D.D., rector of the parish, since August 1, renders it impossible for us to obtain his signature to this letter, whose contents he would, doubtless, heartily approve.

We can hardly hope to secure the publication of this communication and clippings accompanying it, but if, in the interests of good discipline, you can set the matter right in your own way we will be very thankful.

Very respectfully,

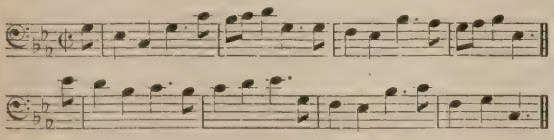
J. M. E. MCKEE,
Priest in charge, St. John's Parish.
FRANCIS EDWARD CAMP, Organist.
WILLIAM H. DANIEL, Precentor.

Washington, D.C., U.S.A., September 17, 1888.

MUSICAL CHIMES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In the most interesting article in last month's number entitled "The Three Choirs," it it stated that "Jeffries composed the tune to the chimes at Gloucester, a quaint and pleasant melody which has cheered many hearts." It may not be generally known that his melody is still played daily, though it was composed more than 200 years back. Hawkins in his "History of Music," Novello's Edition, Vol. II., p. 770, gives the notes in the key of B minor, it is really in C minor—



My present purpose in writing is to ask if there are other equally musical chimes of ancient origin to be heard in various parts of the kingdom. Perhaps some of your readers would be able and willing to give the information to—Yours obediently,

CLOCK.

Gloucester, October 2, 1888.

TO CORRESPONDENTS.

**** Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

AUDI ALTERAM PARTEM.—*We are much obliged for your letter, and are sorry not to be able to find room for it.*

DIAPASON.—*The matter is one which could be more successfully managed by the College of Organists, rather than by an appeal to the public or the profession.*

REX.—*Your suggestion is doubtless very good, but the matter is one which concerns the individual institution rather than the general public.*

SEBASTIAN.—*All that is known is given in the books to which you refer. Still, you might possibly find something new in the biographies of Schœlcher or Mainwaring.*

W. A. P.—*We shall be happy to insert notices of interesting Concerts at all times, but it is impossible to find room for accounts of rehearsals.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ACLE, NORFOLK.—Two Organ Recitals were given in the Parish Church on Thursday, the 4th ult., by Mr. C. H. Duffield, Organist of St. John's Church, Timber Hill, Norwich. The programmes included selections from the works of Bach, Mendelssohn, Handel, Capocci, Calkin, Archer, Wély, &c.

BARNSLEY.—Mr. Alderman Wood has presented a new organ to the Baptist Chapel and provided all the necessary appliances. The instrument was opened by Mr. T. Wright (Organist of St. Thomas's Church, Worsboro' Dale), his programme including pieces by Smart, Mendelssohn, Houseley, Weber, Dearle, and Scotson Clarke, which were well played. Miss Goodyear was the vocalist, and the chorus gave their selections well. Mr. B. G. Harris was leader of the choir.

BASINGSTOKE.—On September 30 the annual Harvest Festival Services were held in St. Michael's Parish Church. The services were fully choral, and at Evensong Smart's Anthem "The Lord hath done great things" was well rendered by the choir.——On the 7th ult. the annual Service in aid of the Cottage Hospital took place, at St. Michael's Church, in the afternoon. On this occasion the organ was supplemented by a portion of the Mechanics' Institute Band with excellent effect. The Anthem was "Sing ye praise" and "He counteth all your sorrows," from Mendelssohn's *Hymn of Praise*. The musical arrangements were under the direction of Mr. W. H Liddle, the Organist of St. Michael's.

BIRMINGHAM.—Mr. A. E. Daniel's Mass, "St. Michael," was performed at St. Michael's (R.C.) Church on the 7th ult. Mr. McTighe was Conductor and the organ accompaniments were played by the composer. The work displays a considerable amount of originality and scholarly writing. The Kyrie foreshadows the principal themes of the work; the Gloria starts in unison in Dorian mode; the Gratias Agimus is for treble and tenor (duet and chorus); the Qui Tollis for quartet; the Credo is in B flat with free contrapuntal writing in the organ part; there is a charming melody in A in the Benedictus for soprano and chorus; the Agnus Dei is sung first as a bass solo, then as a quartet; the Miserere is full; and an Adagio brings the Mass to an impressive end.

BISHOP'S STORTFORD.—A grand Evening Concert was given in the Great Hall, on the 16th ult., the vocalists being Madame Clara West, Miss Lottie West, Mr. Joseph Heald, and Mr. James Bayne. Solo violin, Miss Kate Chaplin; solo clarinet, Mr. H. Philpot; accompanist, Mr. Philip Sharpe.

BLACKBURN.—This town is now taking rapid strides in musical matters, and bids fair to obtain its proper position in the musical world of Lancashire. In the "good old days," when the late Henry Smart was Organist of the Parish Church, the excellent performances of Oratorio by the local Society were always looked forward to with great interest. The principal Society in the town—the St. Cecilia—has for years done good work, and to it the townsfolk are indebted for a hearing of such works as Lloyd's *Andromeda*, Dvořák's *Spectre's Bride*, Gade's *Crusaders*, &c. In January next Berlioz's *Faust* is to be given with Miss Mary Davies, Mr. Lloyd, and Mr. Santley. Mr. Schiever is to lead the orchestra, which, as usual at these Concerts, is composed of well-known members of Sir Charles Hallé's Band. The Society's first Concert of the season was given on Thursday evening, the 4th ult., by members only, and consisted of part-songs, interspersed with a few ballads, &c. Leslie's "The angels' visit" was the gem of the evening, and was sung with great expression. By way of contrast, Faning's "Miller's wooing" and "The Vikings" were included in the programme. Miss Jackson sang Sterndale Bennett's "May dew" most charmingly. Mr. J. H. Rooks, the Organist of the Parish Church, was the Conductor.

Bolton.—On Saturday evening, the 20th ult., an Organ Recital was given at the Albert Hall. Mr. Mullineux, the borough Organist, had his forces strengthened by the celebrated choir of St. John's, Broughton, assisted by the Broughton Choral Union, with Miss Minnie Robotham, Mr. C. Harrop, and Mr. W. Parker. The first part of the programme consisted of a Cantata, *The Harvest Home*, written and composed by Mr. Mullineux. The second part of the programme was of a miscellaneous character, opening with the Overture "Alessandra Stradella" (Flotow), followed by Barnby's part-song "Gather ye rosebuds," a charming Gavotte in B flat (Kluss), encored, and several other very interesting pieces.

Catford.—On Thursday, the 4th ult., at St. George's, Perry Hill, Sullivan's Festival Te Deum was sung as the Anthem. Mr. H. Grounds, the Organist, conducted; George Budd, Organist of St. Saviour's, Brockley, was the accompanist, playing in addition an Offertoire (Salomé) and a piece by Handel.

Chelmsford.—An Organ Recital, by Mr. F. R. Frye, Mus. B., F.C.O., was given at St. Mary's, on Wednesday evening, the 24th ult. The programme consisted of excerpts from Mendelssohn, Chipp, Handel, Chauvet, and Capocci.

Cheltenham.—The annual Harvest Festival Services at All Saints' Church were again remarkably hearty, and attended by overflowing congregations. The decorations were a most effective display of fruits and flowers, very artistically carried out. On Sunday, the 8th ult., at the High Celebration, a new and complete Communion Service, composed by the Vicar (the Rev. G. Gardner, Mus. Bac., Oxon.), was sung by a full choir. At Evensong Tallis's Responses were used. The Magnificat and Nunc dimittis was Arnold in A. The Anthem, an excerpt from *Elijah*, opening with the Bass Recitative, "O Lord, Thou hast overthrown Thine enemies," taken very ably by Mr. R. E. Prior, of Cheltenham College, as was also the Youth's part, by Master Finlay, of All Saints' choir. This was followed by the grand chorus, "Thanks be to God," ably conducted by the Vicar. Amongst the hymns was No. 387, Hymns Ancient and Modern, "Lord of the Harvest," sung to a quaint old German carol, harmonised by the Rev. G. Gardner; and the concluding hymn was No. 235, Hymns Ancient and Modern, "O what the joy," sung to a soul-stirring setting by E. H. Thorne, taken from "The Hymnary."

Cleveland, Ohio.—Mr. F. Norman Adams gave his first Organ Recital at Trinity Church, on the 1st ult. He was assisted by Mrs. John B. Foster, Mr. Homer B. Hatch, and Mr. I. Daniel, who sang songs by H. Parker, Dudley Buck, and Handel. His programme was made up of extracts from Mozart, Spohr, Salomé, Handel, and Lefébure-Wély, and concluded with an Improvization. These Recitals are given on the first Monday in each month during the winter.

Dover.—The Harvest Festival at St. Bartholomew's Church was celebrated on Saturday, the 6th ult., when the musical portions of the services were rendered by the Choir and Organist of St. Stephen's, Lewisham, under the direction of the latter (Dr. Warwick Jordan). Mozart's Mass in B flat was sung at the mid-day service, with Hoyte's Introit "Like as the hart." The afternoon service was Gregorian, with Tours's Anthem "While the earth remaineth."

Dundee.—J. W. Turner's Opera Company visited Her Majesty's Theatre during the first week of October, giving performances of *Fra Diavolo* (twice), *Il Trovatore* (twice), *Maritana*, and *The Bohemian Girl*.——On the 6th ult. Sir Charles Hallé and Madame Néruda paid their annual visit to the town, and received an unusually enthusiastic reception. Sir Charles opened the Recital with Beethoven's Sonata Appassionata, and the programme included works by Mendelssohn, Schubert, Grieg, Vieuxtemps, and Gade.——The first of the series of Chamber Concerts, under the auspices of Messrs. Paterson, took place in the Gilfillan Hall on Thursday evening, the 18th ult., before a very thin audience. Mr. W. H. Cole's quartet party from Glasgow played Mozart's Quartet in F, No. 23, Beethoven's Serenade Trio, and a Quartet by Dittersdorf; Mr. S. C. Hirst gave a finished rendering of the "Moonlight" Sonata; and Mr. Cole and Mr. J. Walton gave violin and violoncello solos respectively. Mr. J. Stuart Moncur was the vocalist.

Folkestone.—An Organ Recital was given at the Church of St. Michael and All Angels, by Mr. J. H. Holloway, on the 18th ult. His programme was selected from the works of Handel, Field, Bach, A. Oake, Schubert, Wély, and Morandi.

Hanley.—On the occasion of the Opening of the Victoria Hall and Organ, at the Town Hall, on the 5th ult., a Grand Organ Recital was given by Dr. A. L. Peace, Organist of the St. Andrew's Halls and Cathedral, Glasgow. The programme included the Overture to the "Occasional Oratorio" (Handel); Air with Variations, G major (Haydn); March, C major (Mozart); Prelude and Fugue, D major (J. S. Bach); Offertorio, D major (Giovanni Morandi); Selection from the Opera "Faust" (Gounod); Grand Dramatic Fantasia, "A Concert on a Lake, interrupted by a Thunderstorm" (Chevalier Sigismund Neukomm); Theme from the Opera "Sylvana," and the Rondo, E flat major (Weber); and the Overture, "William Tell" (Rossini). The programme was furnished with interesting notes, and the execution of the several pieces by the accomplished player gave the greatest possible pleasure to the large audience.

Harrow-on-the-Hill.—Mr. Herbert W. Whatmoor gave the first of a series of three Chamber Music Concerts on Thursday evening, the 4th ult., in the Public Hall, assisted by Messrs. Cave (violin), Trust (violoncello), F. Whatmoor (pianoforte), and Mrs. Trust (vocalist). The programme included trios by Gade and Hummel; duet, violoncello and pianoforte, Mendelssohn; and solos by Grieg, Handel, Rubinstein, &c.

Hovingham.—The Musical Festival, on the 16th and 17th ult., which was a great success, concluded with *Judas Maccabæus*. The principals engaged were Misses Agnes Wilson, Gertrude Aylward, and Eleanor Rees, Messrs. Braxton Smith and Frangeon Davies; and Messrs. Sutton and Eckener (violin), Emil Kreuz (viola), W. T. Barker (harp), Vivian and Chapman (flute). Conductor, Rev. Canon Hudson.

Hulme, Manchester.—The Harvest Thanksgiving Services at St. Gabriel's was held on Sunday, the 21st ult. The choir fully sustained its reputation by its excellent rendering of a long and difficult programme. The band of the 9th (Queen's Royal) Lancers assisted at both the morning and evening services, and played several pieces, including the *Stabat Mater* (Rossini) and "The Lost Chord." Mr. Ernest E. Bedford, Organist of the Church, presided and played suitable selections from Mendelssohn, Bach, Guilmant, Smart, Wély, &c.

Kingswinford, Dudley.—The Harvest Festival was held in the Wesleyan Chapel on the 21st ult. The Anthems were Stainer's "Ye shall dwell in the land" and Sydenham's "Great is the Lord," which were effectively sung by the choir. Mr. J. Round presided at the organ. After the evening service an Organ Recital was given by Miss Bessie Taylor, the programme including selections from Mozart, Rossini, and Mendelssohn.

Leeds.—Under the title of "Hours with the Great Composers," Dr. Spark gave, at the Victoria Hall, on the 6th ult., a musical entertainment consisting of a series of examples of the works of Mozart, selected evidently with a view of showing how singularly varied were the gifts and the moods of that illustrious composer. The Overture to the Opera *Die Zauberflöte* (*The Magic Flute*), as arranged by Mr. Best, of Liverpool, who seems to have transcribed from the score as much work as possible for the hands and the pedals at the same time, was the first item on the programme; the refined melody of the Symphony, F major—"Un Poco Adagio"—commended itself to every listener, as also did the animated passages and strikingly melodious effects of the motett for solo voices, chorus, and orchestra, "Splendente Te, Deus." The larghetto in D, from the Clarinet Quintet, was received with marked favour; and "The chimes for a clock," which Mozart, at six years of age, played on a pianoforte extempore, was as interesting in its way as were some of the best known excerpts from *Don Giovanni*, that formed a fitting *finale* to an interesting performance.

Leicester.—Mr. J. Addison Adcock's first popular Concert (third series) came off on Saturday, the 20th ult., at the Temperance Hall. Masters Dutton and Sexton, Westminster Abbey boys, and Mr. T. W. Page were the vocalists. Miss Norledge, Conservatorium of Music, Leipzig, was solo violinist; Mr. Tertius Rowlett and Mr. Walter W. Waddington, solo oboe and cornet respectively. Orchestral selections were played by Mr. Adcock's full band of 120 performers. Accompanists, Mr. J. Garner and Miss Newton. Leader, Mr. Mansfield.

Londonderry.—An Organ Recital was given in St. Columb's Cathedral on Tuesday evening, the 16th ult., by Mr. D. C. Jones, Mus. Bac., F.C.O. The following was the programme:—Offertoire in E flat (Wély), Allegretto in B minor (Guilmant), Adagio (Beethoven), Marche Funèbre (Gigout), Adagio (Kalliwoda), Lied ohne Worte (Holzel), Andante (Weber), and March *Cornelius* (Mendelssohn). The vocalist was Mr. Bromley, who sang "O rest in the Lord" (*Elijah*) and "But the Lord is mindful" (*St. Paul*).

Luton.—Christ Church Harvest Festival Services were held on Thursday, the 11th ult. At Evensong the Anthem "Fear not, O land" (Goss), and Bunnett's Service in A were effectively rendered by a choir of nearly sixty voices, under the direction of Mr. Hayward, precentor. The Rev. J. E. Turner, M.A., was the solo vocalist. Mr. A. J. Lambert presided at the organ, and at the end of the service played Marche Hongroise (Henselt), Marche Militaire (Gounod), and Hallelujah Chorus (Handel).

Mossley.—On Monday evening, the 1st ult., Mr. Irvine Dearnaley, Organist of Ashton Parish Church, gave an Organ Recital upon the new organ in St. George's Parish Church. Miss Marjorie Eaton, of Ashton, sang the vocal solos in an excellent manner.

North Mimms, Herts.—The Harvest Festival was celebrated at the Parish Church on Thursday, the 18th ult., when the musical portion of the service was well rendered by the choir. The Organist was Mr. J. C. Grange, the principal solos being taken by Miss Turner and Mr. Pulborow. The Anthem selected was "O praise the Lord for His goodness," by Garrett. The services were repeated on Sunday, the 21st ult. The church decorations were very tastefully carried out.

Oldham.—The winter session of the Springhead Congregational Sunday School Choral Union was opened on Tuesday evening, the 2nd ult. The performers were Miss Vinnie Beaumont, Mrs. Morrell, and Mr. Byron Dewhurst; with Mr. W. Lawton as solo pianist and accompanist, and Mr. T. Birkenshaw as Conductor. The part-songs were given by forty members of Mr. Birkenshaw's class.——A very successful Organ Recital was given on Wednesday evening, the 17th ult., at Brunswick Wesleyan Chapel, Werneth, Oldham, by Mr. J. B. Thompson, of Ashton-under-Lyne. The programme included works by Guilmant, Beethoven, Turpin, Wély, Bach, Batiste, Morandi, Gounod, and Smart. The choir gave selections of sacred music during the evening.

Ryde, I.W.—*Drusilla*, a new Sacred Cantata for mixed voices, was performed on the 17th ult., for the first time, at the Town Hall, by a chorus and orchestra of about 100, under the personal conductorship of the compiler and composer, Mr. J. C. Beazley (of Ryde). The composer has shown considerable originality, method, and talent in his treatment of the themes, the words are well selected and written, and the chorals, "O God our help in ages past," "Thou hidden source of calm repose," and "The opening heavens," with the grand final chorus, are particularly striking and harmonious. The Cantata was well rendered, the choir and orchestra giving evidence of careful study. The principal vocalists were: Drusilla, Miss H. Fraser; Æmilius, high priest of Jupiter, Mr. Hodgson; Abner, Mr. F. Fowles. The applause was frequent, and the March to the Arena was demanded.

Sabden, near Whalley, Lancashire.—On Saturday, the 20th ult., Mr. Thomas Sharples gave his tenth annual Ballad Concert in the British School. The following took part: Miss Alma Hallowell, Gold Medalist, R.A.M., Miss Florence Hallowell, Mr. H. W Varley, Mr. G. W. Nicholson, Miss Janie Hoyle (solo violin), 11 years of age, and Mr. Fred Myers, accompanist. The programme was excellent and gave great satisfaction.

ST. ALBAN'S, CHEETWOOD.—A performance of Mendelssohn's *Hymn of Praise* was given on Tuesday, the 16th ult., by the members of the St. Alban's Musical Society, under the Conductorship of Mr. Douglas Hallett, Organist and Choirmaster of the Church. The solos were rendered by Miss Marie Hughes, Miss Norton, and Messrs. Veale and Crowe, all of whom sustained their parts admirably. The choruses were remarkable for depth of tone and the steadiness which was shown throughout in their rendering. Mr. F. Thorley, Organist and Choirmaster of St. James's, George Street, Manchester, assisted Mr. D. Hallett at the pianoforte in the Symphony to the Oratorio, arranged as a duet, and Miss Cullerae with Mr. Hallett gave a pianoforte duet in the second part of the programme, which consisted of a miscellaneous selection.

SHERBORNE.—An Organ Recital was given by Mr. G. E. Lyle, Organist of the Abbey, on the afternoon of Thursday, the 18th ult. The programme consisted of works by Ch. Collin, Braga, Handel, Arthur Page, G. E. Lyle, Léfébure-Wély, Beethoven, L. Lacombe, Mozart, J. Romano, and Mendelssohn. The Recital was repeated the same evening at eight o'clock.

SWANSCOMBE, KENT.—All Saints' Church Harvest Thanksgiving Services were held here on Sunday, the 7th ult., when the usual hymns from Ancient and Modern were sung, and special Psalms from the Cathedral Psalter. In the morning Smart's Te Deum in F was well rendered, as also Redhead's "Harvest Hymn." In the evening Bunnett's Service in F, with an anthem, "Lift up your heads," from Handel's *Messiah*, were given. Mr. T. H. Jarvis, Organist and Choirmaster, presided at the organ, and played some Voluntaries after the services.

TENBURY. — The thirty-second Anniversary Festival at St. Michael's College came to a successful termination on Saturday, the 6th ult., the octave of St. Michael's Day. Thursday, the 4th ult., was specially kept as Commemoration Day, Canon Howell Evans and the Rev. E. R. Hampden preaching the sermons on behalf of the objects for which the College was founded. After the evening service a Concert of vocal and instrumental music was given in the College Hall to an invited audience of about 120 ladies and gentlemen, including the Lord Lieutenant of Herefordshire, in which county a great part of the parish is situated. Good music of various ages and various countries was selected, and all was performed with a heartiness and careful finish which must have been very gratifying to the Sub-Warden (Rev. J. Hampton), whose untiring energy has directed the musical work of the College since its foundation. We have only to congratulate the Rev. Sir F. A. G. Ouseley, the founder, and to express our earnest hope that he may be spared many years to see the institution which he has placed in the neighbourhood flourishing and sending its alumni, as it has already done, to every quarter of the globe, to bear witness to the sound Church training they have received through his zeal and liberality and the excellent staff of teachers which he has provided.

TUNBRIDGE WELLS.—A fine performance of Mozart's *Requiem Mass* was given by the augmented choir of St. Augustine's Catholic Church on September 30, assisted by Mrs. Cullen, Mrs Gates, Miss Rizean, Mr. Sidney Herbert, Mr. Alfred Boorman, and Mr. Conrad Formes. There was a large congregation, including many well-known local musicians who were no doubt eager to listen to a work which has seldom, if ever, been performed here. A selection from Rossini's *Stabat Mater* was given in the evening. Miss Annie Elliott was the Organist at both services.

WORTHING.—A Concert was given at the Assembly Rooms, on Thursday evening, the 4th ult., for the benefit of Mr. F. D. Carnell, Mus. Bac., formerly Organist of St. Botolph's Church, Heene. About three years ago Mr. Carnell was seized with paralysis of the spine, necessitating the relinquishment of his duties. A very promising career was intercepted by the attack, the effects of which have rendered him practically helpless. Those who kindly lent their aid included Mrs. Graham Coles, Mrs. Somers Scott, Mr. Hunt, Mr. E. Tucker, Mr. F. Carter, and Mr. H. W. Hall; Mrs. Coles and Mr. Hall undertaking the management of the entertainment. The accompaniments were shared by Mr. H. W. Hall and Mr. W. Binstead, Organist of Christ Church.

ORGAN APPOINTMENTS.—Mr. W. Terence Jenkins, Organist and Choirmaster to St. Paul's Church, Worcester.—Mr. Frederic Hodges, Organist and Choirmaster to St. Peter's Church, Ashtabula, Ohio.—Mr. T. Forward, to Walmer Parish Church.—Master Frank Harold Tonking, to Illogan Parish Church, Cornwall.—Mr. Thomas Lane, Organist and Choirmaster to St. John's, Higher Walton, near Warrington.—Mr. Edmund Rogers, Organist and Choirmaster to St. Michael's, Star Street, Paddington, W.—Mr. David J. Thomas, to Hanover Church, Regent Street, W.—Mr. Stretton Swann, Organist and Choirmaster to St. George-the-Martyr, Southwark.

CHOIR APPOINTMENTS.—Mr. Alfred Constable, Choirmaster to Bromley Parish Church, East London.—Mr. Edmund Rogers, Choirmaster to Hanover Church, Regent Street, W.—Mr. Avalon Collard, Conductor to the Epsom Choral Society.—Mr. Byron Dewhurst (Bass), to Canterbury Cathedral.

THE MUSICAL TIMES.

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Musicians will be aware that the score of "Saul" is one of the fullest and richest of all Handel's works. The Editor has attempted, as far as possible, to preserve the original colouring. With this view the composer's trombone parts, curiously written in some places, have been retained exactly. The same is the case with the trumpets, excepting that a few passages have been modified, where Handel had written them impracticably high for modern players. But in no case has the Editor added one note for trumpets or trombones where the composer had not employed them.

The score of "Saul," alone among Handel's oratorios, contains full directions for the treatment of the organ, though the part is seldom written out. The Editor has endeavoured, as far as possible, to carry out these directions in filling up the part. In some cases, as in the symphony preceding the chorus, "Welcome, welcome, mighty king," the effect will be found peculiar; but for this, Handel, not the Editor, is responsible, as the indications here are most minute. In a few passages, in which there is an *obbligato* part for the organ—*e.g.*, in the chorus, "Mourn, Israel, mourn"—an arrangement for other instruments is given in small notes, which is intended for use if the oratorio is given in places where there is no organ.

The recitatives should be accompanied by the organ or pianoforte; but, at the desire of the publishers, an arrangement of the accompaniment for strings has also been given. In one instance only has the Editor allowed himself an alteration in the colouring. The recitative sung by the Ghost of Samuel is in this edition accompanied by the low notes of clarinets and bassoons. Purists may possibly object to this; but the Editor would urge, in extenuation, though not in justification, that he has merely carried a little further Handel's own idea of individualizing the spectre by the use of wind instruments. The bassoon parts, at the commencement of this scene, as well as the wind parts in the air "Infernal spirits," are Handel's own.

In this score all the original parts are indicated by "H" and all the additions by "P." In cases where something has been added to Handel's parts, both letters are prefixed. It has not been thought needful to do this with the trumpet parts, the alterations being confined to a very few notes. Here Handel's own passages have been retained, even though difficult, whenever at all practicable.

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(THE CHURCH OF ENGLAND UNIVERSITY OF UPPER CANADA.)

The next ANNUAL EXAMINATIONS for the Degree of BACHELOR of MUSIC will be held simultaneously in TORONTO and LONDON in Easter week, 1889. Women are admissible to these Examinations.

For particulars apply to REV. E. K. KENDALL, D.C.L., Registrar for England, Southsea.

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MISS HONEYBONE (Soprano) is now booking Engagements for Oratorios and Ballad Concerts. Address, Nottingham.

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MADAME and MR. D. SUTTON SHEPLEY (Gentleman of Her Majesty's Chapel Royal, St. James's Palace), Contralto and Bass, request all communications to be addressed to 97, Dalberg Road, Brixton, London, S.W.

MR. ARTHUR CASTINGS (Principal Tenor, Hereford Cathedral) engaged: October 5, Malvern, Ballads; 15, Cardiff, Ballads; 18, Ledbury, Ballads; 31, Cardiff, Morning Concert, "Hymn of Praise"; Evening, "Hymn of Praise"; November 1, Cardiff, Ballads; 15, Hereford, Morning Concert; Newport, Evening, Ballads; 22, Cinderford, Sacred Selections; 27, Hereford, Ballads; 29, Abergavenny, Ballads; December 3, Hereford, "Samuel"; 11, Grimsby, "Callirhoë"; 19, Hereford, "12th Mass." Engagements pending with Nottingham, Newport, Kington, and others. For terms, vacant dates, press criticisms, address, Cathedral, Hereford.

MR. G. BANKS (Tenor) requests that all communications respecting Concerts, &c., be addressed to The Cathedral, Hereford.

MR. AND MRS. HENRY BEAUMONT (Mdme. Adelaide Mullen) on tour in America with Mr. Ludwig, return end of January. Business communications to Mr. Vert, 6, Cork Street, W.; or, to Mr. Beaumont, care of Messrs. Novello, Ewer and Co., 21, East 17th Street, New York.

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MR. JAMES GAWTHROP (Tenor), Gentleman of Her Majesty's Chapel Royal, St. James's, begs that all communications be addressed to 34, Priory Park Road, Kilburn, N.W.

MR. HOLBERRY HAGYARD. Engaged: Stanstead, November 22 (Ballads); Guildford, 28 ("Elijah"); December 4, Bedford ("Light of the World"); 6, Holmfirth ("St. Paul"); 7, Cambridge; 11, Llanelly ("St. Paul"); 13, Diss ("Holy City"); 18, Braintree ("Messiah"); 19, Gainsboro' ("Judas"); 20, St. Ives ("Judas"). 1889: Stockport ("Messiah"); St. Neots (Ballads); Leeds ("Creation"); Bury ("St. Paul"); Huddersfield ("Messiah"). At liberty on Boxing Day and New Year's Day. Address, Principal Tenor, Trinity College, Cambridge.

MR. JOSEPH HEALD (Tenor) requests that all communications respecting Engagements may be addressed to his residence, 23, Endlesham Road, Balham, London, S.W.

MR. LLOYD JAMES (Tenor), having taken up his residence in London, is at liberty for Concerts and Oratorios. Address, Eaton Lodge, Commercial Road, Peckham, S.E.

MR. ALFRED KENNINGHAM (Tenor) of St. Paul's Cathedral, is booking Engagements for Oratorios and Concerts. The following are booked for the present month: "Creation," Belfast; "Last Judgment," St. Paul's Cathedral; "Hymn of Praise," Marylebone Church; "Golden Legend," Leamington; "Messiah," Kettering; "Messiah," Maidstone; Ballads, Chelsea; "Creation," Surbiton; "Creation," Ulverston; Oratorio Selections, Kendal; "Creation," Richmond; "Messiah," Ealing, Dean, &c. For vacant dates, address as above; or, Grovedale, Parsons Green, S.W.

MR. ALFRED KENNINGHAM can provide SOLO CHOIRBOYS, trained by himself, for Advent performances of Spohr's "Last Judgment" or Church Festivals, Concerts, Banquets, &c. Efficiency guaranteed. Address, as above.

MR. WILLIAM KNIGHT (Tenor) requests that all communications respecting Oratorios, Concerts, Masonic Banquets, &c., be sent to his new address, 481, Manchester Road, Bradford.

MR. S. THORNBOROUGH (Tenor). *Répertoire:* "Andromeda," "Redemption," "Elijah," "Creation," "Messiah," "Judas Maccabæus," Rossini's "Stabat Mater," "Acis and Galatea," Masses, &c. Address, 17, Tennyson Street, Upper Brook Street, Manchester, and 125, Montague Street, Blackburn.

MR. PERCY PALMER (Tenor) desires that all Communications for Engagements be addressed to his residence, 7, Peterboro' Villas, Fulham; or, N. Vert, Esq., 6, Cork Street, W.

MR. RICHARD R. WILSON (Tenor) is again at liberty for Oratorio, Ballad, and other Concerts. For terms and particulars, address, Grange Road, West Hartlepool.

MR. A. FOWLES (Baritone) is open for Oratorios, Operatic Selections, and Ballad Concerts. For terms, Press notices, &c., address, care of Mr. Sexton, 447, West Strand.

MR. ROBERT GRICE (Baritone), St. Paul's Cathedral Choir, begs to announce that he is at liberty to accept Engagements for Oratorios, Ballad and Miscellaneous Concerts, &c., and has already booked Engagements at the following places:—Leicester ("Stabat Mater"); Twickenham (Ballads); Huddersfield ("Elijah"); Highbury (Ballads); Peckham (Ballads); Freemasons' Hall (Ballads); Camden Town (Ballads); Camberwell ("St. Mary Magdalen" and "Crusaders"); Oxford ("Daniel"); New Cross (Ballads); Birmingham (Subscription Concerts); Hornsey (Ballads); Ilkeston ("Creation"); Bournemouth ("Rose of Sharon"); Bradford ("Light of the World"); Leicester (Ballads); Bury, Lancs. ("Hereward"); Belfast ("Creation"); City ("Last Judgment"); Kentish Town (Ballads); High Wycomb (Sacred Selection); Hebden Bridge ("Messiah"); Melton Mowbray (Selections); Northampton ("Elijah"); Glasgow ("Messiah"); Banbury (Ballads); Brockley ("Fall of Babylon"); Highbury (Berlioz's "Faust"); Cheltenham ("Stabat Mater" and "Saul"); Finsbury Choral ("St. Mary Magdalen" and "Bride of Dunkerron"); West Bromwich ("Golden Legend"); Bradford (Ballads), &c. For references and terms, address, 8, Ringcroft Street, Holloway, N.; or, care of N. Vert, Esq., 6, Cork Street, Burlington Gardens, W.

MR. E. JACKSON (Baritone) accepts Engagements for Oratorios, Concerts, Dinners, &c. For terms and vacant dates, address, Principal Bass, New College, Oxford.

MR. F. ST. JOHN LACY, Professor of Singing and Baritone Vocalist, begs to announce his CHANGE of ADDRESS to 151, Sloane Street, Belgravia, S.W., where all future communications regarding Concerts, At Homes, or Pupils should be addressed.

MR. F. W. PARTRIDGE (Baritone), Associate of the Royal College of Music, can accept engagements for Oratorios and Concerts as Vocalist or Accompanist. Address, 2, St. George's Villa, Beckenham.

MR. J. BROWNING (Principal Bass), Leeds Parish Church. December Engagements: 1, Sheffield ("Acis and Galatea"); 3, Armley; 4, Leeds ("Last Judgment"); 17, Bromley ("Messiah"); 18, Ripon ("Creation"); 25 and 26, Farsley; 30, Pudsey ("Messiah"). Others pending. For Oratorios, Concerts, &c., address as above.

MR. JAMES W. CLOUGH, of the Manchester and Provincial Concerts, and Solo Bass, Parish Church, Burnley, is open for Oratorios, &c. Press notices, &c., on application. 56, Curzon Street, Burnley.

MR. THOMAS KEMPTON (Bass), of St. Paul's Cathedral. Engagements booked for the current month: City (Ballads); Peckham (Ballads); Brockley ("Creation"); Plumpstead (Ballads); City ("Last Judgment"); Croydon (Ballads); Bermondsey Town Hall ("Messiah"); St. Leonard's ("Last Judgment"); Exeter ("Joshua"); Forest Gate ("Messiah"); Reading (Selection, "Acis"); Liverpool ("Messiah"); Highgate ("Samson"); Chalk Farm (Ballads); City (Ballads). 67, Petherton Road, Highbury New Park, N. N.B.—Quartet parties provided for Oratorio, Ballads, and Classical Concerts, Church Festivals, Masonic Banquets, &c., &c. Also a String Quartet; Leader, Mr. Gibson.

MR. W. BELL KEMPTON (Bass), of St. George's Chapel and H.M. Private Chapel, Windsor Castle), for Concerts, Banquets, &c. Quartet Party provided. For terms, address St. George's Chapel, Windsor Castle.

MR. and MRS. WALLIS A. WALLIS (Bass and Mezzo-Soprano). Oratorio and Concert Parties provided. On tour in Scotland in January. For dates and Press notices, address, Willow Lodge, Leeds.

MISS NELLIE LEVEY (Vocalist and Guitarist), having returned from the Continent, has resumed her teachings and engagements. Address, by letter, 12, Red Lion Square, Holborn.

MDLLE. ZARA, L.C.M., will sing for Organ Recitals and Charity Concerts. No expenses. 1, Flanders Road, Bedford Park.

MR. J. COCKERILL, Harpist, of the Orchestra of Mr. Stockley, and the Birmingham Festival Choral Society, accepts Engagements for Solos, or Oratorios, Cantatas, &c. Address, 147, Brighton Road, Spark Brook, Birmingham.

SIGNOR NICOLA COVIELLO (the Popular Cornet Soloist, Royal Italian Opera, Promenade Concerts, &c.) is now booking Concert engagements (London, suburbs, and provinces). Immensely successful at Promenade Concerts with "The Lost Chord," Levy's "Whirlwind," &c. 5, Sudbourne Road, Brixton.

OBOE and COR ANGLAIS.—A Gentleman is open for Engagements at Concerts, &c. Terms, 10s. 6d., including one rehearsal. Address, H. E., Novello and Co., 1, Berners St., W.

WALTER THOMAS BARKER, A.R.A.Music, Harpist, 49, Ebury Street, Belgravia, S.W. Open for engagements, At Homes, Receptions, Orchestral, &c.

THE EDINBURGH PROFESSIONAL ORCHESTRA (Third Season) have booked engagements for Oratorios, Cantatas, and Orchestral Concerts in nearly all parts of Scotland. For vacant dates, terms, &c., apply, the Secretary, Mr. James Macgowan, 5, Broughton Place, Edinburgh. Any number of performers, from String Quintet to Full Orchestra.

TO CONCERT-GIVERS and others.—MADAME and the MISSES PORTER (The London Lady Quartet). Engagements: November—Southampton, Southsea, and District; December—Bath, London, &c.; January—Sussex; February—Midlands, Yorkshire, Lancashire; March—Newcastle-on-Tyne and District. A few vacant dates. 17, Formosa Street, Maida Hill, W.

MR. CHARLES CHILLEY begs to notify that his address is now 4, HENRY ROAD, FINSBURY PARK, N.; or, Mr. Vert, 6, Cork Street, Burlington Gardens, W.

J. EDWARD HAMBLETON (Violoncellist) begs to announce his REMOVAL to 121, Albany Street, N.W.

HARP LESSONS.—MISS DIXON, ex-Scholar of the Royal College of Music and Pupil of Mr. John Thomas (Harpist to her Majesty the Queen), gives Harp Lessons and accepts engagements for Concerts and At Homes. Special arrangements made for Schools. Address, 82, Talbot Road, Bayswater, W.

AMATEURS desirous of QUARTET, QUINTET, TRIO, or DUET PRACTICE with professional players, on moderate terms, should communicate with A.R.A.M., 21, Mornington Road, N.W.

MR. CHARLES FRY'S RECITALS: MERCHANT OF VENICE (with Sullivan's Music), ATHALIE, ANTIGONE, ŒDIPUS, PRECIOSA, &c. Elocution Lessons: Croydon Conservatoire (Mondays); Hampstead Conservatoire (Wednesdays). Private Lessons. Belmont, Blenheim Gardens, Willesden Park, N.W.

MISS CLARA TITTERTON, Associate and Silver Medalist, R.A.M., First Class Certificate Society of Arts, &c., &c., receives PUPILS for the VIOLIN and PIANOFORTE on moderate terms. Lessons given at pupils' own residences. Schools attended. Miss Titterton also accepts engagements for Concerts and At Homes. 38, Agate Road, The Grove, W.

MR. FRANK FREWER (Organist, St. James's, Garlickhithe, City), teaches the ORGAN, PIANOFORTE, &c. 6, Wilmot Place, Rochester Road, Camden Road, N.W.

VOICE PRODUCTION and SINGING. Mr. FREDERICK BIRCH receives PUPILS at 221, Temple Chambers, E.C.; and at 4, Downs Road, Clapton.

MR. W. C. AINLEY, Mus. Bac., Cantab. (1884), teaches HARMONY, COUNTERPOINT, &c., by Correspondence. Terms moderate. New House, Mirfield, Yorkshire.

DR. ALLISON instructed by Post Candidates who passed the following EXAMINATIONS.—MUS. DOC., OXON., MUS. D., DUBLIN, MUS. BAC., Oxford, Cambridge, Dublin, and London; Cambridge Preliminary Mus. B. (including the 1st in the 1st Class two years); Oxford 1st Mus. Bac., 1888; L.R.A.M. (London), 1888; Local R.A.M. "With Honours," 1888; N.S.P.M. 1888, F.G.O. 1888, F.C.O., A.C.O., Toronto (one Doc. and 21 in 1st, 2nd, and Final Bac., several 1st Class, 1888). More than 280 Certificates, Degrees, &c., have been gained by DR. ALLISON'S Pupils at Musical Examinations, and they won the GOLD MEDALS for excellence in Harmony, Counterpoint, and Plan or Design at Manchester in 1885, 1886, and 1887. Harmony, Counterpoint, Orchestration, and Revision of Musical Compositions by Post to Correspondents anywhere. Personal instruction in Singing, Organ, and Pianoforte. Cambridge House, 68, Nelson Street, Manchester.

MR. J. PERCY BAKER, A.R.A.M., teaches HARMONY, COUNTERPOINT, &c., by post, and prepares Candidates for Musical Examinations. Lessons in Pianoforte or Theory, &c., given at own or pupil's residence, or at 84, New Bond Street, W. Organ lessons. For terms, address, Willersley House, Wellington Road, Old Charlton.

MR. GEORGE J. BENNETT is prepared to receive PUPILS in HARMONY, COUNTERPOINT, &c. Address, 1, Berners Street, W.

BETTINA (Honorary Associate of the St. Cecilian Academy of Rome, and Diplomée Pupil of Henselt, St. Petersburg) gives LESSONS in the METHOD and TECHNIQUE of the latter. Address, Miss Bettina Walker, 25, York Place, Portman Square, W.

MR. W. BLAKELEY, Mus. Bac., Trin. Coll., Tor. Candidates successfully prepared by Post for Musical Examinations. Terms moderate. 23, Gillespie Crescent, Edinburgh.

MR. EDWARD BROMELL (Professor, London Academy of Music) gives LESSONS in HARMONY, COUNTERPOINT, &c., personally and by correspondence. Classes' Compositions revised. 16, Meynell Road, South Hackney, E.

MR. ARTHUR CARNALL, Mus. Bac., Cantab., gives LESSONS in HARMONY, &c., by Post. 9, Avington Grove, Penge, S.E.

DR. CROW, of Ripon Cathedral, teaches HARMONY, COUNTERPOINT, FUGUE, &c., by Correspondence.

MR. JOHN GREIG, M.A., Mus. Bac., F.C.O. (passed Exam. for Mus. Doc., Oxon., 1887), teaches HARMONY, COUNTERPOINT, and FUGUE by CORRESPONDENCE. Coached successfully for final Mus. Bac., Oxon., 1886. Address, 7, Scotland Street, Edinburgh.

MR. T. HEMMINGS, Mus. Bac., Oxon., L.Mus. T.C.L., gives LESSONS in HARMONY, COUNTERPOINT, &c., and prepares Candidates for Musical Examinations by Post. Address, Sheppard Street, Stoke-on-Trent.

MR. F. J. KARN, Mus. Bac., Cantab., gives LESSONS by Post in HARMONY, COUNTERPOINT, &c., and prepares for Musical Examinations. Latest successes: L.Mus., T.C.L. (including candidate with highest number of marks), and A.Mus., T.C.L., July, 1888; F.C.O. and A.C.O., 1888; F.Gld.O., 1888; Mus. Bac., Toronto, 1887, First, Second, and Final Examinations, with First on List in Final; and 1888, several First Class; A.R.C.M., 1887; Senior Local R.A.M. and T.C.L. in Honours. Terms very moderate. Address, Cobham, Surrey.

MR. HERBERT T. LEWIS, Mus. Bac., Oxon., gives POSTAL LESSONS in HARMONY, COUNTERPOINT, &c. MSS. revised. Address, Byars Road, Glasgow.

DR. M. J. MONK (Oxon.), F.C.O., teaches HARMONY, COUNTERPOINT, CANON, FUGUE, INSTRUMENTATION, &c., by Post, and prepares Candidates for University and other Musical Examinations. 20, Marlborough Road, Banbury.

MR. HENRY PIGGOTT, Mus. Bac., Cantab., L.Mus. T.C.L., gives LESSONS by Post in HARMONY, COUNTERPOINT, and other branches of the THEORY of MUSIC. Candidates prepared for Musical Examinations. Terms moderate. Alton, Hants.

MR. R. STOKOE, Mus. Bac., Cantab., F.C.O., gives ORGAN and PIANOFORTE LESSONS. Harmony, Counterpoint, Composition, &c., taught personally or by Post. Terms moderate. 6, East Chapel Street, Mayfair, W.; or, Haldon, Rossiter Road, Balham, S.W.

DR. TAYLOR, F.C.O., F.Gld. O., L.Mus., prepares CANDIDATES for MUSICAL EXAMINATIONS by Post. Forty-two Degrees, Diplomas, and other Honours, including Mus. Bac., F.C.O., A.C.O., F.Gld. O., and L.Mus., have been gained by DR. TAYLOR'S Pupils during the past Three Years. Address, Wolverhampton Road, Stafford

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HERBERT W. WAREING, Mus. Doc., King's College, Cambridge (1886), gives LESSONS in HARMONY COUNTERPOINT, INSTRUMENTATION, CANON, and FUGUE by Correspondence, and prepares Candidates for University and other Musical Examinations. Address, Dr. Wareing, 76, Bristol, Road, Edgbaston, Birmingham.

LESSONS by CORRESPONDENCE in HARMONY, COUNTERPOINT, &c. Dr. BRADFORD'S System—"Per scripta in absentiâ." Address, 50, Lewisham High Road, New Cross, S.E.

THOROUGH PREPARATION for C.O. Examination required, with use of Organ for practice, in return for services as Sub or Assistant-Organist. Advertiser has had considerable experience, and could take a full choral service. Used to a three-manual. City, W. or S.W. Organist, 3, Park Place, Snell's Park, Edmonton.

TO PROFESSORS of MUSIC, Teachers in Colleges and Schools, &c., wishing to learn the Tonic Sol-fa System. A Course of Nine Lessons will be given at 9, Warwick Lane, London, E.C., from Thursday, December 27, to Saturday, January 5, from 3.30 to 5 p.m. Teacher, Mr. L. C. VENABLES. Attention will be directed to the Art of Teaching, and a class of children will be present on one or more days. Fee, 10s.; single lessons, 1s. 6d.

PIANOFORTE and HARMONY LESSONS by a LADY (L.Mus. T.C.L.); also a small Class for the practice of Chamber Music. Licentiate, Novello, Ewer and Co., 1, Berners St., W.

A LADY LICENTIATE (Artist) of the Royal Academy wishes additional PUPILS. 12 lessons, 3 guineas. Concerts, At Homes, and Schools attended. Elyod, Novello, Ewer and Co., 1, Berners Street, W.

LADY DESIRES additional PUPILS for PIANO and HARMONY. Holder of Senior Certificates, R.A.M. and Trin. Coll., and First Class Society of Arts. Schools attended. Terms moderate. Miss Scott, Novello, Ewer and Co., 1 Berners Street, W.

SHEFFIELD SUNDAY SCHOOL UNION.—WHITSUNTIDE, 1889.—The Committee invite contributions of original Tunes (with or without words) suitable for Children's gatherings. A Bonus will be given for each selected tune. To be sent in before January 1, 1889, to Mr. C. B. Hobbis, 53, Brunswick Street, Sheffield.

WHITSUNTIDE and ANNIVERSARY MUSIC. The Committee of the Pudsey and D.S.S. Union offer Prizes of £3, £2, and £1, for the composition of Psalm Tune with Chorus. Conditions, send stamped addressed envelope to Mr. Isaac Windsor, Bottom of Hammerton Field, Pudsey, near Leeds.

IN REPLY TO VARIOUS ENQUIRIES, the Libretto of the COMIC CANTATA, advertised in the *Musical Times* for November, has been negociated. Any applications repecting similar work, embracing Musical Sketches, &c. (which must come from principals only), may be addressed to, "Rex," Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WORDS for SONGS.—SELECTIONS sent on APPROVAL to Composers who are open to purchase same. Moderate terms. A. V., Abercarn, Portland Road, South Norwood.

ORGAN PRACTICE, tubular pneumatic; three manuals; independent pedals; terms and specification on application. Blennerhasset's Studio, 1A, Vernon Street, King's Cross.

ORGAN PRACTICE (in the City). One shilling per hour, upon a complete instrument. Three manuals and independent pedals, &c., blown by engine. Willis, 29, Minories. ORGAN and PIANO Lessons by Mrs. ELIZABETH STIRLING.

ORGAN PRACTICE.—Three manuals and pedals. One Shilling per hour. The South London Organ Studio, 343, Coldharbour Lane, close to Brixton Station.

ORGAN PRACTICE and LESSONS.—Three manuals and pedals. Blown by engine. 1s. per hour; 24, one guinea. Entwisle's Organ Studio, 2, Charles St., Camberwell New Rd.

COLLEGE OF ORGANISTS.

December 4, 1888.—Dr. C. W. PEARCE, F.C.O., will read a Paper on "Modern Treatment of Ancient Ecclesiastical Melodies," to commence at 8 o'clock.

January	8, 1889 ...	F.C.O. Examination (Paper Work).
"	9	F.C.O. Examination (Organ Playing).
"	10	F.C.O. Examination (Organ Playing).
"	11	Diploma Distribution.
"	15	A.C.O. Examination (Paper Work).
"	16	A.C.O. Examination (Organ Playing).
"	17	A.C.O. Examination (Organ Playing).
"	18	Diploma Distribution.
February	5	Lecture.
March	5	Lecture.
April	2	Lecture.
"	29	Annual College Dinner.
May	7	Lecture.
June	4	Lecture.
July	16	F.C.O. Examination (Paper Work).
"	17, 18	F.C.O. Examination (Organ Playing).
"	19	Diploma Distribution.
"	23	A.C.O. Examination (Paper Work).
"	24, 25	A.C.O. Examination (Organ Playing).
"	26	Diploma Distribution.
"	30	Annual General Meeting.

Candidates' Names for the forthcoming Examinations should be sent in on or before January 1.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.

95, Great Russell Street, Bloomsbury.

NEW ORGAN STUDIO, with Three-manual PIPE ORGAN blown by water. Terms for Practice, 1s. per hour. At Smyth's Music Depôt, 54, London Road, Forest Hill, S.E.

MUSIC COPIED and Drawn from the Full Score, with proper Cues for Engraving; also Songs or other Pieces Transposed, by J. Peck, 36, Southampton Street, Strand, W.C.

MUSIC legibly TRANSPOSED or COPIED, at 6d. per folio manuscript page. Copyist, 20, St. Michael's Road, Wallington, Surrey.

CHORAL SCHOLARSHIPS.—VACANCIES at Choir School of St. Mary Magdalene's, Paddington, for SONS of GENTLEMEN. Trial of Voices, December 17. Successful Candidates boarded and educated free, or greatly reduced terms. Apply, at once, to A. H. Godfrey, 10, Delamere Street, Paddington, W.

CHOIR BOYS WANTED, for St. Thomas's, Regent Street, capable of singing solos and reading fairly at sight. Stipend, £12. Letters, stating age and abilities, to A. H. Crowest, 11, Myddleton Square.

YOUNG LADY, with good voice, WANTED, by a Professor of Music in the country, to train and bring out as a Concert Vocalist. Good home. Present pupil has engagements throughout the year. Address, B. A., Novello, Ewer and Co., 1, Berners Street, W.

TWO ALTOS, one TENOR, and one BASS WANTED, for Grosvenor Church, South Audley St., W. Salary, £10. Apply to Rev. Foster Elliott, 64, Mount St., Grosvenor Sq., W.

ALTO WANTED, for St. Augustine's, Honor Oak Park. Salary, £15. Must be good reader. Address, Ernest E. Vinen, St. John's, Southwark, S.E.

ALTO WANTED, for St. Luke's, Redcliffe Square, S.W. Salary, £12. Apply, by letter, to R. T., 60, Barclay Road, S.W.

ALTO and TENOR WANTED, West-End Church. Choral Service; Surpliced Choir. Salary, £10 to £15 per annum. Three Testimonials (copies), to Organist, 8, Sheldon St., Paddington.

CHICHESTER CATHEDRAL.—There is a VACANCY in the College of Vicars-Choral or Minor Canons of Chichester Cathedral, and the Dean and Chapter of the Cathedral are desirous of receiving applications for the vacant office. Applications to be sent in before December 20, to Sir Robert Raper, Chapter Clerk, Chichester, who will supply all necessary particulars. It is to be understood that no travelling expenses will be allowed to candidates, whether attending on request or otherwise.

CHESTER CATHEDRAL. — There is a VACANCY for a LAY CLERK (Tenor voice). Age under 30. Apply at once to the Rev. The Precentor, Chester.

TENOR and BASS WANTED, for St. Stephen's, Walbrook, E.C. Must be Communicants and good readers. Stipend, £10. Address, with full particulars, H. J. White, 28, Sheen Park, Richmond, Surrey.

TENOR and BASS WANTED, for Choir of St. Peter's, Regent Square, Gray's Inn Road. Communicants. Anglican Music. £8 a year. Address, Vicar, 1A, Russell Square, W.C.

TENOR REQUIRED, at St. Mary Abchurch, Abchurch Lane, City. £12 per annum. Must read well from tenor cleff. Services, Sunday, at 11 and 3. Rehearsal, Thursday Evening, at 8. Apply, December 3, 6 to 7 p.m., or December 4, 8.30 to 9.30.

SUNDAY DUTY. — Good ENGAGEMENT required by LADY (Soprano). Trained R.A.M. Experienced. Excellent Reader and Soloist. Excellent testimonials and references. Address, Soprano, care of Mr. Wallis, Stationer, Brixton Road, S.W.

ORGANIST WANTED, after Christmas, for Linden Grove Congregational Church, Peckham Rye. Salary, £20 per annum. Apply, by letter, with testimonials, to Mr. R. Paterson, 5, The Norlands, East Dulwich Road, S.E.

ST. DAVID'S COLLEGE, Lampeter.—ORGAN EXHIBITION.—The Examination for the above will be held on January 16, 1889. The holder will be required to enter at once upon the duties of Organist in the College Chapel. He must matriculate, and pass in due course the examinations for the degree of B.A. For particulars apply to Professor Culley, M.A.

ORGANIST and CHOIRMASTER (disengaged) desires immediate ENGAGEMENT. Church or chapel near station W. or S.W. Anglican service. Would deputise. Moderate salary. E., 51, Cumberland Street, Pimlico, S.W.

ORGANIST and CHOIRMASTER (32) requires CHURCH APPOINTMENT in London, or northern suburb. Experienced. Excellent references. Disengaged. C. P., 12, Buckingham Road, Wood Green, N.

MR. R. E. PARKER, Organist and Music-master, St. Michael's School, Westgate-on-Sea; late Assistant-Organist, All Saints', Margaret St., will be DISENGAGED at Christmas. Excellent testimonials. Address, St. Michael's, Westgate-on-Sea.

THE ORGANIST of a leading N.W. Church will be DISENGAGED at Christmas; accustomed to Cathedral, Anglican, and Gregorian Services, Organ Recitals, &c. Highly recommended by the Rev. Bonavia Hunt, Mus. Doc., Warden of Trinity Coll., Lon.; and Gordon Saunders, Esq., Mus. Doc. Address, Blewett Faull, 30, Manley Terrace, Kennington Park, S.E.

WANTED, a SITUATION as ASSISTANT-ORGANIST. Four years' experience (three years under an L.R.A.M., F.C.O.); excellent testimonials. Apply, H. A. J., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ORGANIST and CHOIRMASTER seeks an ENGAGEMENT, or as ASSISTANT. Small salary. Address, F. W. H., Novello, Ewer and Co., 1, Berners Street, W.

ORGANIST is open to a HOLIDAY ENGAGEMENT during Christmas Vacation. London preferred, although immaterial. Address, Organum, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

COLONIAL.—ORGANIST, PIANIST, and CONDUCTOR (Orchestral and Choral), of first-class position, wishes to hear of an APPOINTMENT in America or the Colonies. Is a Bachelor of Music; communicant; married. Address, Pythagoras, Messrs. Novello, Ewer and Co., 1, Berners Street, London, W.

WANTED, the position of ORGANIST in a country or suburban church, S.E. of London. Used to a full choral service and has had good experience. First-rate testimonials and references. Address, T. D. A., Messrs. Novello and Co., 80 and 81, Queen Street, E.C.

PIANOFORTE TUNER and TONER WANTED. A permanent situation and good salary offered to a thoroughly competent man. Apply, by letter, stating experience, &c., to Toner, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

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TUNER WANTED, for town; permanent engagement. State full particulars in first letter. Lenex, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

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FINE TUNER WANTED. Apply to Steinway and Sons, Steinway Hall, Lower Seymour Street, Portman Square, W.

PIANOFORTE TUNER (competent and respectable) WANTED, for a first-class Provincial House. Apply with references and photo. to S. S., Novello, Ewer and Co., 1, Berners Street, W.

WANTED, a Good PIANOFORTE TUNER and REGULATOR. Must understand American Organs and Harmoniums, and will be required to repair Melodeons, Concertinas, &c., efficiently. Permanent place for a steady man. Apply, giving full particulars, to S. S. Eades, Music Warehouse, 16, Bridge Street West, Middlesbrough.

GOOD PIANOFORTE TUNER WANTED. Address, with photo. and copies of testimonials, Cramer, Wood and Co., Dublin.

WANTED, in West of England, a Young Man as competent PIANOFORTE TUNER and REGULATOR. Address, W. Brunt and Sons, Bristol.

WANTED, SITUATION by good sound TUNER and REGULATOR; well up in Organs and Harmoniums. Aged 25. Address, Tetrachord, Novello and Co., 1, Berners St., W.

PIANOFORTE TUNER seeks ENGAGEMENT. Good character for steadiness and ability. Harmoniums or American Organs. Address, L. O., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ASSISTANT MUSIC-MASTER.—Mr. J. W. POTTER, Organist and Music-master at Loretto School, Musselburgh, requires an ASSISTANT. Small Salary, with board and rooms. Good opportunity for acquiring experience in Teaching and in Oratorio and Cathedral music. Fine Choir of seventy voices. The position will only be given to one who can play the Violin well, and take a plain Service. Cello playing an additional recommendation. Only suitable applications will be answered.

WANTED, in a good Private School in Yorkshire, a thoroughly efficient MUSIC GOVERNESS (Resident). Must hold certificates from some Musical Institution of repute and be able to prepare pupils for the R.A.M. Examinations. Preference given to one able to teach singing. Apply, stating salary required, to E., Messrs. Novello, Ewer and Co., 1, Berners Street, London.

GRAMMAR SCHOOL, Warminster.—REQUIRED, by January 17, a MASTER, to Teach Pianoforte. A good performer and sound musician essential. Salary, £50, with board and lodging. Ample time allowed for private tuition. Full particulars to and from the Head Master.

MR. G. H. GREGORY, Mus. Bac., F.C.O., Organist of Boston Parish Church, Lincolnshire, has a VACANCY for an ARTICLED PUPIL. Fine organ, choral services, and other great advantages. Premium required. Apply, as above.

DR. BRADFORD (of London and Brighton) has a VACANCY for a Resident ARTICLED PUPIL. Moderate terms for one able to take plain Service. Address, 50, Lewisham High Road, New Cross, S.E.

MR. CHARLTON T. SPEER (Associate of and Professor of the Pianoforte at the Royal Academy of Music) has Vacancies for one or two Private Pupils. 24, Belsize Road, South Hampstead, N.W.

PIANO SALESMAN and BOOKKEEPER.—WANTED, a first-class Man, aged about 30. Large Establishment in Lancashire. Practical experience in the business absolutely necessary. Salary to commence at £3 weekly. Particulars and photo. to Presto, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

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PIANO REPAIRER WANTED, at once. Must be a thoroughly good workman, steady, and reliable. Good situation to suitable man. Bezant's Music Warehouse, Leamington.

WANTED, an Experienced YOUNG LADY, as SALESWOMAN in a Music Warehouse in the South of Ireland. Must be well up in Sheet Music, Catalogues, and able to play well at sight. Apply, stating age, experience, and Salary expected, to B. C. Atkins, 3, St. Luke's Place, Cork.

THE MUSIC COUNTER.—A Man of good experience WANTED, for a Country Music Shop. O., Messrs. Novello, Ewer and Co., 1, Berners Street, London, W.

TO PARENTS AND GUARDIANS.—A VACANCY will shortly occur in a large business in the North of England for a Young Man to learn TUNING and the General Routine of a MUSIC BUSINESS. Candidates must be of good character, sharp and active, and able to try a piano. Address, Q. X., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

YOUNG LADY, holding R.A.M. Certificates for Theory and Piano, is open to an ENGAGEMENT, daily or otherwise, in a School. Can accept a moderate remuneration. Address L. S. R., care of F. J. Pape, 5, New Bridge Street, London, E.C.

AS MUSIC-MASTER in a College or Grammar School after Christmas. Advertiser has held similar appointments. Testimonials and references on application. Address, T. Y., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
DECEMBER 1, 1888.

THE ROYAL SOCIETY OF MUSICIANS OF GREAT BRITAIN.

THE occasion of the performance of "The Messiah" on the 29th ult., in Westminster Abbey, on behalf of the funds of the Royal Society of Musicians, is a fitting opportunity to call attention to the work done by the Society during the period of its existence of a century and a half, and if possible to offer suggestions for its improvement. The story of its foundation has been often told, and is as often interesting, containing as it does an element of romance mingled with the active principles of benevolence. The late John Parry, the father of the famous entertainer and pianist, who was treasurer to the fund for many years, wrote a brief historical sketch of the institution, in which he states that its original was purely accidental. A German oboe player of the name of Kijtch came to England, and his abilities being high above the common he was much sought after. He was engaged at two or three private parties in one evening, besides the customary engagements. Unfortunately he was very improvident. Then followed neglect of his family, loss of self-respect, and a miserable death in a wretched garret, his children totally unprovided for.

Two of these children, interesting and handsome boys, as they were driving milch asses, were noticed by Michael Christian Festing, who with Weidemann tho violinist, and Vincent the oboe player, was talking at the door of the Orange Coffee House in the Haymarket.

Festing consulted with his friend Dr. Greene, then Organist of St. Paul's Cathedral, and supported by many friends in and out of the profession, the Royal Society of Musicians was established on April 19, 1738, on a satisfactory foundation. It is not necessary to trace the progress of the Society through its various stages, but a short list of the many famous musicians who have worked in its interests will show how warmly the idea was taken up, and how energetically all laboured to place the institution upon a firm basis. The names of Arne, Beard, Boyce, Henry Carey, Corfe, Bernard Gates, Dr. Greene, Galliard, Handel, Hayes, Jackson of Exeter, Leveridge, Pepusch, Stanley (the blind organist), Smith (Handel's amanuensis), Dr. Worgan, Weidemann, Vincent, and others, appear among the founders. In later time we find among the roll such famous names as Baildon, Dr. Burney, Baumgarten, Dr. Nares, Dr. Dupuis, Dr. Cooke, Dr. Hague, S. Webbe, S. Paxton, R. J. S. Stevens, Dr. Callcott, Mackintosh (the famous bassoon player), Griesbach, W. Hawes, John Parry, Sir Henry Bishop, Horsley, Griffin, Cipriani Potter, Sterndale Bennett, Anderson, Charles Neate, John Ella, Sir John Goss, and other eminent musicians prominently identified with the history of native art.

The Society was formally incorporated in 1739, when the members—over two hundred—executed a deed of trust which was enrolled in the Court of Chancery. This deed provides rules and regulations for membership, guidance, and other matters relative to the management of the fund. In 1789, fifty years after the first establishment, King George III. granted the Society a Charter of Incorporation, by virtue of which the business is managed by a body of governors and a court of assistants. The king further showed his interest in the Society by presenting it in 1804 with a sum of 500 guineas when the funds were low. Handel, who was one of the original members, bequeathed a legacy of £1,000 to the Society, and further sums were obtained from legacies and donations by Signora Storace, Crossdill, Knyvett, and others. Besides these, the large sum of £16,000 was added to the account after the Handel Commemorations in Westminster Abbey in 1785, 1786, and 1787. The performance in the Abbey, directed by Dr. Bridge, and in which Madame Albani, Madame Patey, Mr. Harper Kearton, Mr. Hilton, and Mr. Brereton took part, Mr. Carrodus was the principal violin, and Mr. C. S. Jekyll was the Organist, is therefore not the first which has contributed to the benefit of the Society. "The Messiah," however, has not been given in its entirety in the Abbey for more than fifty years, the last occasion being in obedience to the command of King William IV., for the benefit of the same charity.

The Society derives its income from donations from the public, subscriptions and donations from the subscribers and members, and the interest (about £2,500) from its funded property, accumulated through bequests from former members and others. Its distribution is managed on the most economical scale, and on the plan which called forth the commendation of Dr. Burney. "There is no lucrative employment belonging to the Society, excepting small salaries to the secretary and collector, so that the whole produce of benefits and subscriptions is net, and clear of all deductions or drawbacks." With the Society is now incorporated the Royal Society of Female Musicians, instituted in 1839. It was more or less an antagonistic body, which for over a quarter of a century considerably weakened the operations of the older Society. The amalgamation of the two bodies in 1866 was possibly effected without any radical change in the terms of the charter, or without anything more than a wider reading of the rules and regulations. At the time of the framing of those rules there were probably no female musicians before the public; but the junction of the two Societies has been attended with satisfactory results. The like spirit which brought about the union might be exercised to place the Society before the public in an aspect which should enlist, if not command, a greater amount of support.

To those outside of its operations it would seem to require further justification for its appeal to the public at all. The style and title of the body are at variance with its known plans of procedure. It is called the Royal Society of Musicians of Great Britain, but its published lists of members show few, if any, names of musicians belonging to other towns than London. This is one of the remediable weaknesses of the Royal Society. The Society appeals to the public for assistance "in providing for the maintenance of the widows and orphans, and solacing the declining years of its poorer members and their families, who, in old age—having worked hard, oftentimes ill-paid—had been precluded and disabled from continuing the stern struggle for employment." The public has most generously responded, and would doubtless do more if the Society would extend its operations. At present it is a most valuable insurance society, whose constant care is to look after those who have bought their way into its fold. The cost of entering the Society is very frequently prohibitive to young musicians just entering into life. The amount of self-sacrifice necessary for the purpose of fulfilling the requirements is advantageous in young unformed characters, no doubt, but the young beginner has not always the command of a sufficient number of engagements to enable him to exercise the necessary economy. Until quite

recently the Society spent no part of its income upon other than its own members, but the present treasurer upon his appointment distinguished his accession to office by loosening the hard-and-fast rule which prohibited benevolence beyond its former boundaries. What is now wanted is a complete extension of this principle by the establishment of a benevolent fund in connection with the Society. This, with the admission of provincial musicians to its benefits and privileges, would command the wider sympathies of the public at large. The Society having all the machinery at work, and the prestige of an ancient and honourable history, might be well able to undertake the formation of a benevolent institution. A Society that is more comprehensive in design, and more liberal in its method of working — one which should not only be good to those who have earned the right to its support, but to those who have been unable to qualify themselves for its full benefits, and one which should be able to succour the distressed even though they hold no claim over the Society beyond that of its charitable consideration—is one of the needs of the present day. If the Royal Society of Musicians does not think the matter within the compass of its attainments, the probability is that the goodwill of the public will be diverted from it towards some other body which should fulfil the requirements of the age.

THE GREAT COMPOSERS.

By Joseph Bennett.

No. XXVII.—HANDEL (*continued from page 657.*)

Later biographers than Mainwaring agree in adopting that writer's account of young Handel at the Electoral Court of Berlin. The story is meagre at the best, but it is all we have, and there is nothing to do save make the most of it. One thing is clear enough—that the little boy from Halle was a phenomenon even in that focus of seventeenth century art, otherwise Buononcini, proud and haughty man as he was—Italian musicians could be proud and haughty in those, for them, golden days—would never have condescended to treat him with the honours of a rival, and prepare for him a pitfall into which he was expected to drop and be no more seen. All the world knows how Buononcini wrote a harpsichord piece so full of difficulty that the sanguine composer deemed it quite beyond our little lad's powers. So did the Philistines think, when they bound Samson in the house of Delilah, that they had him safe, and the jaw bone of an ass need no more be feared. But the Hebrew Hercules snapped the ropes of Gaza like pack-thread, and the wonder-boy from the old Saxon town rattled away with Buononcini's chromatics as though they were, literally, child's play. Says Mainwaring: "When he (Buononcini) found that he, whom he had regarded as a mere child, treated this formidable composition as a mere trifle, not only executing it at sight, but with a degree of accuracy, truth, and expression hardly to be expected even from repeated practice—then, indeed, he began to see him in another light and to talk of him in another tone." If the Italian master had, like Hamlet, a prophetic soul, it may be that then also vague sensations of future rivalry troubled his mind—dim foreshadowings of a struggle regarding which an unsympathetic clergyman would exclaim :—

> "Strange such difference should be
> Twixt Tweedle-dum and Tweedle-dee!"

Little Handel's relations with Ariosti were of a different character, though the musical monk, as a favourite at the Elector's court, had no less reason than Buononcini to resent the advent of a possible rival. But Ariosti possessed a sweet temper and a modest nature, being the opposite in this respect of his countryman. Such a man would take naturally to a clever and interesting child. Mainwaring says: "His fondness for Handel commenced at his first coming to Berlin, and continued to the time of his leaving it. He would often take him on his knee, and make him play on his harpsichord for an hour together, equally pleased and surprised with the extraordinary proficiency of so young a person. . . . The kindness of Attilio (Ariosti) was not thrown away; as he was always welcome, he never lost any opportunity of being with him, or of learning from him all that a person of his age and experience was capable of showing him." George Frederic was destined to come very near Ariosti in after times, but not in the hostile relationship which made Tweedledum and Tweedle-dee the battle-cries of conflicting London society. While all this went on, something like a crisis in the youthful fortunes of our hero was preparing. The Elector of Brandenburg showed far too great and ominous an interest in the young gentleman from Halle. Frederic the First, as he was to be, looked upon artists much as his immediate successor, the greater Frederic, looked upon tall men. When he found one he kept him, and it was very certain that if the Elector paid for George Frederic's education in Italy, as he offered to do, the musician would ever after be a sort of fixture at the Court. The potentate's proposal seems to have been formally made, and was as formally considered by Handel's friends, some of whom, Mainwaring tells us, were disposed to jump at it as the making of the lad's fortune. We can hardly blame them, because at that time an artist without a patron, whose praises he sang, and to whose amusement he ministered, was in a very bad state indeed. And what better patron could there be than the Brandenburg Elector—the masterful person who made himself King of Prussia, and astonished the ecclesiastical old fogies of that day by putting on the crown with his own hands? "Others," says Mainwaring, "who better understood the temper and spirit of the court of Berlin, thought this a matter of nice speculation and cautious debate. For they well knew that, if he entered the King's (Elector's) service, he must remain in it, whether he liked it or not; that if he continued to please it would be a reason for not parting with him, and that if he happened to displease his ruin would be the certain consequence." These cautious counsellors got the upper hand, and it was resolved—Surgeon George concurring, we doubt not—that the dangerous favours of the great man at Berlin should be declined with thanks. But refusal itself was dangerous. The small tyrants who ruled over Germany in that day were arbitrary in inverse proportion to their size, and it was a mortal offence to evade their gracious favours. However, young Handel's father ran the risk, pleading that "as he himself was now grown old, and could not expect to have him (his son) long with him, he humbly hoped the King would forgive his desire to decline the offer which had been made him by order of his Majesty." The experienced surgeon did not wait to see the result of his answer. He pretty well knew the ways and manners of the Serenities who lorded it in the land, and felt assured that Elector Frederic was quite capable of instructing his police to keep George Frederic within their clutches. So, with some trepidation we may be certain, the boy was hurried out of the Brandenburg territory into the comparative security of his native town. The incident thus closed. Likely enough the Elector swore a little when he heard of the Hegira,

and possibly ordered somebody to be flogged vicariously, anyhow he disappears out of the story.

Surgeon George's plea that he could not hope to see much of his son was more urgent than the old man could have suspected. Even then Death dogged his footsteps, and within a few months was near enough to lay upon him its chilling hand. There came an end to all his loves and ambitions on February 11, 1697. Thenceforth considerations about the upward march of the Handel family troubled him no more. But the wife and mother lived on, and under her care George Frederic, whom we must now call Handel, further pursued his studies, attending to his general as well as musical education. He entered the University of his native town, and for twelve months held the post of Organist at the Schloss-und-Domkirche—an important position. Of this period but faint records remain, while some even of them are disputed. Our readers would thank us little were we to enter upon a dry-as-dust investigation, especially as it is so easy to assume that the born musician improved every opportunity of gaining experience in his art, and, with characteristic shrewdness, lost no chance of fitting himself for the battle of life which lay before him.

It was not to be expected that Halle would long retain the ardent spirit to which it had given birth. "He had heard," says Mainwaring, "so high a character of the singers and composers of Italy, that his thoughts ran much on a journey into that country. But this project required a longer purse than he was as yet provided with, and was therefore suspended till such time as it could be compassed without hazard or inconvenience." There is nothing wonderful in Handel's longing looks towards Italy, which then held undisputed place as the first of musical nations, and, as probably the lad reflected, had produced not only Buononcini and Ariosti, but a host of composers and virtuosi then overrunning Germany, favoured of Princes and Courts. There, the youth may have thought, the secret of success could alone be found, and while young Sebastian Bach had not an idea of going beyond the horizon of his native place, Handel was only prevented by a scantily furnished purse from flying south with the autumn swallows. But if he could not get so far as the "land of song," he was bound to make a move somewhere. The mother of the family had but a widow's portion; there were other children to support, and Handel was fast growing to manhood. Neither his self-respect nor the circumstances of the household permitted him to stay at home, so, in 1703, two years after his would-be patron at Berlin had crowned himself first King of Prussia, Handel packed up his personal belongings and went out into the wide world, where, like John Bunyan's Pilgrim, he "lighted on a certain place." Not, however, to sleep and dream. Hamburg, even in 1703, was a busy town, as such things were then understood. In the same sense, moreover, it was a wealthy town, and the old burghers did not see why they, as members of a self-governing community, should not have art and artists about them as well as the ruling Serenities, their neighbours. The opera was just then flourishing in Hamburg, and the young man from Halle was naturally attracted to it. There, if anywhere, he might hope to make a beginning of his life's task. How it came about we cannot tell, but Handel had no difficulty in obtaining a place in the orchestra, where he occupied the humble position of *ripieno* violin. Schœlcher finds it necessary to account for the acceptance by his hero of so lowly a post, and imagines that vanity had more to do with it than modesty. "The young man of eighteen reserved to himself the satisfaction of enjoying the general surprise when his capacities should be discovered." In support of this idea he quotes a passage from Handel's Hamburg friend, Mattheson:—"At first he played the *violon d'ripieno* in the orchestra of the opera house, and he acted the part of a man who did not know how to count five, for he was naturally prone to dry humour." It is, of course, possible that Handel ventured upon the clumsy practical joke of pretending to be half a fool; whether it is probable we account as quite another matter. We think better of a man whose character for honesty and straightforwardness, especially in things of art, is proverbial. The chances are that, having to earn his bread, he took the first post open to him, and, it may be, jestingly contrasted his position with that to which his talents accredited him. Such a man could not long remain playing a *ripieno* fiddle, and Mattheson goes on to tell us: "But the harpsichordist being absent, he allowed himself to be persuaded to replace him, and proved himself to be a great master, to the astonishment of everybody, except myself, who had often heard him in private." Handel was now the right man in the right place.

A word or two about Johann Mattheson, native of Hamburg, musical prodigy, organist, operatic tenor, composer, musical historian, the writer of many books, and secretary to the English envoy in the old Free City. When Handel went to Hamburg this Admirable Crichton was first tenor at the Opera House, and the two young men (Mattheson was senior by four years), thus thrown together, became intimate friends. If the tenor showed himself a little condescending to the future composer we can hardly blame him. He had a position in the town, and could place many things in Handel's way at a time when help was most needed. "I introduced him," Mattheson writes, "to many houses where he played music, which procured for him many pupils. He dined often with my father, whose table was open to him; he taught me then a little counterpoint, whilst I, on my side, was very useful to him in dramatic style." But if Mattheson somewhat patronised his junior, Handel had the good sense not to see it, and the young fellows got on very well together, at all events for a time. That must have been a merry journey they made to Lubeck in August, 1703, encountering a poulterer on board the boat, and having fun, subsequently, with "Becker, the pastrycook's son," who blew the bellows for them at the Church of St. Mary Magdalene. What the poulterer did or said, and how the pastrycook's son amused them, we shall never know, but Mattheson, writing long after, was assured that Handel would "laugh in his sleeve" when he read their names. The two friends went to Lubeck because Mattheson had been invited to succeed the famous organist, Dietrich Buxtehude, at the church above-named. Buxtehude was still living, but had grown old and desired to see a worthy man safely installed in his place before being called away. "The place of organist to this church," writes Spitta in his "Life of Bach," "was one of the best in all Germany. At the beginning of the eighteenth century it was worth 709 marks; the office of receiver, which was combined with it, brought in 226 marks, and there were besides various fees and perquisites. The organ was of considerable compass, and, as it would seem, tasteful in construction, with fifty-four stops to three manuals and pedals." The Lubeck organ seat was clearly a place of 'vantage, and it may be that Handel, knowing himself a much better performer than Mattheson, had some hopes of succeeding to it when he agreed to accompany his friend. But both were taken aback on learning the conditions attached to the appointment. It seems to have been a rule that the incoming organist should marry the daughter of his immediate predecessor.

Buxtehude himself submitted to this strange custom when, in 1668, he espoused Anna Margaretha, daughter of Tunder, whom he replaced, and now, having six girls of his own, he was not indisposed to make his successor bend his neck to the same matrimonial yoke. Mattheson, however, and still less Handel, then only eighteen years old, had slight inclination towards wedded bliss, especially as Buxtehude's eldest daughter, another Anna Margaretha, was his senior by twelve years. So he politely declined the post, together with the lady. Spitta writes: "His comrade of eighteen, who from his previous training was peculiarly fitted for the place, had even less inclination for it, even if he had had no other prospect in view. So they satisfied themselves with music, and those pleasures which the citizens felt bound to offer invited guests and distinguished artists, and 'after many proofs of respect and the enjoyment of many entertainments' they withdrew from Lubeck." It is satisfactory to know that poor, rejected Anna Margaretha was not despised by Schieferdecker, another candidate for the post. He gallantly wedded that mature maiden, and entered into possession of his father-in-law's honours and emoluments. Two years after Handel's visit to Lubeck, a vigorous young man tramped up from remote Thuringia to see and hear Buxtehude, to be so fascinated as to outrun his leave from the organ seat at the New Church in Arnstadt and to get into trouble thereby. His name was John Sebastian Bach.

On returning to Hamburg, and during the months when the opera house was closed, Handel busied himself with composition; producing the German "Passion Music," the score of which, after being long lost, curiously turned up in Berlin, and in 1860 was published by the German Handel Society. This was first performed on Good Friday, 1704. Mattheson savagely criticised it in one of his later works, but access to the music itself makes us no longer dependent upon him for an opinion. It may be asked why Handel's bosom friend turned upon him. The answer is that the demon of jealousy, bane of artistic intercourse, entered into Mattheson, whom his writings show to have been one of the most egotistical of men. On one occasion jealousy even brought about an open rupture and a literal passage of arms. The circumstance happened in this wise: Mattheson had composed an opera entitled "Cleopatra" for the Hamburg stage, and himself performed the part of *Antony*, whose death long before the end of the piece left his representative disengaged during a portion of the evening. Under these circumstances it appears Mattheson had been accustomed to change his dress, and preside at the harpsichord. But at a particular performance the composer of "Cleopatra" did not have things his own way. He duly appeared in the orchestra, and, we may fancy, bustled to the harpsichord with the fussiness natural to such a character. But the sturdy Saxon who was there before him had, just then, no intention whatever to vacate the seat. His motto, like that of President McMahon, was "J'y suis, j'y reste," and remain he did, to the bitter mortification of his pretentious friend. Why did Handel show himself thus obstinate? We take the answer from Mr. Rockstro: "Handel had, quite certainly, made a like concession to Mattheson's vanity on former occasions, and would probably have done so again, had no deeper sense of provocation existed; but a comparison of collateral dates shows that, at this particular moment, he was excessively annoyed at Mattheson's interference with his position at the house of the English Resident." The long and short of the matter is, that Handel had given the Resident's son lessons on the harpsichord, and that Mattheson, becoming Secretary of the Legation, took the duty upon himself, causing his friend's dismissal. Handel naturally resented the act, and "paid out" Mattheson in the manner above narrated. When the performance of "Cleopatra" ended there was a scene. Mattheson rated his friend soundly on the way out of the theatre, and, when in the street, gave him, as soundly, a box on the ear. It may be that the choleric Saxon was not deficient in repartee, and had angered his opponent past endurance; but the blow was given, and, of course, out flew swords. What possibilities were at stake during the next few moments! Had Handel perished in that unseemly brawl, the world would never have known his power, and his name, by this time, would have been forgotten. Now, however, we can measure the peril of the conflict to the art of which one of the combatants was destined to be an illustrious ornament and a potent minister. A classic poet, telling the story of such an encounter, would have brought all the benignant deities of Olympus, Apollo at their head, to save the life of the child of song. But the seventeenth century was a prosaic age, and, with entire propriety, Handel was preserved by a big metal button, against which the sword of his adversary struck and broke. Happy metal button! for its sake all metal buttons should be held sacred to the muses. Mainwaring states that the weapon impinged upon the score of Mattheson's own opera, but then he also says that the irate composer of "Cleopatra" was guilty of an attempted assassination: "As they were coming out of the orchestra, he made a push at him with a sword," &c. Mattheson indignantly denied the story, and there is no reason to believe that the fight was other than a fair one, blade to blade. Besides, had Mattheson proved so treacherous, is it likely that Handel would speedily have made up the quarrel, and, before the month was out, have dined amicably with his quondam antagonist?

We shall now see Handel as a composer of opera. At the very moment when he skirmished with Mattheson in front of the theatre, his desk contained the score of a completed work, "Almira." This had been put in rehearsal, and was brought out on January 8, 1705, as the result of a commission from the director of the opera-house. "Almira, Queen of Castile; or, the Viccissitudes of Royalty," ran for thirty nights, and if any one wishes to look for a reason in the music the German Handel Society enables him to do it, a score, in Mattheson's handwriting, having been discovered in Berlin some years ago, and since published. "Almira" must have proved a dreary affair, with its poor stilted story and its medley of German and Italian songs. But it contains some beautiful music, notably the delicious Sarabande performed at the Handel Festival of 1888, in order that the public might be made acquainted with the original of the favourite air in "Rinaldo," "Lascia ch' io pianga." The young master composed three other operas for the Hamburg theatre—"Nero," "Florinda," and "Daphne." These, unhappily, have not yet come back to the light out of the darkness wherein their predecessor so long dwelt.

It was eminently desirable that the young Saxon should make, as soon as possible, the visit to Italy which, for want of funds, had been previously deferred. In view of this the special providence that had put a metal button exactly in the way of Mattheson's sword provided a *deus ex machinâ* in the person of a member of the princely family of the Medici—brother, in point of fact, to the Tuscan Grand Duke. We may wonder what could have brought this exalted gentleman from his home in the sunny South to the shore of the in-

hospitable North Sea; but there he was, and, all unconscious of the fact, he had a work to do of no small musical importance. The Tuscan Prince, true to the traditions of his illustrious race, took much interest in art and artists, and was not long in becoming acquainted with Handel. He lamented, as was patriotic, that the young master knew nothing of Italy, and very little of Italian artists, and he exerted all his influence in persuading him to make the journey. According to Mainwaring, the musician combated the arguments and statements of the Prince with much spirit. When the Tuscan vaunted the compositions of his native country, the Saxon professed he could see little in them. When he declared that in no country was every branch of music cultivated with so much care as in Italy, the reply was that he (Handel) was at a loss to conceive how such great culture could be followed by so little fruit. Nothing daunted by these rebuffs, the Prince kept "pegging away," and even offered to bear the costs of Handel's travel. The master declined with thanks; none the less, however, was he moved to undertake the journey at his own charge, and having, in 1706, saved up a sum, according to Mainwaring, of 200 ducats, he left Hamburg with his face turned to the south. Christmas was spent at Halle under the maternal roof, and he reached Florence in January, 1707. These are Chrysander's dates; but Schœlcher takes him to Italy six months earlier, and nearly every biographer of the master differs more or less from every other as to time. Without going into these particulars here, we will simply say that the painstaking research of Chrysander makes his statements more trustworthy than those of any other writer on the subject. We take it, therefore, that Handel entered upon his Italian career at the date last named.

(*To be continued.*)

LES FOLIES D'ESPAGNE: A STUDY.

By Fr. Niecks.

To the thoughtful, history is of all kinds of reading the most attractive—they prefer it to fiction. To the critical, it is also the most irritating—they detect the fiction in the history. It has been said of universal history that it must be a mirror in which is seen in distinct outlines the sum of the historical knowledge of the time: that it is a work which cannot be brought to a close as long as man's spirit of inquiry discovers new mines of knowledge; having, on the contrary, from time to time to be recreated, and continuing to present ever new views, ever more enlightened judgments. Applying this standard to musical history, we cannot avoid the depressing and humiliating confession that the musico-historical knowledge of the time would not make an imposing show were a mirror held up to it. Enormous additions have no doubt been made to our stock of knowledge; compared, however, with what has yet to be added, they are mere trifles. Nevertheless, if our authors of musical histories would collect, sift, and judiciously comment upon the materials furnished by specialists—setting forth plainly what we do know and what we do not know—they would do useful work. But this they rarely condescend to do; they prefer to pose as omniscient sages, to recount fables and enunciate surmises with the air of recorders of the eternal verities, and to envelop the *lacunæ* which even fables and surmises fail to fill in a mist of copious magniloquence. He who, after a thorough investigation of a subject, tells me that nothing is known about it, adds to my knowledge; he who, with or without previous investigation, tells me something that is not known about it, adds to my ignorance. However great a boon an honestly-written general history of music is, musico-historical students are better employed in the investigations of matters of detail. What I place here before the reader is a very slight contribution of this kind, which, I hope, will not prove altogether unworthy of his attention.

The history of dances is still full of obscurities. And yet it is of the greatest importance; for dances play leading parts in the development of our art, especially in that of instrumental music, and by no means unimportant ones in the highly-advanced state of the instrumental music of our own time. The desideratum would be a complete history of each—its birth, growth, vicissitudes of fortune, &c.; in short, its rise, decline, and fall. But to accomplish such a feat is perhaps impossible in any case. It is certain that I am unable to accomplish it in the present one. My unsatisfactory attempt may, however, induce others to supply what will make up for my deficiencies.

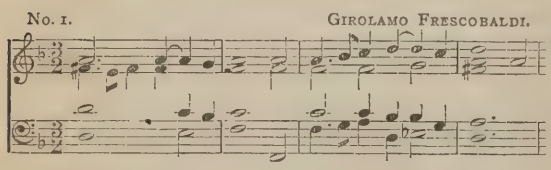
The Folie (or Folies) d'Espagne, called in Italian Follia (or Follie), and in Spanish and Portuguese Folia (or Folias—with the accent on the "i" in these three languages), is generally thought to be a dance of Spanish origin. Trustworthy evidence, however, shows that this is not the case. In A. J. D. Cuncha's Portuguese and English dictionary we read of the Folia: "A sort of mad dance used in Portugal, by a great number of people with a confused noise, whence it took its name; as being so like folly." The same definition is given in D. Jose da Lacerda's large new Portuguese dictionary. "A kind of merry Portuguese and Spanish dance with castanets," says M. Seone in his Spanish dictionary. Turning from these modern books, and going back 250 years, we find in Lorenzo Franciosini Fiorentino's "Vocabulario español" (Rome, 1638) the following definition: "A well-known Portuguese tune which is played on the guitar" (*Un suono Portughese assai nolo, chi si suona con chitarra*); and in the companion volume, the "Vocabulario italiano e spagnuolo," the following more complete description: "A Spanish; or, to be more exact, Portuguese dance, which is danced with a certain vivacity and fire, making gestures that awaken voluptuousness, mostly seen danced by expert Spanish women" (*Ballo spagnuolo, o per dir meglio Portughese, che si balla con certa vivacità, e brio, facendo gesti, che suegliano lussuria, massime vedendolo ballare a spagnuole pratiche*). With such evidence before us we may, I think, safely assume that the Folia was of Portuguese origin, but became soon naturalised in Spain. The sequel will show that it was through the Spaniards that the dance got into vogue in other parts of Europe, a fact irrefutably testified, moreover, by the name Folies d'Espagne.

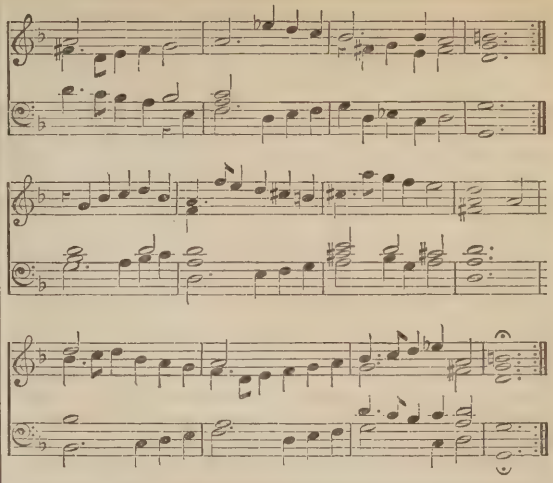
The question as to the character of the Folia is much more difficult to answer than that as to its nationality. In fact, many descriptions of the character of the music are based on one popular specimen, which seems to fill the whole field of vision of the majority of the writers on this subject. The most common definition is "A dance [or "merry dance"] with castanets." Lichtenthal tells us in his "Dizionario della musica" (1836) that the music of this dance, with castanets, is a simple melody in 3-4 time, consisting of two parts of eight bars each, and being, when repeated, executed with variations. He further tells us that the dance was intended for a single person, was formerly (*anticamente*) much in use in Spain, where it was invented, but that in his time it was no longer *à la mode*. J. G. Walther, in his "Musikalisches Lexikon" (1732), says only:

"Folie d'Espagne is the known Spanish dance which is executed by a single person." Johann Mattheson (1681-1764) classes* the Folies d'Espagne as belonging to the Sarabande species, and remarks that, seriously speaking, they are very far indeed from being follies, there being more in such an old melody, which has only a compass of a minor (diminished) fourth, than in all morris dances (*Mohren-Täntzen*) that have ever been invented. But from what Mattheson says it is clear that he had in his mind that one specimen popular in his time, and already alluded to. And this specimen Lichtenthal had, no doubt, likewise in view, although this melody would be more correctly described as consisting of one part of sixteen bars than as consisting of two parts of eight bars. It will, therefore, be advisable to ignore these descriptions for the present, and to rest satisfied till later on with the above-quoted definition from Fiorentino's "Vocabulario," "A Spanish; or, to be more exact, Portuguese dance, which is danced with a certain vivacity and fire," &c.

The earliest traces of the Folia which I have been able to discover are to be found in two Italian musical works published like Fiorentino's "Vocabulario" in the first half of the seventeenth century. The earlier of the two works is Girolamo Frescobaldi's first book of "Toccate e Partite d'intavolatura di Cimbalo" (1615),† which contains *Partite sopra Folia*.‡ "Partita" is an old word for what we nowadays call "variation." The historian Ambros says of Frescobaldi's *partite* on favourite dance tunes that they are of the nature of contrapuntal studies (not real variations), from which the theme, which is supposed to be known and therefore need not appear at the head, peeps out at all corners. This remark, however, is less true of the *Partite sopra Folia* than of others of Frescobaldi's *partite*. For, though the composer does not give the plain original form of the theme, he seems to have retained the general outlines of it. I look upon the comparatively simple first *partita* (Parte prima, in 3-1 time) as a scholarly—*i.e.*, already somewhat ornate—presentment of the theme; and on the more florid second *partita* (Seconda parte, in 3-2 time) as a variation (a French musician of the olden time would have said a *double*) of the former. At any rate, both *partite*—each of which consists of two repeated halves of eight bars—correspond in regard to their fundamental harmonic, melodic, and rhythmic features. For our purpose it will suffice if I quote only the first *partita*. The original is noted on fourteen lines—on a stave of six for the right hand, and on one of eight lines for the left. Printer and reader will thank me, I have no doubt, for transcribing it here on two five-lined staves, and, moreover, in 3-2 instead of 3-1 time. The tonality of the piece (the mixture of mediæval and modern) and the composer's part-writing offer enticing opportunities for discussion, but we are not concerned with these matters on this occasion.

No. 1. Girolamo Frescobaldi.

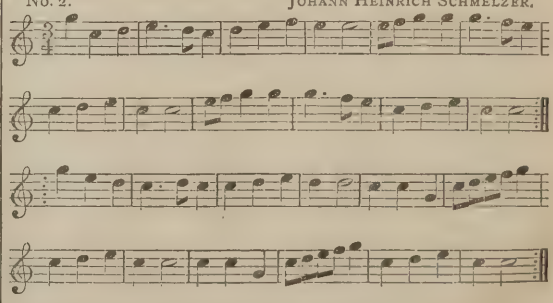




A few years after Frescobaldi's work there appeared at Milan Ambrosio Colonna's "Intavolatura di Cithara Spagnola," which was published, according to Hawkins, Fétis, Becker, &c., in 1627; but, according to Herr W. Tappert, in 1620 and 1637. The last-mentioned authority says that this work contains "Folie ed altre arie alla Spagnola." In Hawkins's "History of Music" we read that it contains "many airs—viz., Passacalli tam simplices quam Passegiati, Chiacone, Zaravande, Folias, Spagnolette, Pavagnilie, Arie, Monache, Passe-mezzi, Romanesche, Corrente, Gagliarda, Toccata, Nizarda, Sinfonia, Baletto, Capricio, and Canzonette." I should have liked to make the reader acquainted with the Folias of this publication, but have not succeeded in getting sight of Colonna's work, although I have looked out for it in many libraries in this and other countries; now, however, I am on the trail of the game. Hawkins's knowledge, too, seems to have been second-hand; at least, he mentions Mersenne in this connection.

My next specimen of a Follia is from Giovanne Enrico Schmelzer's "Arie per il Balletto à Cavallo." The equestrian ballet for which this music was written was performed in 1667, on the occasion of the marriage of Leopold I., Emperor of Germany. The title of the ballet runs as follows: "Sieg-Streit desz Lufft und Wassers. Freuden-Fest zu Pferd zu dem Glorwürdigsten Beyläger Beeder Kayserlichen Majestäten Leopoldi desz Ersten," &c. (Wienn, Anno 1667.) There are five pieces: a Corrente, Giga, Follia, Allemanda, and Sarabanda. Above the piece which interests us here we read: "Follia per nuovo ingresso de i saltatori, e altre operazioni de Cavalli. Con Trombe e Timpani." I shall quote only the melody of the Folia. In the original notation there are bars only after every six crotchets, the signature is C3, and the notes are lozenge-shaped.

No. 2. Johann Heinrich Schmelzer.



Besides the above-mentioned Folias, I know only one other, and that is the one already repeatedly

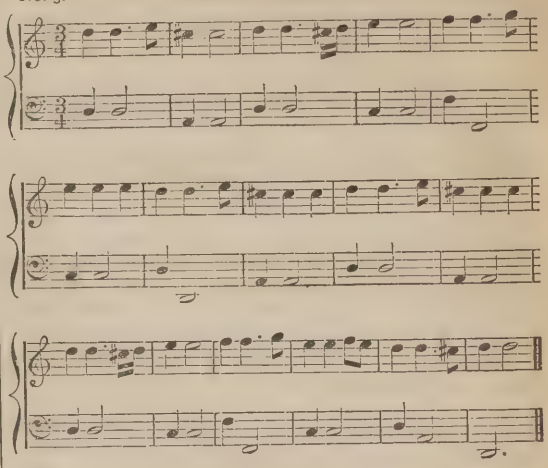
* See his "Kern melodischer Wissenschaft" and "Der vollkommene Kapellmeister" (respectively of 1737 and 1739).

† There is also an edition of 1637, with a different title-page. Fétis mentions also an edition of 1627. The strange story of the first edition—with its different issues of 58, 68, and 94 pages, in 1615 and 1616 (presumably to satisfy the curiosity of the public or the impatience of the composer as far as the progress of the engravers admitted)—is told by Fr. X. Haberl in the "Kirchenmusikalisches Jahrbuch" of 1887. Frescobaldi's dedication is dated December 22, 1614.

‡ In the index the word is spelt in the Italian manner, Follia.

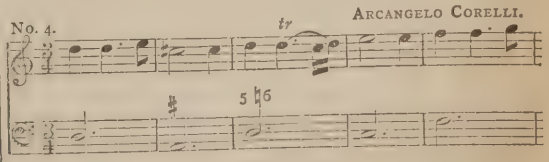
alluded to, which enjoyed for a long time an extraordinary popularity. Now let us see what information we can get about this air. Hawkins, in a foot-note to his mention of Colonna's Folias, writes: "The Follia is so particularly of Spanish original, that in music-books it is frequently called Follia di Spagna. Grassineau has given a very silly description of it, styling it a particular sort of air called Fardinal's Ground, which mistake is thus to be accounted for: about the year 1690 there resided at the court of Hanover, in quality of concert-master, a musician named Farinelli. Corelli being then at Hanover, Farinelli gave him a ground to compose on; and the divisions, to the number of twenty-four, make the twelfth of his solos, termed *Follia*.* Corelli had the practice of the Spanish musicians in his eye, the Follia di Spagna being nothing else than a certain number of airs in different measures composed on a ground bass. Vivaldi also has composed a sonata consisting of divisions on the same ground, and called it Follia. See his Sonatas for two violins and a bass opera prima." Hawkins alludes once more to Corelli's Follia and Farinelli's ground on another page of his "History of Music," saying of the latter that it "was composed by ——— Farinelli, uncle of the famous singer Carlo Broschi Farinelli, and componist, violinist, and concert-master at Hanover about the year 1684. He was ennobled by the King of Denmark, and was by King George I. appointed his resident at Venice." Dr. Chrysander (*G. F. Händel*, Vol. I., p. 357, of German edition) shall now give us his version of the tale: "Farinelli, who about this time [1681] made a journey to Copenhagen and was knighted by the King, has not published any larger works, perhaps never wrote any; his strength lay in dances and suchlike gaieties [*Munterkeiten*]. A little dance, which did not even belong to him, but is of Spanish origin, called Follia—*i.e.*, Folly—carried his name farthest; his merit in the matter was that he used the simple notes for his instrument as a theme for improvisation [*um darüber zu phantasiren*]. In England the piece was therefore called 'Farinelli's Ground,' and satirical and drinking songs were sung to it (for instance, Tom d'Urfey's 'Joy to great Cæsar.' See 'The Guardian,' 1713, No. 67). . . . Later on several English and Italian musicians wrote variations on this little melody; the whole of such a piece was called *Folies*, musical fantasias. The most important ones are those by Corelli and Vivaldi. Corelli was a friend of the Hanoverian concert-master, one of the first violinists of his age, and in the course of his travels in Germany made a stay of considerable length at Hanover. . . . With the coming into vogue of this melody is connected a circumstance of general interest. Not till Farinelli's time, consequently chiefly through him, did the Spanish dance find admission into Germany, and was then numbered among the follies of fashion. We see this clearly from the old Hamburg opera, 'Die grossmüthige Thalestris oder letzte Königin der Amazonen' [the composer of which was Johann Philipp Förtsch], of 1690. Here Postel [the librettist] introduces the fool 'in a coat of the latest fashion,' and makes him say, 'What is nowadays to please all the fashionable people must, as a rule, be *Les Folies d'Espagne*. The Folly is now coming into such vogue that everybody wishes to adorn himself with it, in dancing, playing, and singing. To make myself agreeable in all matters, I will for once join in the Spanish folly. *Holla laquais! Apporte la Guitarre.*' A servant brings a guitar. He plays on it the Folies d'Espagne, and afterwards sings the following words to it, 'Lass Schönste lass doch dein Hertze bewegen,'" &c.—

No. 3. FARINEL'S GROUND.*



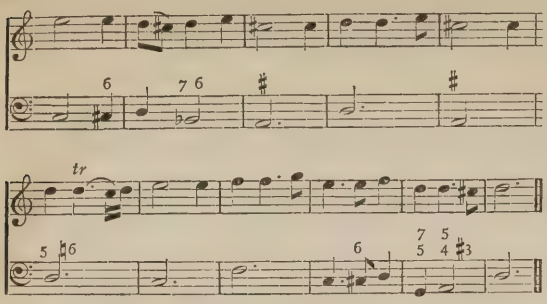
Both Hawkins's and Chrysander's accounts contain statements which seem to me purely conjectural. Of Farinelli almost nothing is known—neither his Christian name nor the dates of his birth and death. Our information about him amounts to little more than a few contemporary allusions to his playing and position at Hanover. Corelli's early life too lies in obscurity. It has been said by some that before going to Germany he was the rival of Lully in Paris, others have doubted this. His stay in Munich is generally accepted as a fact. As to his visit to Hanover and his friendship with Farinelli, I am not aware that any documentary evidence exists. However, be this as it may, in 1681 Corelli was settled in Rome. Perhaps Farinelli's friendship was invented for the sake of getting, as it were, a pedigree for Corelli's "Follia." One might even ask, without laying one's self open to the accusation of unreasonableness, whether the dance-tune in question really came from Spain, although this is probable enough. Still, the sole evidence of that fact is the "d'Espagne" in the name. An amusing example of putting the cart before the horse is furnished by Czerwinski in his "Brevier der Tanzkunst" (1879): "The first [!] composition of this dance by Corelli delighted the Spaniards to such a degree that it made 'perfect fools' of them." This explanation of the name reminds one of the once much cultivated style of imaginative etymology. However greatly Corelli may have contributed to the spreading of the popularity of the tune, he certainly was not the first in the field. His "XII Suonate a violino e violone o cembalo" (Op. 5), the twelfth of which, entitled "Follia," consists of the air given below, with twenty-two variations, were not published till 1700.

No. 4. ARCANGELO CORELLI.



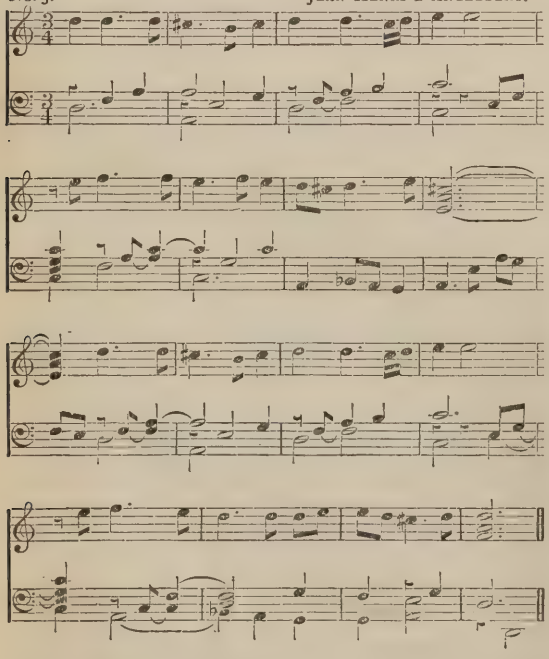
* This is wrong. Corelli's composition consists only of twenty-three numbers—of what we call a theme with twenty-two variations, and people in the olden time called a bass with twenty-three divisions.

* The above is taken from Hawkins's "History of Music," and is probably identical with the version said to be given in "The Division Violin," the first edition of which appeared in 1684. It would be interesting to know whether Farinel's Ground made its first printed English appearance in this publication; and if it did, in which edition.



Franz M. Böhme gives in the second volume (p. 54) of his "Geschichte des Tanzes in Deutschland," the melody of a Folie d'Espagne, and says that it was a great favourite at the beginning of the seventeenth and up to the eighteenth century. This melody is no other than Farinelli's Ground, being note for note identical with it, only written in B minor and 3-2 time. As to his dates, I doubt the correctness of the first, and the incorrectness of the second will be proved by the rest of this article. The earliest appearance in print of the Folies d'Espagne I have come across is in Jean Henri d'Anglebert's "Pièces de Claveçin," which were published in 1689, and contain a number of variations on this air. The latter deserves to be quoted on account of its slightly different form. But in transcribing it I shall make use of the bass clef on the fourth instead of on the third line, and leave out the twenty-four graces of the right hand, and the one of the left.

No. 5. Jean Henri d'Anglebert.



On July 24 of the year 1689, in which D'Anglebert published his "Pièces de Claveçin," Madame de Sévigné wrote to her daughter, Madame de Grignan, about a gentleman as follows: "Il danse ces belles chaconnes, les folies d'Espagne, mais surtout les passepieds avec sa femme, d'une perfection, d'un agrément qui ne se peut représenter." We have already seen that the Folies d'Espagne had about this time become the fashion in Germany as a dance tune and song. By the way, the fact that the Germans called it Folies d'Espagne, and not Folia or Follia, seems to show that they got it from France, and not from Spain directly, or through Italy. This is also the opinion of Dr. Spitta, who, in passing, makes some interesting remarks on this melody in the "Vierteljahrsschrift für Musikwissenschaft" (1885, pp. 76-78), mentioning, for instance, variations on this theme for clavier, which he saw in C. Grimm's "Tabulaturbuch" of 1698. But as the subject of his discussion was popular songs, he turned his attention chiefly to the utilisation of the melody for vocal purposes. "I know more than half-a-dozen French sets of words," he writes, "and yet this is certainly only a small part of those which exist. During the first half of the eighteenth century La Folie d'Espagne occupied in the favour of the playing and singing world the place which in the second half was held by the minuet of Exaudet." Dr. Spitta quotes French words sung to our air, which were also known in Germany. And he points out a German poem ("Du strenge Flavia, ist kein Erbarmen da") written to the melody about 1697 by Neumeister. This thus wedded poem became in the first half of the eighteenth century one of the most popular and hackneyed household songs. From Sulzer's "Theorie der schönen Künste und Wissenschaften," published in 1778, we learn that the Folie d'Espagne, "a dance of a serious kind for one person," had gone out of fashion on the stage.

In a manuscript at Copenhagen, of 1702, the Tablature Book of Charlotte Trollens, we recognise our old friend's disguised name in "Le Voli de spang." Antonio Vivaldi's Follia appeared thirty-seven years after Corelli's—namely, in 1737 (that is to say, if the French edition mentioned by Fétis is the first)—and is No. 12 of Op. 1, "Douze trios pour deux violons et violoncelle." Both Domenico Scarlatti and C. Ph. Em. Bach wrote variations on Les Folies d'Espagne.* J. S. Bach makes use of the melody in his Bauern-Cantate, which he wrote in 1742 (see Aria in B minor, "Unser lieber Kammerherr," Vol. XXIX., p. 183, of edition of the German Bach Society; or, Samuel Reay's English adaptation, "The Peasants' Cantata," p. 14, "Drink our host's good health"). I found the melody also in the first book of "Les Amusements du Parnasse. Méthode courte et facile pour apprender à toucher le claveçin. Avec les plus jolis airs à la mode, où les doigts sont chiffrés pour les commençans," by Mr. Corrette, organist of the Grands Jésuites. Fétis, who says that Corrette was organist at the great Paris College of the Jesuits of the Rue Saint-Antoine in 1758, does not mention this work. The compositions and instructive works he does mention were published in the years 1771-1783. As a teacher Corrette was so little successful that the musicians in Paris called his pupils *les anachorètes* (*les ânes à* Corrette). His version of our melody need not be quoted or discussed, as it has no features that call for such a distinction. To come to this century, there is in one of J. Friedr. Reichardt's *Liederspiele* ("Liebe und Treue," 1804) a Pomeranian popular song which, according to Herr Tappert, is an unmistakable imitation of the Folia. The last item of my enumeration shall be Liszt's "Rhapsodie espagnole" (Folie d'Espagne et Jota aragonesa).

By this time the reader will be tired of the subject, and may think that the outcome of my facts and discussions is unsatisfactory. If this is really the case I shall not quarrel with him on that account, for I feel and think as he does. To complete the

* The twelve variations by C. Ph. Em. Bach were printed (posthumously, I think) by Hofmeister, of Leipzig, and also at Vienna. As to Scarlatti's composition, C. F. Weitzmann ("Geschichte des Clavierspiels," 1863, page 20) is my authority. I do not know in which collection of his works it is to be found.

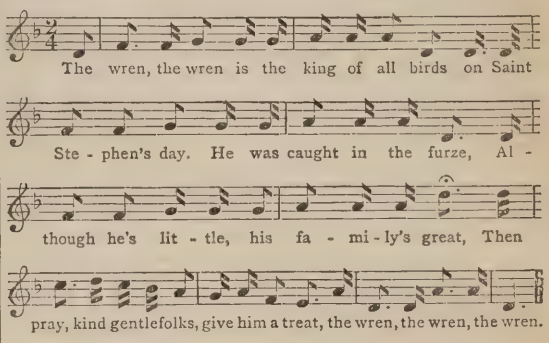
history of the Folia we require more early (seventeenth century) examples, and, above all, further particulars about the practice of the dance in Portugal and Spain. Are there no notices, descriptive and other, of the dance in Portuguese and Spanish books? Are there no Folias in Portuguese and Spanish collections of dances and popular songs? In Mariano Soriano-Fuertes's "Historia de la Musica española" (1855-59) we read of various Spanish dances, but nothing of the Folia. As a dance, the Folia was not much practised out of Portugal and Spain. It did not become naturalised in France and Germany as some other southern dances. And if the Folia was danced at all in England, it must have been to a very limited extent. Even the difficulties of the name remain unsolved. Chrysander's explanation of its plural form is one that naturally suggests itself, but the frequent occurrence of the singular form militates against the acceptance of the explanation. But incomplete as this study is, it has the merit of concentrating what others and myself have found out about that curious phenomenon in the history of our art called the Folia, Follia, or Folies d'Espagne.

CHRISTMAS MUSIC.

THERE are many traditional customs connected with the observance of Christmas, and music is associated with several of them. Not to speak of Carols, which are asserted to be purely Christian in origin, and which offer one of the purest of the musical pleasures of the season, there are the folk-songs, dances, and legendary practices derived from a high antiquity, songs preserved in the observances of the play of the hobby-horse, mumming, and other customs, and there are the Waits. More than one of these customs tell of the influence of the various effects of mental, religious, and social stages through which the people have passed. The practice of decorating churches and houses with holly, ivy, and mistletoe is a direct legacy of Druidical origin. The burning of the "Yule log" is even of higher antiquity, as it was probably derived from our Aryan ancestors, and, like the lighting of fires on Midsummer eve, has reference to the worship of the Sun. The June or mid-summer bonfires are still called Bel-tane in the northern parts of England, and Walpurgis-nacht in Germany. The mince-pie, and the good cheer at Christmas, and the Wassail Song, are inheritances from the Danes and Saxons. The mummers can trace their prototypes in the pageants of mediæval times, and to the Church mysteries and moralities. The equality which was at one time strictly observed at this season was doubtless a Christian prompting. All men were equal in the eyes of the Almighty, and at this time of the year, when all were especially rejoicing in their common salvation, there was no distinction of persons.

> Then opened wide the baron's hall
> To vassal, tenant, serf, and all;
> Power laid his rod aside
> And ceremony doffed his pride.
> The heir with roses in his shoes,
> That night might village partner choose.
> The lord, underogating, share
> The vulgar game of "post and pair,"
> All hailed with uncontrolled delight,
> And general voice, the happy night,
> That to the cottage as the crown
> Brought tidings of Salvation down.

The carrying home of the holly and mistletoe was celebrated in the music and singing. The bringing in the boar's-head was accompanied by carols, and the Wassail or Drinkheil customs had their traditional musical ditties. A Wassail or Wassel song, printed by Ritson in his "Antient Songs," from the collection of Antony à Wood, to the tune of "Gallants, come away," was until quite recently sung by the wassailers of Staffordshire and Warwickshire on their rounds. A carol, "Here we come a-wassailing," will be familiar to those who know the collection of Stainer and Bramley. It is not unlikely that the custom of singing "The Wren Song," which at one time was observed in Ireland on Boxing Day, is a relic of Druidism. The young men used to decorate themselves with ribbons of various colours, and carry a furze bush to which a live wren was secured, and with this they perambulated the town or village, singing the subjoined lines to various tunes, according to the locality. One which was in use near to Cork ran thus:—



Those interested in the ecclesiastical origin of popular melodies will notice that this melody is in the Dorian mode like many others of undoubtedly ancient character.

A writer in Hone's "Year-book" (p. 804), in describing the custom alluded to above, says: "Instantly, when the song was sung, in the true spirit of Irish hospitality, open flew the gates; and the little 'king of all birds,' entering with his attendants, found the *trate* (as the rhyme and the national accent would have it) prepared for him." A like custom was at one time also observed in Germany, and there is a parallel to it in the "Chelidonising," or swallow singing among the ancient Greeks. There are numbers of other musical customs still observed at the time of Christmas which can boast of a high antiquity, and which for the most part have been transmitted unchanged in their forms to posterity.

The best known Christmas music is that which is called "The Waits." It is a custom which of all others has been most modified and influenced by outside pressure so that it has lost its original shape and intention.

The institution probably dates only from the fifteenth century, when it was the custom of kings, nobles, and wealthy cities to support bands of musicians in connection with the night-watch. At certain periods of the year the Waits accompanied the watch upon their rounds, halting at certain places to perform some piece of music for the solace and comfort of the peaceful citizens.

The term "Waits," which is never used in the singular form, was applied to the whole set of wind instruments which were played by the musicians, as well as to the music they played, and to the musicians themselves. The custom originated, it is supposed, among the minstrels attached to the Court of some king or noble. Their duty was to keep watch and ward, to call the hours in the manner which was observed by the watchmen in the streets, and to perform other tasks proper to their office. From the Courts of kings and nobles it extended to wealthy cities, then to guilds within the cities, and

when it was no longer protected by official sanction, it was undertaken by licensed and unlicensed musicians, who traded upon the sympathies and sentiments awakened at the season of Christmas. The method of chanting or intoning the announcements made by watchmen has formed the theme of musical treatment by many composers, native and foreign. Many, sure of the emotional effect the sounds produce, like Meyerbeer in the "Huguenots," Wagner in the "Meistersinger," Mendelssohn in his "Son and Stranger," not to mention the lighter works of Purcell, Dibdin, Cherry, Bishop, Webbe, and other Englishmen, have introduced the traditional melodies in catches, operas, glees, and choruses in use in their days. The employment of these regular intonations points to an artistic origin. The institution of organised companies of players may have suggested to the musicians the desirability of some arrangement of recognised melodies. Rymer, in his work called "Fœdera," tells of certain companies of Waits who played tunes according to the hours in the discharge of their duties. Among others of a regular company belonging to the famous city of Exeter, as far back as the year 1400, "that nyghtelye, from Mychelmas to Shreve Thorsdaye, pipeth the watch within this Courte fower tymes, in the somer nyghtes iii tymes, and maketh bon gayte at every chambere-dore and offyce, as well for feare of pyckeres and pillers."

There were also officers called "yeoman waights," whose duties and privileges are further described by the same writer, and a clue as to the origin of the term is afforded by the fact that the officer was called upon to "wait and watch" in attendance upon those who were to be installed Knights of the Bath "in the chappelle," and that he was rewarded for the exercise of this office with the fee of all the "watchinge clothing that the Knyght shall wear upon him."

In the famous traditional history of Dr. Faustus we find the word used to describe a musical instrument. "Lastly was heard by Faustus all manner of instruments of musick—as organs, clarigolds, lutes, viols, citterns, waits, hornpipes, anomes, harps, and all manner of other instruments of musick."

The waits were doubtless a sort of coarse-voiced oboe, and the hornpipe—also called cornepipe, a redundant translation of the Latin word *cornu*—was the ancestor of the instrument now known, in an improved form, as the cor anglais, or corno inglese. The anomes was also a wind instrument, the precise operation of which is not known. The word "waits" was occasionally employed in speaking of a single instrument. Dr. Busby, in his "Dictionary of Music," states: "From the instruments, its signification was, after a time, transferred to the performers themselves, who being in the habit of parading the streets at night with their music, occasioned the name to be applied generally to all musicians who followed a similar practice."

The name, as has been already shown, was given first to the officers who were in waiting and watching. They were the Waits. When it became the custom to accompany the officers of the watch with players upon musical instruments, the players were the musicians of the Waits, and afterwards the Waits themselves. Their instruments were the instruments of the Waits, and subsequently "the Waits" alone.

When the office was a recognised institution in ancient times, those who held the appointments were often men of considerable skill. The father of the great English musician, Orlando Gibbons, who died in 1625, was one of the town waits of the city of Cambridge; and it has yet to be cleared whether Gibbons was or was not, in his capacity as musician to the king, one of the then representatives of the ancient Waits usually belonging to royal or lordly establishments. It is now known that some of the more wealthy colleges at Oxford or Cambridge had their Waits, or companies of musicians who performed at dinner time. The College of Christ Church, in Oxford, founded by Cardinal Wolsey, and originally called "Cardinal College," must have at one time supported a body of musicians of this character, as may be inferred from the fact that a few years back, in opening an old chest which had long lain among the disregarded lumber belonging to the college, a set of wind instruments of various sizes, ornamented with silver, and bearing plates of the same metal, upon which the arms of the college had been engraved, was discovered. There were no mouth-pieces attached to the instruments, because then, as now, it was probably the custom for the players to keep their reeds in their own possession separated from the instruments except when in immediate use.

The Waits were a recognised institution in Scotland in the sixteenth century and later. The magistrates of Edinburgh in the year 1607 engaged one John Orley to provide five musicians "with chalmes and howboyis," to traverse the town in the morning "and ilk day at none to blaw ane certaine space upoun any pairt of the stepill the bailleis plesis, and as he plesis; betuix sex and sevyn houris at even to pas playing and blawing with his said parties betuix the Castel-hill and the Nether-bow." Robert Murie was named "one of the good tounes waits or hoyeboyes," with a salary in 1694, when it appears he had with him three associate "hoyeboyes." Down to the middle of the last century the Waits in Scotland are spoken of as making a joyous "noise" with trumpets, hautboyes, kettle-drums, &c. A noise in Shakespeare's time meant a band of music. The allusion to "Sneak's noise" in "Romeo and Juliet" is thus explained, as is also the passage in the Psalms—translated in the reign of King James I.—"God is gone up with a merry noise, and the Lord with the sound of the trump." The term "noise" was also synonymous with "waits" in olden time. It carries the same significance in the present. One of the accredited musicians of olden time in Scotland was the town "Sueschour," or drummer who occasionally accompanied the Waits. The "swash" was the drum. Shakespeare's term "Swash-buckler" probably meant one who made a great din on empty pretence, and he refers to the braggart Parolles in "All's well that ends well" as "Good Tom 'Drum.'"

Three centuries ago minstrels were also under the patronage of the Corporation of Glasgow. They were clothed in blue coats, and wore badges provided at the expense of the city. "A remnant of this custom, still popularly called Waits, existed until recently, and may still exist, in the magistrates annually granting a kind of certificate or diploma to a few musicians, generally blind men of respectable character, who perambulate the streets of the city during the night and morning, for about three weeks or a month previous to New Year's Day, in most cases performing on violins the slow soothing airs peculiar to a portion of the old Scottish melodies, and in the solemn silence of repose the effect is very fine. At the commencement of the New Year these men call at the houses of the inhabitants, and presenting their credentials receive a small subscription," much after the manner observed by their unlicensed brethren of the South. It is not at all improbable when the spirit of economy seized the various corporations who had formerly supported the Waits, and they were disbanded, that they carried on their practices tolerated if not sanctioned by the authorities, and extending their labours to all times of the day

and night, became the street musicians in various localities. Their abilities were at the command of those who, to augment festivity, desired to have a little music. There is a curious paper in *The Tatler* (No. 222) which shows that their melodious services were enlisted by young men to perform serenades before the houses of their lady-loves:—

"Whereas, by letters from Nottingham, we have advice that the young ladies of that place complain for want of sleep, by reason of certain riotous lovers, who for this last summer have very much infested the streets of the eminent city with violins and bass-viols between the hours of twelve and four in the morning."

It goes on to say that the practice has existed in other places, and explains or accounts for it by saying—"For as the custom prevails at present, there is scarce a young man of any fashion who does not make love with the town music; the Waits often help him through his love-making." Shakesperian readers will remember a like practice adopted by Thurio in "Two Gentlemen of Verona." This is, perhaps, the last mention of recognised engagements for the Waits. Since that day they perform on their own responsibility and at their own risk.

At one time the Waits of the metropolis were regularly licensed by the Company of Musicians of London, and by the burgesses of Westminster. In London the office of Director of the Waits was to be purchased, and in Westminster it was an appointment under the control of the High Constable and the Court of Burgesses. The appointment was maintainable at law, for we learn from Chambers's "Book of Days" (Vol. II. p. 743) that "in the year 1820 the matter formed the subject of a police inquiry, and so brought it under public notice in a singular way. A Mr. Clay had been the official leader of the Waits at Westminster, and on his death Mr. Monro obtained the post. Having employed a number of persons in different parts of the City and Liberties of Westminster to serenade the inhabitants, trusting to their liberality at Christmas as a remuneration, he was surprised to find that other persons were, unauthorised, assuming the right of playing at night, and making applications to the inhabitants for Christmas boxes. Sir R. Baker, the police magistrate, promised to aid Mr. Monro in the assertion of his claims, and the result, in several police cases, showed that there really was this vested right to charm the ears of the citizens of Westminster with nocturnal music." Whether this law still holds good cannot now be said. If it were possible to control the vagaries of those itinerant minstrels who in city or suburb disturb with irritating extracts from the repertory of the music-hall and the tap-room the peace-expecting and rest-desiring inhabitants, perhaps the sentiment which surrounds the performance of the Waits might have a substantial basis. At all events, something might be done to mark the progress of art in such matters, so as to show our contemporaries and to bequeath to posterity something better than is now offered in this form of Christmas music.

SOME years back there was an essay on "Music and the Art of Dress." Its influence is now only exerting itself. The combination of technical terms relating to "Music and Dressmaking" forms a new epoch in musical criticism. A contemporary, in recording the "At Home" of an Art Society recently, said "Some excellent piano and violin solos were also contributed, and went far to enhance a most genial and pleasant evening. There were some strikingly pretty costumes present, notably that of a lady in a long dress of *faille* in the delicate new shade of *capuçine claire*. Madame Zimmeri appeared in black, with a panache of cardinal ostrich feathers, and a fan to match; and another costume of cream and gold was quite noisy with the ropes of large bead trimmings with which it was decorated." While the notice of the opening of a Bohemian Club, at which rich persons are invited to hear musical artists perform for nothing, gives the following interesting notice of a portion of the entertainment. "Miss Lucille Saunders opened the Concert with one of Hope Temple's latest songs, and looked very striking in a white net dress, nearly covered with white jet. Madame Belle Cole was much applauded for her beautiful rendering of 'Sognai,' by Schira, and wore a superb white satin gown, with a huge fan of white feathers. Mrs. Stanley Stubbs looked most picturesque in bronze-green plush, with a front of pale pink lisse. Tiny Baby Berkley (in a pink silk sacque) had her little recitation about 'What they do at the springs.' Miss Whitacre wore a capital platform dress of yellow silk, which looked very telling, as the top of the arch was draped with amber silk curtains. She was much applauded for a florid operatic air." Here is a new field for the music critic. When a work is dull, and copy must be made, an inventory of the furniture and a description of the decorations might be introduced with advantage. One drawback only will present itself. The critic will have to show some knowledge of the subject on which he is called upon to write. He need not know anything of music, but woe befall him if by erroneous descriptions he fails to show that he has served his apprenticeship to a milliner.

OUR American correspondent, referring to the Worcester (Mass.) Musical Festival in the letter which appeared last month, gave a striking illustration of the thirst for novelties which, largely encouraged by the press, seems to be growing upon audiences, whether on this or that side of the Atlantic. It probably exists in America to a larger extent than here, for reasons which may be found in the greater excitability and restlessness of the people; but it has got hold of the English public in some measure, and we are learning to estimate the value of a prospectus not so much by the character of the works it promises as by the number of those which are new. It seems that a section of the Worcester public complained because in the programme of their Festival were Handel's "Messiah" and Verdi's "Requiem," both of which were objected to for the reason that they had been given three times within a recent period. We are far from saying that any works, however excellent, should receive attention to the neglect of others that are worthy of it; but there is a principle underlying the Worcester grumble which needs careful watching, or we shall by and bye find ourselves like children who, having had ten minutes with a toy, throw it aside and cry after another. A restless craving for the excitement of novelty must have a deadly effect upon music. It renders comparatively useless the finest works—those which should be to our musical pabulum what bread is to the food of the body—and it places the least worthy on the level of the best, in so far as both serve only for a passing gratification. Moreover, it promotes in musical amateurs the flippancy and superficiality which never fail to distinguish the man who has skimmed many books, but read none. A true work of art, like a good book, should be mastered and made part of one's self.

THERE was an interesting function at Cambridge a fortnight ago, when the University Professor, Dr. Villiers Stanford, and the Principal of the Royal

Academy of Music, Dr. A. C. Mackenzie, received the degree of Doctor of Music *honoris causâ*. As usual, on such occasion, the Public Orator presented each gentleman to the Vice-Chancellor, at the same time pronouncing a Latin eulogy of his works and gifts. After going through the roll of Dr. Stanford's achievements, Dr. Sandys referred to his position as Director of the Cambridge University Musical Society, sonorously adding, "Apollinis Musagetæ minister, qui Musarum et Gratiarum comitumque vocalium choro stipatus, majestate manus modo silentium imperat, modo admirabilem carminum concentum elicit." In similar fashion did the Public Orator sketch the leading facts of Dr. Mackenzie's career, laying stress upon his teaching of music in Edinburgh for fourteen years in order to be free to devote himself at last to the higher forms of musical composition alone—

> Nam "vatem egregium, cui non sit publica vena,
> Cui nihil expositum soleat deduceres, nec qui
> Communi feriat carmen triviale moneta, . . .
> Anxietate carens animus facit."

That the musical public generally have approved the action of the Senate in this matter goes without saying. Indeed, the wonder is that Dr. Stanford did not receive the honour long ago, having regard to his intimate connection with the University and the work he has done within its boundaries. If Cambridge is to bestow honorary musical degrees at all, she cannot do better than take the leaders of musical activity as recipients, and of that class both Dr. Mackenzie and Dr. Stanford are excellent representatives.

There is something to be said even for evil things in this extremely mixed world. A visitation of cholera or typhoid, for example, generally brings about a good deal of cleanliness and improved drainage. In like manner the press "interviewer" has his uses, and there are occasions—we grant they are rare—when he stands forth in convincing disproof of the fact that the scheme of creation involves anything absolutely and entirely evil. But the "interviewer" requires a good deal of watching, and, just now, cautious people are wanting to know the rights of what seems a pretty little game. Let us suppose that a young lady of sixteen comes to England from Timbuctoo, and appears at a Concert without exciting any particular remark. This is a common procedure, though Timbuctoo is not in every case the place of departure. Some days after the *débût*, which led to nothing in particular, a public journal appears with a column-long "interview," and we are regaled with the conversation of the ambitious African, and a sketch of her features. Yet some days, and another newspaper follows suit, giving us a second conversational column, with all the details over again. Naturally the public want to know how this is done, and why. They are themselves unconscious of any burning interest in the lady from Timbuctoo, and the question is whether the editors concerned have really persuaded themselves that such an interest exists. It may, of course, be suggested that a "consideration" has passed, and that the conversational columns are only advertisements of a disingenuous nature. But the British press can hardly have sunk so low. The chances are that our astute friend the interviewer has been "coming it" over his unsophisticated chief.

The *Athenæum*, in noticing the performance of "Joshua" by the Borough of Hackney Choral Association, alludes to "what may be called the renaissance of antiquarian music, which commenced with the formation of the Bach Choir twelve years ago." The "new birth" had already taken place when the Bach Society was formed, that body itself being one of the results of the revival. The "renaissance" dates back for nearly twenty years with the formation of the Oratorio Concerts. The domain of oratorio at that time was chiefly occupied by the Sacred Harmonic Society, who, as "A Short History of Cheap Music" tells us on page 104, had shown little inclination to undertake the production of new works until it was proved that such novelties were attractive and remunerative. At the first performance of the Oratorio Concerts on February 5, 1869, Handel's "Jephtha" was given. In 1870, Bach's "Passions Musik" was revived, and among the other works which followed were "Belshazzar" in 1872, "Theodora" in 1873. "Esther" and "Susanna" were brought out at the Alexandra Palace as a natural sequence of the interest in the renaissance of antiquarian music, all before the Bach Society had any hand in the matter. In fact, it is doubtful whether the publication of the works in a cheap form has not had more to do with the matter, by making the performances possible, than the sentimental interest attached to the work of the Society distinguished by our contemporary.

The upper floor of a music warehouse not far from Oxford Street had been let for the purpose of an agency for servants. A projecting board announced the character of the business to the passers by. When the "agency" came to an end, the board remained, and the shop-boy utilised it by pasting slips upon it relative to the goods sold in the shop. He did not cover the whole surface, so that the announcement read as follows:—"Mandolines, guitars, violins, male and female servants, and all other kinds of musical instruments." There are still some shop-boys endowed with genius.

ROYAL CHORAL SOCIETY.

We do not suppose the change of style of the Royal Albert Hall Choral Society will affect it in any sense with the public, but it was cheerful to note that its popularity has at any rate not diminished, for the immense building was well filled at the first Concert, on the 7th ult., though the programme consisted of works which have been allowed to fall into some neglect of recent years by our larger societies. If our memory serves us, Mozart's Requiem had been given only once in the metropolis during the past decade. Its revival was therefore welcome to musicians, and in some respects the performance was surpassingly fine. The magnificent "Dies iræ" and the fugal numbers were given with wonderful majesty and power, and the quality of tone was simply perfect. The soloists, however, were far from satisfactory. Individually, Madame Albani, Madame Scalchi, Mr. Lloyd, and Signor Del Puente are artists of the first rank, but the *ensemble* was singularly defective, and the vocalist last-named was quite unequal to the task laid upon him. In Rossini's "Stabat Mater," which followed, there was more to call for praise. A finer rendering of "Cujus Animam" than that afforded by Mr. Lloyd we have never heard, and Madame Albani's splendid voice told well in the "Inflammatus." On the 28th ult. the Society gave a performance of Mr. Cowen's "Ruth," just too late for notice in our present issue.

CRYSTAL PALACE.

Grieg's Concert-Overture "In Autumn," which was heard for the first time at the Palace on October 27, is full of charming snatches of melody and quaint surprises, but as a whole fails to impress the hearer to anything like the same extent as his songs and less ambitious instrumental music. It is scrappy and wanting in continuity. The

Scena for two female voices, female chorus, and orchestra (Op. 20), "At the cloister gate," is a sombre but interesting work, somewhat marred by a conventional *Finale*, indifferently rendered by the chorus, and overweighted by the organ. The bulk of the declamation fell to Miss Anna Williams, who entered thoroughly into the spirit of the situation, and was in all respects admirable. The interlocutor was Miss Marie Curran, for whom the contralto part proved too low.

Yet another novelty was Dr. Mackenzie's "Benedictus," a re-arrangement for small orchestra of one of the six violin pieces recently published. This unpretentious composition is in the author's happiest vein, and keeps up to the close an unbroken flow of suave and genial melody. The audience would have gladly heard the piece repeated, and Dr. Mackenzie, in answer to a hearty call, bowed his acknowledgments from the gallery. Mr. J. F. Barnett's Offertoire for organ, a very pleasing and straightforward composition, was also cordially received. Mr. Lloyd contributed the "Preislied" in his usual artistic fashion, and the Concert wound up with a fine performance of the "Lobgesang," in which the vocalists already mentioned took part, and the Crystal Palace choir gave a very fair account of itself. The symphonic movements with which the work opens were played by Mr. Manns with the greatest delicacy and spirit.

A very meritorious novelty from the pen of a native composer was forthcoming at the Concert of the 3rd ult., in the shape of Mr. Gadsby's new Festal Symphony (MS.) in D major. The work is of a varied and elaborate character, the last movement in particular being noticeable for a lavish display of orchestral devices. The opening movement is, on a first hearing, the most impressive. But, as we have said at the outset, there is much excellent workmanship and constructive ingenuity displayed in the new work, which met with a very warm feeling from the audience.

Except for the mysterious and poetic *Coda* of the fifth piece, the new Schubert Waltzes proved rather disappointing. They are tuneful and flowing, but, with the exception we have just named, call for no special comment. Mdlle. Douilly, the vocalist on this occasion, sang Hérold's Cavatina "Jours de mon enfance," and Miss Marie Douglas played the violin *obbligato* very creditably.

Mdlle. Janotha played Mendelssohn's G minor Pianoforte Concerto (No. 1) in her usual brilliant but somewhat unequal fashion, taking the last movement at an outrageously rapid pace, and later on won and accepted an encore for Chopin's Scherzo in B minor. The feature of the Concert, however, was the truly noble performance of the second "Leonora" Overture, which dwarfed all the other pieces in the programme into comparative or, in some cases, absolute insignificance. Saint-Saëns's clever Ballet airs from "Etienne Marcel" concluded the Concert.

Two clever young people made their first appearance at the Palace on the 10th ult., in the persons of Miss Ethel and Master Harold Bauer. But it is permissible to express the regret that they were so ambitious in the choice of their pieces. Both were a little overweighted, the pianist by Saint-Saëns's Pianoforte Concerto (No 2, in G minor), and the violinist by Vieuxtemps's showy, but invertebrate, Fantasia appassionata. Mr. and Mrs. Henschel were the vocalists. The programme also included the Vorspiel to "Parsifal," *Wotan's* "Abschied" and the "Feuerzauber" from the "Walküre," and the "Tannhäuser" Overture. But the orchestra were heard to the greatest advantage in Haydn's B flat Symphony (No. 9 of the Salomon set), which opened the Concert.

The continued popularity of "The Golden Legend" was evidenced by the very large audience which assembled on the afternoon of the 17th ult. Taken all round, the performance was an exceedingly good one. The short notice at which Miss Spada had undertaken the *rôle* of *Elsie* exempts the critic from the necessity of any detailed comment upon her performance. Madame Belle Cole was fairly efficient, though unduly tremulous at times, as *Ursula;* Mr. Lloyd excellent as ever as the *Prince;* Mr. Andrew Black displayed an excellent baritone voice as the *Forester*; while Mr. Barrington Foote proved fully a match in every respect for the part of *Lucifer*. The choir sang better than they have done for some time past.

MONDAY AND SATURDAY POPULAR CONCERTS.

THE exceptionally large gathering in St. James's Hall, on the 12th ult., in spite of forbidding weather, augured well for the success of Mr. Arthur Chappell's season. It is not the custom on these occasions to give any special significance to the programme, and with one exception the items were of a thoroughly familiar character. Of all string quartets, that of Beethoven in C (Op. 59, No. 3) may be regarded as the most popular, and a magnificent performance, with the usual artists—Madame Néruda, Mr. Ries, Mr. Straus, and Mr. Piatti—at once aroused the enthusiasm of the audience. The only other concerted work was Schumann's Trio in D minor (Op. 63), which has gradually grown into favour as it has become more and more understood. Miss Fanny Davies gave a good performance of Beethoven's Variations in E flat, on a theme from the "Eroica" Symphony. The three pieces for violin, by Dr. A. C. Mackenzie, from the set of six recently published as Op. 37, had been played once before at one of Sir Charles Hallé's Concerts, also by Madame Néruda. The composer modestly speaks of them as a "small contribution to violin music," but, so far as we know, no more charming additions have been made to the repertory of the violinist for a considerable time. The numbers played at this Concert were the Benedictus, the Berçeuse, and the Saltarello, and the audience by its persistent applause showed plainly that it would have welcomed one or two more examples. But the order had apparently gone forth that there were to be no encores, and the judicially-minded rejoiced at so sensible a departure from ordinary custom. Miss Liza Lehmann sang in her most pleasing manner the song "Willst du dein Herz mir schenken," which was attributed to Bach in one part of the book and to Giovannini in another. She also introduced two piquant little songs from her own pen, the first of which, "Oh, tell me, nightingale," made a very favourable impression.

Of the first Saturday programme there is really nothing to say, the selections being wholly familiar, while the crowded audience showed that it had by no means become weary of such works as Mendelssohn's Quintet in B flat (Op. 87), Brahms's Sonata in A, for pianoforte and violin (Op. 100), and Beethoven's Trio in D (Op. 70, No. 1). Sir Charles Hallé had a warm reception, and was heard at his best in Chopin's Nocturne in E and the Barcarolle in F sharp. Miss Lehmann was again the vocalist, her selections calling for no remark.

For a similar reason there is scarcely anything to be said concerning the second Monday Concert, on the 19th ult. Spohr's Melodious Quartet in A (Op. 93) and Haydn's Trio in G have been heard frequently, but many Quartets of Spohr and many Trios of Haydn wait for a hearing. Both works were, of course, rendered to perfection, with Lady Hallé as leader. Mdlle. Janotha gave a spirited rendering of Mendelssohn's Fantasia in F sharp minor (Op. 28), and joined with Signor Piatti in Chopin's Sonata in G minor, for pianoforte and violoncello (Op. 65). The Concert was attended by a large audience, and appeared to be thoroughly appreciated.

The next two Concerts, and the last we can notice this month, demand more than merely formal record, as the programme of each included an important addition to the repertory. That of Saturday, the 24th ult., contained Dvorák's Quintet in A, for pianoforte and strings (Op. 81). This was first performed in London at Sir Charles Hallé's Concerts last summer, and was noticed in the June number of THE MUSICAL TIMES. A further hearing serves to confirm in the fullest manner the remarks then made. The Quintet, which we now learn is one of Dvorák's latest compositions and not a recent publication of an early effort, is certainly one of his most fresh and genial works. We still think the patchy form of the slow movement is a disadvantage, though the themes themselves are of great beauty; but of the other three sections there cannot be two opinions. Music so thoroughly original and yet so free from all sense of labour must needs fascinate the most ordinary hearers, and we shall expect to find this Quintet tolerably often in Mr. Chappell's programmes. It was of course splendidly interpreted by Sir Charles Hallé, Madame Néruda, and their usual fellow artists. The rest of the instrumental programme consisted of Mozart's Quartet in B flat, No. 3;

Beethoven's Sonata in D (Op. 10, No. 3); and Schubert's Rondo in B minor (Op. 70), for pianoforte and violin. Madame Bertha Moore sang with exquisite taste songs by Sullivan, Grieg, and Bennett.

Even a more interesting novelty was brought forward on the following Monday. When it was announced only a few weeks ago that Brahms had completed a series of "Gipsy Songs" for four voices, with pianoforte accompaniment, one naturally wondered whether the same light touch and delicate fancy apparent in the charming "Liebeslieder Walzer" would characterise the new productions. Doubts are now at an end, and the "Gipsy Songs" are fairly launched on the sea of popular favour. They are not as might be supposed adaptations of existing Magyar tunes, but are wholly original, and in some of them it must be confessed the gipsy element is not very apparent. But all are in 2-4 measure, and the use of irregular rhythms and syncopations may be supposed to give consistency to the title of the cyclus. As abstract music they are as piquant, melodious, and sparkling as the composer could well make them. We shall not hazard an opinion as to which are the best of the set of eleven *Lieder*. Indeed, the standard of merit proclaimed in the first song is evenly maintained throughout. The verses are all of an amatory nature, and were originally written in Hungarian, by Hugo Conrat, but were set to music in a German translation. An English version which appeared in the Concert-book, is for the most part arrant nonsense, and another should be forthwith provided. The songs were rendered to perfection by Mrs. Henschel, Miss Lena Little, Mr. Shakespeare, and Mr. Henschel, with Miss Fanny Davies at the pianoforte, and were received with enthusiasm by the crowded audience. It was rather a trying ordeal for Miss Margaret Wild, a new pianist, to follow and conclude the Concert. The young lady has been a pupil of Madame Schumann for two years, and her rendering of Chopin's Scherzo in B flat minor showed that she has greatly profited by her teaching. We shall doubtless have an early opportunity of speaking more particularly as to her ability. A magnificent performance of Schubert's Quartet in D minor was another feature of the Concert.

LONDON SYMPHONY CONCERTS.

Undeterred by the indifference of the public towards his enterprise, Mr. Henschel has commenced a third series of Concerts under somewhat changed conditions. It is understood that he now relies entirely on himself, or, in other words, that he has not asked for any further guarantee from his former supporters. This of course only increases our respect for his courage and zeal in a good cause. But he has also made some important concessions to the public, the final result of which cannot yet be gauged, though the outlook is certainly not unpromising. The lowered prices have brought in a large increase of subscribers, and the gratuitous distribution of the programmes is a great boon to those who, having paid a shilling for their places, found their outlay exactly doubled by the purchase of a book of analysis. So far all is well, but it cannot be too strongly impressed on Mr. Henschel that the one great condition of success is excellence of performance. Music lovers are far more critical than formerly and will not accept second rate wares at any price. It is necessary to emphasize this fact at once, because at the first of the present Concerts, on Tuesday, the 20th ult., there was not wholly unqualified ground for contentment. Nothing could have been better than the selection of the programme. Though it consisted wholly of orchestral music there was plenty of variety, and every item was of the highest excellence in its way. Opening with Wagner's gloomy but impressive "Faust" Overture, contrast was at once afforded by Beethoven's animated Symphony in A (No. 7) which followed. But the rendering of neither of these works can be described as satisfactory. That of Wagner's piece was tame and perfunctory, and the first three movements of the Symphony were played in somewhat coarse and slovenly fashion. In the *Finale* the orchestra seemed to pull itself together, and for the first time fully deserved the applause it received. The improvement was maintained in the Ballet Air in G from Schubert's "Rosamunde," and Schumann's Overture, Scherzo, and Finale (Op. 52); but by far the best performance was that of a Suite by Grieg, from the music to a dramatic poem by Ibsen entitled "Peer Gynt." This little work was first written for the pianoforte, and in its new form it is almost certain to become popular. It is in four brief movements, all of them full of the composer's individuality, while the orchestration is remarkable for its daintiness and piquancy. The light and delicate handling of this music by the band proved that the material at Mr. Henschel's disposal is capable of excellent results, and the rest lies with himself.

HERR WALDEMAR MEYER'S CONCERTS.

It has become almost a fashion of late years for violinists who win fame here as executants of *morçeaux de salon* to resort to the expensive expedient of giving Orchestral Concerts on their own account, in order to demonstrate their capacity for greater things. Whether the speculation is in the end a profitable one is more than we dare take upon ourselves to assert. Obviously it does not bring an instant return for the investment of capital, since the audiences at these Concerts are invariably either very meagre or made up of friends, the majority of whom do not pay for their seats. Still the undertaking constitutes an undeniably good advertisement, especially if the enterprising *virtuoso* who spends his money on a good hall and an adequate orchestra can also contrive to secure as Conductor some popular musician who knows how to make up an interesting programme, and will perhaps contribute some novelty from his own pen to impart a piquant flavour to the combination. These considerations being kept in view, it must be admitted that Herr Waldemar Meyer, who gave the first of two Orchestral Concerts at St. James's Hall, on the 22nd ult., has gone the right way to work to achieve his object. Herr Meyer is of course not altogether a stranger here to the higher tasks of his art; among other things, he played a Concerto by Vieuxtemps at one of the Crystal Palace Saturday Concerts in October last year. Still, down to the present he had not been heard in such works as the Mendelssohn and the Brahms Concertos, both of which he performed on the occasion above referred to. The self-imposed test was in every way conclusive. By his vigorous and fiery interpretation of Brahms's Concerto, by his admirable technical facility and purity of style, and by the clearness and intelligence of his performance generally, Herr Waldemar Meyer proved himself a worthy pupil of Joachim and an artist of decidedly superior merit. In addition to the Concertos, Herr Meyer played with orchestra the well-known "Suite de Pièces" (No. 3, Op. 34), by Franz Ries, displaying a broad resonant tone in the Adagio, and rattling off the final movement, a *Moto perpetuo*, with rare brilliancy. That he won hearty applause throughout the evening may go without saying. The Conductor was Professor C. Villiers Stanford, who had a competent orchestra (led by Mr. A. Burnett) under his command. Dr. Stanford's own contribution—a brand-new Overture, entitled "Queen of the Seas," composed for the Tercentenary of the defeat of the Spanish Armada—is left in store for Herr Meyer's second Concert, on the 12th inst.; but at that under notice he secured a satisfactory performance of Mozart's Symphony in D (No. 1), Beethoven's "Namensfeier" Overture, and Hamish MacCunn's picturesque and impressive Ballad-Overture "The Dowie Dens o' Yarrow."

GUILDHALL SCHOOL OF MUSIC.

The increasing interest taken in music by our civic authorities is a welcome sign of the times. On Saturday, the 17th ult., the Lord Mayor and Lady Mayoress attended a Concert in the large hall of the City of London School, the occasion being the inauguration of a new orchestra for the use of the students of the Guildhall School of Music. The force employed consisted of no fewer than 108 performers, and notwithstanding this large number the precision maintained throughout was worthy of much praise, a large proportion of which is due to Mr. Weist Hill, who must have taken infinite pains at rehearsal to secure such good results. The pieces played were Meyerbeer's Overture to "Streuensee," the first movement of Beethoven's Symphony in C minor, and the Overture to

"Fra Diavolo." Equally worthy of favour were the efforts of some of the soloists. Miss Jeanne Levine, who essayed Vieuxtemps's Violin Concerto in E, displayed technical gifts that can only be characterised as remarkable. She mastered the immense difficulties of the work with apparent ease, and we hope she will shortly be in possession of a better instrument. The rendering of Mendelssohn's *Scena* "Infelice," by Miss Annie Swinfen, was another highly commendable achievement, and words of encouragement may be bestowed on Miss Amy Sargent (soprano), Miss Carrie Curnow (contralto), Mr. W. H. Wheeler (tenor), and Mr. F. Casano (violoncellist). There is so much merit in a Largo from an Orchestral Suite in G minor, by Miss Edith Swepstone, that we should have liked to hear the entire work. At the close of the Concert Certificates of Merit were presented by the Lady Mayoress.

THE MUSICAL ASSOCIATION.

ON the 5th ult. Mr. Ridley Prentice read a paper on "Brotherhood's Technicon: the necessity of a systematic and scientific training of the muscles of the hand and arm for pianoforte playing." Mr. Prentice said that the demands made by composers upon the executive abilities of players constituted an ever increasing quantity, and that students are consequently obliged to devote more and more time to mere technical study. The chief effect of a regular course of gymnastic exercises on the Technicon was an increased power of control over the motions of the fingers, and thus a greater command of the finer gradations of tone, such as could not possibly be gained at the keyboard. At the conclusion of his paper Mr. Prentice explained the Technicon, and exhibited the various exercises upon it.

Mr. Walter Pye (of St. Mary's Hospital), Mr. T. L. Southgate, and several other gentlemen took part in the discussion which ensued.

FINSBURY CHORAL ASSOCIATION.

ONCE again it has fallen to the lot of a surburban society to introduce an important festival work to London for the first time. Dr. F. J. Bridge's Birmingham Cantata "Callirhoë" was promptly taken up by the above-named Society, and performed under the composer's direction at the Holloway Hall on the 22nd ult. We dealt fully with the work in our notice of the Birmingham Festival and but few additional remarks are required. Perhaps the most striking feature in "Callirhoë" is the facility displayed by the composer in the dramatic style. Though a large proportion of the work is purely lyrical, whenever a dramatic situation is approached Dr. Bridge deals with it as one to the manner born. We may instance the breaking out of the plague among the people of Calydon, and the tragic deaths of the two leading characters, the musical illustration of these episodes being as appropriate as if the composer had been long engaged in writing for the operatic stage. Despite the defects to which we have already called attention, the merits of "Callirhoë" are so considerable, and its effectiveness from the popular standpoint so unquestionable, that its position is assured for some time to come. Dr. Bridge could not have desired a better rendering of his work than he obtained from the Finsbury Society. Nearly 300 in number, the choralists must own an unusually large proportion of fine voices, for the body of tone produced is splendid, and the high quality of the singing generally reflects very great credit on the Conductor, Mr. C. J. Dale. The choruses in "Callirhoë" were given with the utmost *verve* and spirit, and Dr. Bridge's description of the singing as "faultless" was scarcely an exaggeration. The soloists were Miss Anna Williams, Madame Belle Cole, and Mr. Banks. The first-named lady rendered the leading part with much energy, and was fully equal to the demands made by the somewhat trying music. Mr. Banks was, as usual, very unequal. Sometimes he was scarcely audible, while at others he gave his naturally fine voice fair play, and made an effect in proportion. Madame Belle Cole was commendable in the small part of the *Priestess*. The first part of the Concert was occupied by Sterndale Bennett's "The Woman of Samaria," to which also full justice was rendered, the soloists being the same, with the addition of Mr. W. H. Brereton. There was an overflowing attendance, and the Society appears to be in a highly prosperous condition.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

EVER ready to bring to notice works new and old which are neglected by other societies, the Association over which Mr. E. Prout so ably presides commenced its present season on the 19th ult. at the Shoreditch Town Hall, with a revival of Handel's "Joshua." There seems to be some doubt as to when and where performances of this work have been given during the past half century, but for practical purposes it may be regarded as quite unknown except as to a few numbers. Further, while almost every other oratorio of Handel has been revived experimentally within the last fifteen years, "Joshua" has been severely left alone until the present occasion. This neglect can only be ascribed to mere chance, for there are few of the composer's works more calculated to please a popular audience. "Joshua" is Handel's last Oratorio but four. It saw the light in 1747, a year after "Judas Maccabæus," and its successors were "Solomon," "Susanna," "Theodora," and "Jephtha." The libretto is by the Rev. Dr. Thomas Morell, who was a master in the art of writing stilted and high-flown verse more noteworthy for sound than sense. In order to afford variety he has mingled with the exploits of the Israelitish leader some love passages between *Othniel*, the first of the Judges, and *Achsah*, Joshua's daughter. But whether his lines are warlike or amatory they are equally ridiculous, and as the Hackney Society's programme mildly puts it, are "in some places so absurd as to excite a smile." We do not suppose, however, that the silliness of the book has had much to do with the neglect of the Oratorio. Singularly enough, in Germany "Joshua" is by no means infrequently heard. It is well adapted for festival performances, its bright airs and vigorous choruses being for the most part in Handel's most animated style. Indeed the latter are only surpassed in "Israel," "Solomon," and "The Messiah," and the two which are singled out for performance at Handel Festivals, "Ye sons of Israel" and "Glory to God," are equalled by some of the other choral numbers. The edition used at Shoreditch was that of the German Handel Society, in which, among other corrections, the genuine second part of the soprano air, "Hark, 'tis the linnet," appears for the first time. The additional accompaniments written by Mr. E. Prout are alike scholarly and modest. We have no sympathy with those who would keep Handel's works on the shelf because they cannot be performed precisely as the composer left them; but the necessary editing should be done with knowledge and reverence, and Mr. Prout has brought both qualifications to bear on his task. It remains only to speak of the performance, in which there was much worthy of praise. If the sopranos had been equal to the other sections of the choir the rendering of the choruses would have called for unqualified commendation. The efforts of the soloists, Miss Annie Marriot, Mr. Gawthrop, Miss Hilda Wilson, and Mr. Brereton, were very praiseworthy, considering that the Handelian style of vocalisation is not so much cultivated as formerly. In the unfortunate absence of an organ or a pianoforte, the recitatives were accompanied by the strings, which was on the whole the best course under the circumstances.

MR. WILLIAM NICHOLL'S CONCERT.

VOCALISTS who give Concerts are too prone to make their programmes consist mainly of an unmeaning string of feeble ballads, but Mr. W. Nicholl is an honourable exception to this rule. The higher ground which he takes was fully maintained at his Chamber Concert at the Princes' Hall, on the 1st ult. The principal item in the scheme was Grieg's cycle of songs, "Reminiscences from Mountain and Fjord" (Op. 44). This consists of six numbers, sufficiently varied to be acceptable at one hearing, though all more or less pervaded by a certain melancholy, characteristic of the dark, true, and tender north. Mr. Nicholl sang them with much expression and feeling, but we think

they would be more effective if taken by a tenor and a soprano in alternation. The Euterpe Quartet, consisting of the Concert-giver and Messrs. Arthur Thompson, Arthur Oswald, and B. H. Grove, made its first appearance, and sang some German and English part-songs. The *ensemble* was scarcely satisfactory, but further practice together will no doubt result in the desired improvement. Among the other artists who took part in the Concert were Miss Lucy Riley, who played some violin solos exceedingly well; Miss Louise Phillips, and Madame Fassett. Miss Mary Carmichael was, as usual, a model accompanist.

OBITUARY.

THE sudden death, on the 6th ult., of heart disease, in the sixty-seventh year of his age, of MR. JOSEPH MAAS, the father of the much lamented tenor Joseph Maas, and himself a vocalist at one time, will be noted with regret by many. He leaves a widow, one son, and four daughters to mourn his loss.

Among the names of the departed during the past month must now be added that of M. ANTOINE DE CHOUDENS, the music publisher, in his sixty-third year. He made the fortune of his firm by the purchase of Gounod's "Faust." He was the grandson of Pacini—Rossini's publisher—and began life in the very humble capacity of a night clerk in the Post Office, and was but little known in the musical world until 1859, when M. Carvalho induced him to buy the score of "Faust," which had already been produced at the Opera. The remarkable success of the work brought fame to its composer and fortune to its publisher.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE first production here of Halévy's "Jewess" by the Carl Rosa Opera Company, which took place on the last Saturday of October, fell too late in the month for notice in my last; but an event of such musical interest and importance must not be passed over in silence. Since its first production under the composer's direction, in Paris, in 1835, the opera has been heard in most of the larger Continental cities; but it is still a novelty in the English provinces, and Mr. Carl Rosa's adaptation, moreover, presents several new features which seem likely to assist its popularity in this country. It would be impossible, in the limits of this notice, to deal adequately with so elaborate a production, or describe in detail the changes and modifications which have been made in the original version; but it may be stated generally that Mr. Grist's libretto is not only an abridgment of that of M. Scribe, but in many respects a much less morbid, harrowing, and extravagant drama, though I think Mr. Carl Rosa showed a wise discretion in abandoning, after the first representation, the "happy ending" which the English librettist had provided. The plot, it will be remembered, hinges upon the guilty passion of the Christian *Prince Leopold* for the beautiful Jewess *Rachel*, whose love he has won in the disguise of one of her father's craftsmen. But *Rachel* is only the adopted daughter of the goldsmith *Eleazar*, her real father being a Roman patrician named *Brogni*, who, after the death of his wife and the supposed death of his child in the siege of Rome, has entered the church and won his way to the cardinalate. At Constance the beautiful *Rachel*, who has been carried off and educated as his daughter by the Jew *Eleazar*, attracts the attention and kindles the passion of the young *Prince Leopold*, who, though possessed of a charming and devoted wife in the *Princess Eudocia*, imperils his soul for the love of the beautiful Jewess. The catastrophe to which this guilty intrigue naturally tends is precipitated by the wifely affection of *Eudocia*, in commissioning from *Eleazar* a costly jewelled chain for presentation to her husband on his victory over the Hussites. *Eudocia* has just placed the collaret about the *Prince's* neck, when *Rachel*, who has accompanied her father to the ceremony, recognises in the *Prince* her lover and betrayer. Instantly tearing the jewel from his breast, she indignantly denounces him for his perfidy. How *Rachel* afterwards relents, and saves her false lover from the death which awaits a recreant Christian, by taking all the blame upon herself, finally expiating her love in view of the audience in a cauldron of boiling oil, must be gathered from the book or witnessed in representation. It may be said generally that the work is strong in such popular recommendations as melody, pageantry, and dramatic interest. With all its grandeur, and at times even sternness, the music is never wanting in rhythmical charm or tuneful grace, though it seldom attains the definite melodic beauty of Meyerbeer's later operas, with which it presents many points of affinity. There is no lack of local and mediæval colour in the opera and the Jewish character of the Passover music contrasts effectively with the Christian ecclesiastical harmonies in the church scene and the stern numbers of the Cardinal's anathema in the third act, which is emphasised with trombones and tremulous roll of drums. The concerted music generally is admirable, and the *Finale* to the second act especially so. The work was capitally staged, alike as to costumes and scenery, and the performance altogether left little to be desired. Miss Moody made a charming *Rachel*, but excelled rather in grace, pathos, and tenderness than in tragic force. The *Eudocia* of Miss Amanda Fabris was a bright and pleasing assumption, and Mr. McGuckin acquitted himself of the exceedingly trying part of *Eleazar* with great skill and effect.

Mr. Stockley's opening Concert, on the 15th ult., was of a somewhat lighter and more popular quality than the majority of these entertainments, which appeal primarily to the educated music-lover and are generally rich in high-class orchestral novelties. On the present occasion there were only two works that could be called new here, and neither of these belong to the first order of excellence, whilst some of the old works brought forward, such as Beethoven's First Symphony and Mendelssohn's Overture to the "Midsummer Night's Dream," might be considered trite for habitual concert-goers. Gounod's "Saltarello," however, had not been heard here before, and its strongly marked character, its gorgeous colouring, and its restless tarantula spirit impressed the audience very favourably. Rheinberger's Organ Concerto in F major (Op. 137), with accompaniment for strings and three horns, was the occasion of a triumph for the new Town Hall organist, Mr. C. W. Perkins, whose masterly performance on the solo instrument won him rounds of applause. The work itself is clever and melodious rather than great, but it affords admirable scope for the *technique* of an accomplished organist, and Mr. Perkins fully satisfied its requirements. A selection from the Ballet Music from M. Ambroise Thomas's "Hamlet" proved a dainty and fanciful suite of movements charmingly rendered. In the absence of Madame Nordica, who was unable to arrive in time from the United States to fulfil her engagement, Madame Belle Cole made her first appearance in Birmingham at this Concert and won golden opinions by the rich pure quality of her contralto voice. She sang the recitative and air "Or, là, sull onda," from Mercadante's "Il Giuramento," an air from Weber's "Abu Hassan," and last, but not least, a tasteful setting by Mr. Alfred H. Pease of Kingsley's lines "What joy is in the fisher's life." Mr. Grice was effective in the old song of Benedict, "Rage, thou angry storm," and a new and dainty song, "Phillida," by Dr. Wareing.

It is to be regretted that the efforts of the Birmingham and Midland Musical Guild to popularise classical Chamber Music here have not proved more successful yet, but there was nothing to complain of in the attendance at the Lecture by Mr. Cummings, which took place under the auspices of the Guild on October 31. The subject of the discourse was "Nineteenth Century Music," including a sketch of musical progress in England during the period in question.

On the 17th ult. Mr. Charles Lunn gave his last annual pupils' Concert in the Masonic Hall. On former occasions the Mayor has placed the Town Hall at his disposal for these entertainments, conditional on the proceeds being devoted to some charitable object; but the Corporation building this time was wanted for more important objects; and Mr. Lunn, having to find a room at his own expense, declines to continue the series.

The annual Concert of Mr. and Madame Pollack on the 20th ult., though somewhat wanting in novelty, was of a

more than usually interesting and popular character, as was attested by the magnitude of the attendance and the warmth of the applause. The vocalists were Madame Pollack (who possesses a sweet contralto voice), Mr. Levetus (tenor), and Mr. H. Peacock (baritone). Madame Pollack, accompanied by the composer, Dr. Swinnerton Heap, was especially effective in a refined and musicianly setting of Newman's hymn "Lead, kindly Light."

At Madame Agnes Miller's first Chamber Concert, on the 22nd ult., the *bénéficiaire* was assisted by the ladies of the celebrated Shinner String Quartet, and the novelty of the evening was Brahms's latest Sonata for pianoforte and violin, which was admirably played by Miss Emily Shinner and Madame Miller, and enthusiastically received. Other features of interest were Beethoven's Quartet in B flat (Op. 18, No. 6), Schumann's Trio in F (Op. 80), and Mendelssohn's four Variations Sérieuses in D minor, in which Madame Miller was heard at her best.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

WHILE opera is played in Dublin nearly all other musical work seems to be suspended, so that my record for the beginning of November is but an account of the visit of Mr. Augustus Harris's Italian Opera Company to the Gaiety Theatre (5th to 17th ult.) Mr. Harris issued a most attractive list of artists and prospectus of works to be performed, and it is pleasant to be able to say that he kept strict faith with the public. The works performed during the fortnight of the engagement were: "Faust" (twice), "Ernani" (twice), "Carmen," "Les Huguenots," "Lohengrin," "Il Flauto Magico," "Aïda" (twice), "Don Giovanni," and "La Traviata." The principal vocalists were Mesdames Ella Russell, Rolla, MacIntyre, Desvignes, Scalchi, Lablache, and Bauermeister; MM. Ravelli, Runcio, Caprile, De Anna, D'Andrade, Foli, Miranda, Abramoff, Winogradow, Ciampi, &c. With a catalogue of such capability, it is not surprising that on the repetition of "Faust" a complete change of the principals was presented, the interpreters in the first performance being Mesdames Russell, Desvignes, and Lablache; MM. Ravelli, D'Andrade, and Foli; while in the second we had Mesdames MacIntyre, Scalchi, and Bauermeister, with Messrs. Runcio, Winogradow, and Abramoff. The performances of "Ernani," with Mesdames Rolla and De Vernet, and Signor de Anna (*facile princeps* as *Don Carlos*) still left the reserve of principals unexhausted, for in "Don Giovanni" Mdlle. Alameda and Mr. Valentine Smith were brought to the front. The new *prime donne*, Misses Russell and MacIntyre, were enthusiastically received, and Signor d'Andrade, who also comes here for the first time, lost no time in establishing his title to popular favour; while the capabilities of M. Winogradow of the Russian Opera, both in acting and vocalisation, were readily recognised. Of the novelties or revivals, the production of "Aïda" and "Les Huguenots" were each praiseworthy; that of "Lohengrin" was decidedly inferior. The "Band and Chorus from the Theatre Royal, Covent Garden," were not altogether satisfactory, the former not comparing favourably with that directed here by Mr. Goossens for the Carl Rosa Opera in September; and the latter being no better than the average Italian opera chorus we are fain to put up with. Signor Arditi conducted, and Mr. Harris personally superintended the arrangements.

Two afternoon Concerts, by the artists of Mr. Harris's Italian Opera Company, were given in the Leinster Hall on the 10th and 17th ult., in which nearly all the principal vocalists above-mentioned took part. Some duets for violin and pianoforte between Signors Contin and Romili gave a pleasant variety to the performances, which were largely attended.

The annual Concert for the Dublin Typographical Benevolent Fund took place in the Rotunda on the 10th ult. The vocalists were Mrs. Scott-Ffennell, Miss Harris, Miss L. A. Hackett, Miss Bayley; Messrs. Weldon, J. F. Jones, C. Kelly, and Signor Abramoff. Dr. Joze conducted, and the band of the 11th Hussars performed some selections during the evening.

The first Chamber Music Recital for the season, under the auspices of the Royal Dublin Society, took place in the theatre of the Society, Kildare Street, on the 19th ult., the executants being Signor Papini (first violin), Mr. Newman (second violin), Herr Lauer (viola), Herr Rudersdorf (violoncello), and Signor Esposito (pianoforte). The Recital opened, traditionally, with Haydn's "Emperor" Quartet, the performance of which left absolutely nothing to be desired. Grieg's Sonata in F (Op. 8), for pianoforte and violin, was admirably played by Signors Esposito and Papini; and Beethoven's E flat Quartet (Op. 16), for pianoforte, violin, viola, and violoncello, brought a most delightful performance to a close. These Recitals will be continued every Monday, at three and five o'clock alternately, during the season.

Gounod's "Redemption" was performed by St. Patrick's Oratorio Society, on the evening of the 20th ult., at St. Patrick's Cathedral. The principal parts were ably sustained by Miss Carlotta Elliot, Mrs. Walter Bapty, Mr. Drummond Hamilton, and Mr. Charles Kelly. The choruses, considering the comparatively small number of executants, were remarkable for fulness of tone and precision of attack, and the accompaniments were played by Mr. Charles Marchant (Organist of the Cathedral and Conductor of the Oratorio Society) with his usual taste and ability. Trumpets, cymbals, and drums were added to the organ accompaniment.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

On the 1st ult. Mr. Franklin Peterson, before a very large audience, delivered the first of a series of twenty Lectures on "The History of Music," in the Hall of the Charlotte Square Institution.

Sir Charles and Lady Hallé (Madame Néruda) paid us their yearly visit on the 3rd ult., when, in the Music Hall, they gave a Recital of the following works:—Sonata in C major, Waldstein, Op. 53 (Beethoven); Nocturne in E (Op. 62, No. 2); and Barcarolle in F sharp, Op. 60 (Chopin), were the pianoforte solos. Duets—Concerto for violin, in G minor, Op. 26 (Max Bruch); Sonata for pianoforte and violin, in B flat, Op. 59 (Gade); and Rondo Brillante in B minor (Schubert). Violin solos—three numbers from Op. 37 (Benedictus, Berçeuse, and Saltarello), by Mackenzie. Gade and Mackenzie's compositions were played for the first time here, and were enthusiastically received. Madame Néruda, in a graceful and finished style, brought forward the merits of Dr. Mackenzie's three pieces, of which No. 2, the Berçeuse, might be singled out for special praise. The Saltarello awakened a demand for an encore, which was cordially complied with. Of the rendering of the other above-named pieces the programme contained, it is needless to say much. Suffice it to mention that Sir Charles Hallé gave, as an encore after Chopin's Barcarolle, a Norwegian March by E. Grieg.

The next Concert on the list took place on the 6th ult., also in the Music Hall. Artists—Madame Antoinette Sterling, Mdlle. Marie de Lido, Messrs. Henry Guy and Barrington Foote, vocalists; Miss Geraldine Morgan, violin; M. de Munck, violoncello; M. Vladimir de Pachmann, pianoforte; and Herr Aloïs Volkmer as Conductor. There were nineteen pieces in all, vocal and instrumental, on the programme, and to this were added ten encores, which a large and insatiable Scottish audience insisted upon having into the bargain, so that as to quantity there could not possibly be anything left to be wished for. The names of Tosti, Hope Temple, Löhr, Moir, Blumenthal, Molloy, Carey, Balfe, &c., gave the main tone as to the *répertoire* of the vocalists.

The instrumental pieces were well played by M. de Pachmann, M. de Munck, Miss Morgan, and Herr Volkmer, who was an excellent accompanist.

The first of two Chamber Concerts by the Heckmann Quartet took place, on the 9th ult., in the Queen Street Hall. Beethoven's String Quartet (Op. 95); a Duo in A major (Op. 62), F. Schubert, arranged for quartet, and dedicated to Robert Heckmann by A. Wilhelmj; the variations from Schubert's great D minor String Quartet; and the second movement from Schumann's A major String Quartet made up a very enjoyable

suite de pièces. They were rendered with that wonted vigour and excellent *ensemble* that have made this quartet party deservedly famous. The *Finale*, "Al Saltarello," from the G minor Quartet by E. Grieg, would probably be much more effective as an orchestral piece than as a quartet. Mr. Albert B. Bach was the vocalist of the evening.

On the 15th ult. the Society of Musicians had their second Meeting, when the President, Mr. Otto Schweizer, read a Paper on Franz Schubert, in which he particularly dwelt on the great merits of this composer as a song-writer. The difference between art-songs and folk-songs was minutely explained and practically illustrated. Schubert's life and his instrumental compositions were touched upon at some length, and vocal and instrumental illustrations were supplied by Messrs. Kirkhope, Kerpen (vocalists); Townsend (pianoforte), Waddell (violin), J. McNeill (violoncello), B flat Trio; Peterson and Dace, Pianoforte Duet, "Deutsche Tänze," with Schumann's comments upon the same read by the lecturer. Mr. George Lichtenstein occupied the chair. A hearty vote of thanks was given to the President for his Lecture.

At a Recital given in the Music Hall on Saturday afternoon, the 17th ult., Madame Essipoff, the celebrated Russian pianist, created a *furore*. She played the Liszt Rhapsody (No. 12), Rubinstein's F minor Barcarolle, Gluck's Aria, Paderewski's Légende, Mendelssohn's Prelude in F minor (followed by the Fugue in the same key), a Mazurka of Leschetizky and another by Chopin, besides two Waltzes of the latter, and Schumann's Fantasia (Op. 17), of which she omitted the third and crowning movement. The new compositions introduced by Madame Essipoff, by Paderewski, Schütt, and Leschetizky, were very acceptable, as much for their own merits as for the manner in which they were presented.

MUSIC IN GLASGOW AND THE WEST OF SCOTLAND.

(From our own Correspondent.)

The complete prospectus of the fifteenth series of choral and orchestral Concerts, under the management of the Glasgow Choral Union, was issued on the 9th ult. The names of the principal vocal and instrumental artists engaged had been previously announced, as also the list of the choral works to be performed, and these particulars were given in the October number of The Musical Times. We have now the details of the orchestral works to be produced. These comprise the following important compositions—namely, Symphonies: Beethoven, No. 2, in D, and No. 4, in B flat; Brahms, No. 2, in D; Schubert, No. 10, in C; Schumann, No. 1, in B flat; and, for the first time at these Concerts, Haydn in B flat (No. 4 of Salomon set); and Villiers Stanford, "Irish." Concertos: Beethoven (violin) and No. 5 in E flat (pianoforte); Bruch, No. 1, in G minor (violin); Mendelssohn, No. 1, in G minor (pianoforte); Wieniawski, No. 2, in D (violin), and, first time, Godard, "Romantique" in A minor (violin) and Raff in D, Op. 93 (violoncello). Overtures: Beethoven, "Leonora," No. 2; Sterndale Bennett, "The Naïads"; Mendelssohn, "Ruy Blas"; Schubert, "Rosamunde"; Sullivan, "Overtura di Ballo"; Weber, "Der Freischütz" and "Oberon"; Grieg, "In Autumn." Among the miscellaneous selections may be mentioned—Rhapsodie "España," Chabrier; Intermezzo for strings, "Loin de Bal," Gillet; Ballade for Orchestra, "The Ship o' the Fiend," MacCunn; Benedictus for violins and orchestra, Mackenzie; Symphonic Prelude to Byron's "Manfred," Praeger; and the Introduction to "Tristan and Isolde," all for the first time at the Glasgow Concerts. Beethoven, Cowen, Dvorák, Gounod, Mendelssohn, and others have been drawn from for some interesting music already performed here.

The Concerts for December are—13th, Orchestral; 18th, H. MacCunn's new Cantata "The Lay of the Last Minstrel," and selections; and 27th, Orchestral. The orchestra numbers about seventy-five performers, five-sevenths of the players, it may be mentioned, being British, about twenty-five of whom are permanently resident in the city, the latter circumstance due, no doubt, to the establishment of these Concerts, and to the increasing taste for music engendered thereby.

The Glasgow International Exhibition was closed to the public on Saturday, the 10th ult., and its doors were formally shut on the following Monday. Music had but an insignificant place in the final proceedings, a band performance of short duration, with some speeches, constituting the ceremony.

A fortnight's performance of Opera in English was begun by the Carl Rosa Company in the Theatre Royal, on the 19th ult. "Robert the Devil" was the opening opera, and "Mignon," "Carmen," and Halévy's "La Juive," the latter never before performed here, are included in the list of lyrical works to be presented.

The Heckmann Quartet party gave a Concert in the Queen's Rooms on the 20th ult.

Our Amateur Musical Associations have now, since the closing of our great World's Fair, settled down to their winter studies.

A series of Subscription Concerts of chamber music has been instituted at Helensburgh, and the first of them took place on the 12th ult.

A Concert was given on the 21st ult. by the Choir of Pollokshields Established Church, the programme including Macfarren's "May Day." Mr. Alfred Heap, Organist of the Church, conducted; Mr. Alfred Gurney assisted in the accompaniments.

The Glasgow Select Choir gave a Concert in St. Andrew's Hall on the 24th ult. The programme was of an exceedingly interesting and attractive nature. It contained a glee, "Place me where never summer breezes," stated to be by R. J. S. Stevens, and as yet unpublished. The choir maintains its reputation for artistic interpretation in all schools of choral writing.

MUSIC IN LIVERPOOL.

(From our own Correspondent.)

The Philharmonic Society revived Gluck's Opera "Iphigenia in Tauris" at the third Concert, on the 6th ult., when a very large audience assembled. The principals engaged were Madame Albani, who sang splendidly throughout; Mr. Edward Lloyd, Mr. Henschel, Mr. Oswald, and the well-known local artists, Madame Laura Haworth, Madame Marie Andersen, and Mr. Grime, who, in the small parts allotted to them, acquitted themselves admirably. The experiment of performing Gluck's old-world music on the Concert platform cannot be described as wholly successful, for as few cuts were made, and those trifling, the continuous chain of recitative grew wearisome and monotonous, lacking as it did the appropriate scenery, costumes, and action of the opera stage. Mr Lloyd, as *Pylades*, reaped unbounded applause for his refined singing in the congenial tenor airs, and Mr. Henschel was even more successful, dramatically considered, in the part of *Orestes*, which he has previously sustained in the opera itself.

The annual distribution of prizes and certificates awarded in connection with the local examinations of the Royal Academy of Music was held in St. George's Hall on October 27, the Mayor (Mr. Oakshott) presiding. In the course of his speech the Mayor referred to the recent attacks made on this city as a musical centre, and concisely stigmatised the term "Unmusical Liverpool" as a slander, adducing many plain facts and figures in support of his statements. Mr. Carl Rosa, who succeeded the Mayor as a speaker, did not know of the epithet which had recently been applied to Liverpool until he had heard Mr. Oakshott's speech. He certainly was not aware of it from personal experience and observation. Mr. Rosa said it was true that if anybody connected with music had a right to consider Liverpool very musical indeed, it was himself. He regarded the attacks in question as beneath serious notice.

In connection with the opening of the new organ in All Saints' Church, Princes Park, built by Forster and Andrews, special musical services have been held, and Recitals given by Mr. H. A. Branscombe (who opened the organ), Mr. W. A. Roberts, Mr. J. H. Stammers, and Mr. W. H. Statham, the latter three organists being accompanied by their respective choirs. The organ, which has

cost over £800, has eleven stops on the great, ten on the swell (including the clarinet), and three on the pedal organ, having the pneumatic lever to the great, and the tubular pneumatic action to the pedals.

A Pianoforte Recital, by Mr. H. Steudner-Welsing, on the 10th ult., served to inaugurate the series of classical *Matinées* given fortnightly during the winter by the Messrs. Dreaper, at their rooms in Bold Street. Mr. Steudner-Welsing played the following selections in admirable style:—Toccata and Fugue in D minor (Bach); Sonata in A major (Op. 101), Beethoven; Suite (Op. 40), Grieg; Ballade in D (Brahms); Ballade in B minor (Liszt); Romance in E (Op. 11); three Etudes, and Scherzo in B minor (Chopin), concluding with Schumann's "Carnival."

The Cantata "Harlech," composed by the late Mr. Joseph Skeaf, who was well-known and highly respected in the neighbourhood of Liverpool, had a first hearing in St. George's Hall on Thursday, the 15th ult. The work, which contains some very melodious songs and choruses, was performed by the Birkenhead Cambrian Choral Society, under the *bâton* of Mr. D. O. Parry, the principals being Mrs. Mary Davies, Eos Morlais, and the Cambrian Quartet. Mr. Best was at the organ. It is to be regretted that the audience was small, a poor return for the labour of love, to say nothing of the outlay incurred by the composer's widow in the production of the work.

At the fourth Concert of the Philharmonic Society on Tuesday, the 20th ult., the programme was of a miscellaneous character, and included first hearings of Dvorák's Symphony, No. 3, in F major (Op. 76), Hiller's Concert-Overture "Ein Traum in der Christnacht," and Reinecke's Pianoforte Concerto in F sharp minor (Op. 72). This latter beautiful work was admirably played by Miss Fanny Davies, whose other solos were (*a*) Romance in D minor; (*b*) Canon in B flat, both by Schumann; and (*c*) Capriccio in E minor (Op. 16), by Mendelssohn. The vocalist was Madame Valleria, who sang "Elsa's Dream" and other solos. The chorus contributed two items to the programme, "To the hills and vales," from Purcell's "Dido and Æneas," and the beautiful chorus "At dawn of day," from Mr. Cowen's "Sleeping Beauty." This latter chorus was most unsteadily sung—owing to insufficient rehearsal. It is not fair to Mr. Cowen or to any composer to let his music trust to luck, which on this occasion proved so unpropitious. As usual Sir Charles Hallé conducted.

MUSIC IN MANCHESTER.

(From our own Correspondent.)

We had a good deal of very agreeable music to enliven us during November, and to pass us safely through that dull and stormy month.

The company which introduced here Sir Arthur Sullivan's "Yeomen of the Guard" had scarcely rehearsed the opera sufficiently; and indeed had hardly become so consolidated as to understand its own qualifications and defects, so that the success of the short season was financial rather than artistic. But sufficient impression was made to leave a strong desire to hear a more complete performance of a very tuneful work.

The Carl Rosa Company also has essayed here the first performance of a work from which much is hoped. In addition to the repetition of Meyerbeer's "Robert the Devil"—with its melodramatic effects and somewhat artificially elaborated construction—and the usual representations of "Faust," "The Bohemian Girl," &c., the week was more happily marked by the production of Halévy's "La Juive," an opera admirably suited to the company, and rendered with great spirit and success. Except that the brief third act is tiresome—however necessary to the unfolding of the plot—and that the long soliloquy of the Jew in the prison scene needs to be considerably shortened, the whole of the music is interesting and surprisingly fresh. Beyond doubt Halévy's work will for some time form a very important item in the repertory of the company. In the part of *Eleazar*, Mr. Barton McGuckin displayed decided advance as an actor, although his voice gave evidence of strain. Miss Amanda Fabris as *Eudocia* (as well as in the part of *Isabella* in "Robert the Devil") was extremely welcome. With an agreeable presence, fresh clear voice, clever execution, and, above all, with a recognition that the first essential in a singer is a pure, smooth, and unforced tone, the young American is one of the most promising recruits the company has for a long time secured. But the most encouraging feature of the whole week was the very striking advance which Miss Fanny Moody has made since her last visit to Manchester. With expressive features, with largely augmented power and greatly enhanced vocal facility, Miss Moody enters into her part with an evident appreciation of its requirements. It is sincerely to be hoped that she may not be tempted by a false idea of stage demands, or by a mistaken estimate of the injudicious applause sometimes bestowed upon more violently demonstrative vocalists, to force her voice beyond its legitimate tone or to appeal to the less discriminating and noisier portion of her audience.

Sir Charles Hallé's orchestra has gained by the importation of its new leader—Mr. Willy Hess—whose bold bowing and vigorous style has already effected an improvement in the attack of the strings. Among the novelties of late have been Dvorák's Symphony in F, No. 3, which shares with so many modern works the monotony arising from the incessant repetition of brief and not very interesting themes; Liszt's Fourth Rhapsody, splendidly played and heartily enjoyed; and Bizet's orchestral Suite "Roma," in which the source of inspiration may easily be traced. The Suite is sure to be repeated ere long, if only for the sake of the *Allegretto vivace*, which consists of a triple-rhythmed *Scherzo* fugally opened by the strings, and developed with unfailing bustle and excitement. In the final *Allegro* the alternation of the Tarantella with an episode of choral and semi-ecclesiastic character seems to describe vividly the mad revelry of the carnival, interrupted by, and sometimes blended with some priestly procession. Altogether the work is a valuable addition to our orchestral library, and ennobles the "Prix de Rome," which probably led to its conception. But we have yet more to be thankful for. Not only has Sterndale Bennett's poetic, rather than powerful Overture "Parisina" found a place in our programmes, but at last Dr. Mackenzie's Ballad for orchestra, "La belle Dame sans Merci," has established its irresistible claim to a hearing. Of the large design, dramatic working out, and able scoring of the Ballad there could be no question, and the enthusiastic applause with which it was received must lead to a speedy repetition. Among the performers also we have had new experiences. Madame Essipoff, in Chopin's E minor Concerto and smaller pieces, displayed the highest executive powers, combined with admirable *finesse*. In strength of wrist, incisive grip in *forte* playing, nicely shaded gradations of tone, and certainty in the most dashing passages, she is unsurpassed by any player who has been here.

Mr. Max Heinrich somewhat reminds one of Mr. Henschel in his method of vocalisation, and in his sarcastic rendering of the part of *Mephistopheles* in Berlioz's "Faust"; but his voice is of limited range and insufficient power, and the exaggerated varieties of quality of tone common to the German method are very marked.

Mr. de Jong has had a prodigal array of vocalists, and not a few instrumentalists of high reputation. Among the latter I must specially mention Signor Risegari, who achieved a great success. With a pure liquid tone, faultless execution, and irreproachable taste, Signor Risegari does wisely in withdrawing from the orchestra and devoting himself to solo playing and to chamber music. At the Concert on the 24th ult. the popular Indian mezzo-soprano, Miss Alice Gomes, sang with clearness, distinctness of utterance, and simplicity of style. The Russian baritone, M. Winogradow, contrasted well. With an extremely powerful, but by no means luscious tone, and a mode of delivery more declamatory than musical, he seems hardly prepared to fill the important place on the Italian stage for which he is announced; but, with careful direction and the proper cultivation of his admirable natural gifts, he ought to attain a very high position. The chief attraction, however, to a very large and enthusiastic audience, was the first appearance of "the new tenor from Bolton," Mr. Edwin Houghton, who fully deserved the warm encouragement his friends assembled to give him. With a remarkably clear, and a sufficiently powerful voice, free from all effeminacy of tone or style and, with an exceedingly

distinct enunciation, Mr. Houghton's future ought to be prosperous. But he is, as yet, only beginning a course beset with dangers. The world waits—it long has waited—for a tenor resolute in study, severe in self-discipline, determined to be not only a capable vocalist but a musician, and it will, when he comes, amply reward him.

At the Town Hall of Eccles—a suburb of Manchester—Mr. Sutcliffe, on the 6th ult., introduced a contralto new to this neighbourhood, but one who will always be welcome. Madame Oscar Pollack (of Birmingham) has been well trained, and sings with great intelligence, delicacy, and evident love of her art.

At the Concert Hall (Gentlemen's Concerts), Sir Charles Hallé's afternoon Recitals have continued the chief attraction, although at an evening Concert, in the interpretation of an excellent selection of chamber music (including Beethoven's String Quartet in E flat, No. 10, and Brahms's Pianoforte Quartet in G minor), he had the charming co-operation of Lady Hallé, as well as the ready and able assistance of Signor Risegari, Mr. Willy Hess, and Herr Zuchs. At the one orchestral Concert given during the month Mr. Hess appeared with great success as soloist as well as leader.

It was a happy thought which led Dr. Watson to include in the programme of the "Vocal Society" for the 21st ult., two such varied settings of the 114th Psalm as Mendelssohn's and S. Wesley's. That the former, in order to realise its full effect, requires the aid of an orchestra, does not (at any rate in Manchester) militate against the wisdom of its selection. If we are to have no choral works except in their complete state, we shall have but few. And even with a quiet pianoforte accompaniment the massive vocal scoring produced an effect strikingly contrasted with the somewhat straggling, although really masterly writing of the Englishman. But the great advantage to the listener was the opportunity of closely contrasting the life and expressiveness of the modern school with the cold formality of the strictly contrapuntal.

MUSIC AT OXFORD.

(From our own Correspondent.)

The public performance which the rules of the University impose upon every successful candidate for the Degree of Mus. Doc. is usually a perfunctory business, entirely without general interest. But an important exception to the rule occurred on Friday, the 9th ult., when the Rev. John H. Mee directed his "Exercise," consisting of an elaborate Missa Solennis in B flat. The composer is an enthusiastic amateur, and his new work proves him to be a highly accomplished musician. Seldom, we should imagine, in the history of Oxford, have so much pains and expense been incurred for an occasion of this kind. A complete orchestra was engaged, and the chorus consisted of 160 members of Mr. Alfred Broughton's Leeds Choir. As we have said, the Missa Solennis is laid out on a large scale. An exercise for the doctor's degree must include eight part writing for the voices and a fully developed fugue. Mr. Mee has fulfilled these conditions in the most liberal manner. His double fugue at the close of the "Gloria in Excelsis" is long and ingenious; it is so clearly constructed, and the subjects are so well marked, that the most ordinary listener could follow it with ease. There is one passage near the close, where the solo voices enter, which bears an affinity to the corresponding place in the "Cum sancto Spiritu" of Beethoven's Mass in D, but the resemblance goes no further. Other features of the present work worthy of special mention are the majestic treatment of every clause in the "Credo," and the suave and flowing "Dona nobis," which brings the Mass to a most appropriate and effective conclusion. Speaking generally, a church-like dignity is the leading characteristic of the music, and the choral portions are superior to those for solo voices. The composer is somewhat singular in his avoidance of the minor key even in such passages as the "Qui tollis" and the "Crucifixus." He employs it only in the "Agnus Dei," and this movement ends in the relative major. But as a whole the work is not only scholarly but effective, and we do not suppose its first hearing will be its last. Mr. Mee had every cause to be satisfied with the rendering, and his conducting was marked by the utmost intelligence. It need scarcely be added that Miss Anna Williams, Miss Hilda Wilson, Mr. Harper Kearton, and Mr. Watkin Mills were thoroughly efficient as the principal vocalists. There was an overflowing audience in the Sheldonian Theatre, including a considerable number of musicians who had come from London to be present at the performance.

MUSIC IN SHEFFIELD.

(From our own Correspondent.)

The present musical season in Sheffield is far surpassing the records of past years, not only in interest to the music-lover, but in the public support, which is being accorded to all musical enterprises of a worthy character.

The prospectus of the Amateur Instrumental Society shows that the *prestige*, which the admirable performance of Beethoven's "Choral" Symphony at the Society's last Concert gained for this enterprising body of musicians, is to be maintained in the future. The following Symphonies are announced:—Beethoven's "C minor," Mendelssohn's "Scotch," Schubert's "Unfinished," Spohr's "Power of Sound," Cowen's "Scandinavian," and Mozart's E flat. Selections from "Dinorah," "Mignon," "Il Trovatore," and "Satanella" are promised, and there is also a list of standard overtures from which choice will be made. Three Concerts will, as usual, be given during the season. Mr. Henry Coward is the Conductor of the Society.

Mendelssohn's "Hymn of Praise" was given on the 2nd ult. by the Upperthorpe Musical Society. Mr. J. Beaumont conducted. At the same Concert, Mr. F. Beaumont played Hummel's Pianoforte Concerto in A minor.

On the 5th ult. the Choral Union made a new departure by a Concert performance of Wallace's "Maritana." Chorus, band, and principals did their work in the admirable manner always displayed at this Society's Concerts, but the enterprise was not entirely successful. The absence of scenery and dramatic action caused the interest to drag, and though Mr. Suckley, the Conductor, did his best to infuse some life into the performance, his efforts availed but little. Bottesini's "Garden of Olivet" will be given at the Society's next Concert.

Mr. George Preston gave a Ballad Concert on the 7th ult., at which Miss Maude Holland, Miss Gladys Knowles, Mr. Vaughan Edwardes, Mr. Frank Arnold (violin), and Mr. A. H. Fox (pianoforte) appeared.

The Barnsley St. Cecilia Society announces Handel's "Samson" for the 6th inst. (Conductor, Mr. R. S. Burton). This is the Society's fifteenth season, and it is exceedingly prosperous, both musically and financially.

At a meeting held in the Guildhall, Doncaster, on the 12th ult., it was resolved to form a representative Choral Society in the town. Mr. J. M. Kirk was appointed Conductor.

MUSIC IN THE WEST.

(From our own Correspondent.)

The Cheltenham Festival Society, under the direction of Mr. J. A. Matthews, gave the first Concert of its nineteenth season at the Assembly Rooms, on the 13th ult., when the large audience testified to the interest felt in the Society. Dr. Bridge's Cantata "Callirhoë" was the chief work performed, and the manner in which both band and choir acquitted themselves showed steady improvement, and reflected credit both on them and on their able and painstaking Conductor. The band numbered upwards of fifty instrumentalists, and the choir was of the usual strength, about 150. Mr. E. G. Woodward was the leader, Mr. G. West was the organist, and Mr. E. Dicks had the by no means easy task of playing the gongs assigned to him, and these produced a very good effect in the second part of the Cantata where they are introduced. The principal vocalists were Miss Bertha Moore, *Callirhoë;* Madame Belle Cole, *Priestess of Zeus;* and Mr. Charles Banks, *Coresos;* the two last making their first appearance in Cheltenham on this occasion. The Cantata was con-

ducted by the composer, who was loudly applauded at the conclusion. The second part of the programme included two scenes from Berlioz's "Faust," in which Mr. Charles Banks successfully sustained the part of *Faust*, while the orchestra acquitted themselves admirably. This selection was heard for the first time in Cheltenham, and the Hungarian March seemed to be greatly enjoyed. A few miscellaneous solos brought a very excellent Concert to a conclusion.

At Exeter Mr. Farley Sinkins's two Concerts, given on October 26, were well supported. The vocal music consisted to rather too large an extent of songs and ballads, some of which (such as "Kathleen Mavourneen" and "Sally in our alley") we have heard before, but the instrumental music was excellent, the pianoforte playing of M. de Pachmann creating quite a furore. His principal solos were Chopin's Scherzo (No. 3) and Impromptu in A flat, Liszt's "Rigoletto" Fantasia, and some shorter pieces were admirably given, and it is needless to say that Miss Geraldine Morgan played the Romance from Joachim's Hungarian Concerto in excellent style, and she joined M. de Munck and Herr Volkner in Haydn's Trio in E flat (No. 8). Among the new songs, "Margarita," by Löhr, met with most success, being admirably sung by Mr. Henry Guy.

The Cheltenham Oratorio and Harmonic Society opened the third season in the Assembly Rooms, on the 19th ult., with a performance of "The Messiah," with Mozart's additional accompaniments; there was a full band and chorus, numbering 160 performers. The soloists were Miss Annie Lee, Miss Emilie Lloyd, Mr. Joseph Heald, and Mr. Frank May. The leader was Mr. J. E. Teague; the solo trumpet, Mr. A. H. Chapman; and the Conductor, Mr. S. R. Gorton.

The Madrigal Society, Exeter, which has been for some time in abeyance, will resume work after Christmas, Mr. Allan Allen, F.C.O., Organist of St. Sidwell's and Assistant-Organist of Exeter Cathedral, having accepted the post of Conductor.

Miss Mary Lock's second Concert for the season was given at the Victoria Rooms, Clifton, on the 20th ult., before a numerous audience. Two quartets were played, Beethoven's in E flat (Op. 16) and Prout's in C (Op. 2), both of which went well; but the last one aroused the greatest interest, being comparatively new to the audience, which seemed to understand and enjoy its many beauties.

The first of Mrs. Viner Pomeroy's Classical Chamber Concerts for the present season was given on October 31, when the smaller of the Victoria Rooms, Clifton, were well filled. The executants were Herr Josef Ludwig (first violin), Mr. M. Rice (second violin), Mr. E. Woodward (viola), and Mr. J. Pomeroy (violoncello). The most interesting piece stood first on the programme—Mendelssohn's Quartet for strings, in D major, which was well rendered and seemed to be greatly appreciated. Rubinstein's Trio in B flat, for pianoforte, violin, and violoncello, was the next instrumental item, and in this Mrs. Pomeroy proved herself a capable pianist. Two violin solos by Herr Ludwig, who comes to these Concerts in place of Mr. Henry Holmes, were loudly applauded, and deservedly so as regards their execution, though perhaps the choice of compositions was not all one could wish. Madame Wilson-Osman, who was the vocalist, gave great pleasure by her tasteful rendering of four short songs, in which she was efficiently accompanied by Mr. Rice.

The Bristol Musical Association gave a good miscellaneous Concert at Colston Hall on the 3rd ult., when Handel's Organ Concerto in B flat was one of the selections. The third Concert of the season was given on the 24th ult.

Organ Recitals were given by Mr. George Riseley at Colston Hall on the 10th, 13th, and 17th ult.

The first two of a series of *Matinées*, under the direction of Mr. Theo. Carrington, were given in the Alexandra Hall, Bristol, on October 27 and the 10th ult., when well chosen programmes were performed. Mr. Carrington of course takes the violin, and Mr. Pomeroy is the violoncellist. At the first Concert Miss Carrington was the pianist, and at the second Miss Charlotte Davies, of Bath (pupil of Madame Schumann); a vocalist was engaged on each occasion.

A new Society has just been formed in Bristol called the Society of Instrumentalists. Its object is the practice of orchestral works, and rehearsals are held weekly, in which both amateurs and professionals take part. Mr. Carrington is the leader and Mr. Riseley the Conductor. Besides the study of symphonies, overtures, &c., it is proposed that eight pianoforte concertos should be taken in hand during the season, the solo parts of which will be sustained by lady amateurs who have become members of the Society for this purpose. The Society already numbers 130 members.

Mr. Liebich's first Chamber Concert of the season was given at the Victoria Rooms, Clifton, on the 22nd ult., before an exceedingly meagre audience. This was surprising, as the services of eminent artists had been engaged, and the programme was well chosen. The latter included Beethoven's Quartet in C, for strings; Brahms's Trio in E flat, for pianoforte, violin, and violoncello; and Raff's Quintet in A minor, for two violins, viola, and violoncello; besides various interesting solos for violin, pianoforte, and horn. The performers were Herr Straus (first violin), Mr. G. Collins (second violin), Mr. H. Channel (viola), Signor Pezze (violoncello), Mr. Liebich (pianoforte), and Mr. Probin (French horn).

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, November 14.

THE musical season in America may now be said to have begun. The Festivals are all ended; the stars of the vocal world have ceased to roam about like a lot of comets, and have returned to their accustomed orbits. The usual series of Orchestral Concerts in New York, Boston, Baltimore, and other cities where music flourishes, have begun, and the opera season is close at hand. The only opera in America which has any semblance of permanency is that at the Metropolitan Opera House, New York. Its season is to open on the 28th inst. with Meyerbeer's "Huguenots." This will be followed in rapid order by "L'Africaine," "Don Giovanni," and "William Tell." Wagner's "Das Rheingold" will be produced for the first time in America during the third week of the season. The other three operas of the Nibelungen series were performed in their order last year, and made a profound impression. The production of the Prologue after the drama is not to be commended for logical consistency; but it is better to have a Prologue last than not at all. Mr. Edmund C. Stanton, the Director of the Opera House, has been faithful to his promise to give the patrons of the opera more variety this season. His announcements are fully in keeping with his promises, and it now remains to be seen whether the public is really sincere in its demands. Hitherto all attempts to extend the repertory of the house beyond the domain of German opera have not been pecuniarily successful. The Wagner operas have been, without exception, the most profitable. Anti-Wagner journals, and that large number of the fashionable attendants of the opera who dislike the presentation of serious art-works profess to doubt this, but the figures are against them.

The musical season in New York City opened on October 17, when Frank van der Stucken gave the first of a series of four classical *Matinées* at Chickering Hall. Miss Adeline Hibbard, a young American, who has been studying under Marchesi, sang a song by Handel. Michael Banner, the violinist, gave an excellent performance of Mozart's E flat major Concerto; Miss Marie Groebl, a contralto of small ability, sang Schubert's "Gretchen at the spinning wheel," "To the Lyre," and "Morning Serenade"; Richard Hoffman played a Bach Concerto on the pianoforte; the orchestra performed Haydn's D major Symphony ("Londini, 1795") and a Suite by Gluck. Mr. Van der Stucken's second *Matinée* was given on October 31, when the orchestra played Cherubini's dramatic Overture to "Lodoïska" and Mozart's always welcome "Jupiter" Symphony; Madame Herbert-Förster sang an *aria* from "Der Freischütz," and songs by Schumann. Madame Asher-Lucas, an English pianist, made her *débût* on that occasion.

The first Concert of the Symphony Society was given at the Metropolitan Opera House, on the 3rd inst., preceded by the usual public rehearsal on the afternoon of the 2nd inst. The Conductor of this organisation, Walter Damrosch, has arranged his programmes this season on a historical basis and the first Concert was intended to illustrate the growth of the Symphonic form. The numbers chosen for this purpose were Bach's Concerto grosso in F, a Haydn Symphony (No. 8, Peters), and Beethoven's "Eroica." Between the second and third of these should have come a Mozart Symphony, but that would have made the Concert too long. Mr. Damrosch was forced, therefore, to confine his Mozart example to the Overture and *Finale* of Act II. from "Die Entführung aus dem Serail." The soloists in the *Finale* were Mr. and Mrs. Theodore Toedt and Fräulein Traubmann and Herr Mittelhauser, of the opera. The only notable feature of the performance was Mr. Damrosch's excellent reading of the first movement of the "Eroica," which he gave with splendid vigour and an excellent diversity of intelligent light and shade.

Herr Anton Seidl, the Conductor at the Metropolitan, gave the first of a series of Orchestral Concerts at Steinway Hall, on the 10th inst. He had two soloists: Conrad Ausorge, pianist, who played Schubert's "Wanderer" Fantasia, and Master Fritz Kreisler, who essayed the Mendelssohn Violin Concerto. Mr. Ausorge is a pianist of fair abilities, and on this occasion he gave a performance considerably above his average level of attainment. His work was notable for earnestness and warmth, as well as for its delightful variety of tone-colour. Master Kreisler, a young Austrian of fourteen, who has already taken a first prize at the Paris Conservatoire, and is now *en tour* with Rosenthal, the Roumanian pianist, shows considerable promise. His tone is small, but of good quality, and his *technique* shows the usual results of French training. Mr. Seidl's orchestral selections were Beethoven's Pastoral Symphony, an *entr'acte* from Weber's "Three Pintos," Liszt's "Bird sermon of St. Francis of Assisi," orchestrated by Felix Mottl, and a Rhapsody by Edward Lalo. The Liszt legend, which was a novelty here, was disappointing, though it is cleverly and effectively scored. The best feature of Mr. Seidl's Concert was his admirable performance of the Sixth Symphony. The thunderstorm in particular was given with a graphic dramatic power which is uncommon in American Concerts.

In Boston the season is fairly under way, and some excellent entertainments have been given. Of course the most important work has been that of the Boston Symphony Orchestra, under the skilful leadership of Wilhelm Gericke. On Saturday evening, the 10th inst., the following programme was performed: Beethoven's "Coriolanus" Overture, *aria* from Boïeldieu's "Jean de Paris," Herr Emil Fischer; Goldmark's "Ländliche Hochzeit" Symphony, Funeral March from "Die Götterdämmerung," *Wotan*'s Farewell (Herr Fischer) and magic fire scene from "Die Walküre." Herr Fischer sang in Boston last season and won great popularity, so that he was warmly received on this occasion. The Seneschal's *aria* from "Jean de Paris" is a favourite medium of display for bassos. A more satisfactory interpretation of its varying style could hardly be hoped for than that given by Herr Fischer; his roulades and trills were wonderfully clear and true for such a heavy voice, and he fairly carried the audience away. His majestic declamation of the Wagner music was not only a masterly achievement in itself, but served to show how completely he has conquered a style of singing diametrically opposed to that called for by the Boïeldieu music. The Boston Symphony Orchestra gave admirable performances of the works set down for it. The Orchestra gives one Concert and one public rehearsal every week, and is in daily training under its scholarly Conductor, and thus obtains unity of movement and perfection of *nuances* which it would be well nigh impossible to excel. In the Concert just mentioned the orchestra did its best work in the fire music of "Die Walküre," which was given with superb finish.

On Friday evening, the 9th inst., at the Boston Music Hall, Herr Moritz Rosenthal, the Roumanian pianist, made his first appearance in America, and achieved a veritable triumph. The cold, critical mood of the Boston audience was completely upset, and at the end of his first number he was called out no less than five times with constantly increasing applause, which finally culminated in cheers. He played Liszt's E flat Concerto, Henselt's "Si oiseau j'etais," a Nocturne and the "Chants Polonais" by Chopin, and Liszt's "Don Giovanni" Fantasia. Herr Rosenthal is the best pianist, technically, who has visited America since Rubinstein. He has all the clean-cut delicacy of Joseffy, together with the power and breadth of style which Joseffy lacks. His octave playing is simply astounding in its strength and rapidity. His legato work is also delightful in its smoothness, warmth, and richness of tone-colour. It is rare to find a player who can hold an audience in strained silence by his playing of a Chopin Nocturne, and then almost take every one's breath away by his marvellous display of *technique* in a piece of musical fireworks like the Liszt Fantasia. Rosenthal will undoubtedly prove to be a financial success in America—a rare triumph for any pianist.

In Chicago the musical season has not yet fairly begun. The orchestra of the Symphony Society numbers seventy players, and is under the direction of Hans Balatka, a competent leader. The first Concert will be given on the 22nd inst., at the Central Music Hall.

In Cincinnati, the only musical event worthy of mention thus far is the first Concert of the Musikverein, which was given on Friday, the 9th inst. At this entertainment a young violoncello player named Willie Ebaun, fifteen years old, appeared, and aroused much enthusiasm by his beautiful tone and musical feeling.

Buffalo, which is one of the most sincerely musical cities in America, has not yet settled down in earnest for its winter work. Last night, however, the Buffalo orchestra, a competent body of musicians, from which large drafts have been made for the musical festivals in New York, gave its first Concert of this season at the Music Hall. The orchestra played Rietz's Overture in A major, Otto Floersheim's "Elevation," a composition of serious and sincere music; the Intermezzo from Hofmann's "Frithjof" Symphony, the Nocturne and March from Mendelssohn's "Midsummer Night's Dream," a Serenade by Jensen, a Brahms Valse, arranged for string orchestra by John Lund; and the Farandole from Bizet's "Suite Arlesienne." Mrs. S. C. Ford, a Cleveland soprano, who has a strong and pure voice, sang the "Jewel song" from "Faust," and two songs by Rubinstein.

The various musical organisations of Baltimore are preparing for an earnest winter's work. The principal musical bodies of the city are the Oratorio Society, The Philharmonic Association, and the Peabody Symphony Orchestra. The Philharmonic will give four Concerts, at which excellent programmes are promised. The Symphony Orchestra, which is under the direction of Asger Hamerik, a competent musician, announces six Concerts and six public rehearsals. A series of Chamber Music Concerts is to be given at Lehmann's Hall, by Richard Burmeister, a pianist, who has written a really fine Concerto.

It may easily be seen from these various announcements that though the music of the American winter has not fairly begun, there will be a plentiful out-pouring before long. The growth of musical taste in America in the last ten years has been something remarkable. It would be absolutely impossible for some of the players and singers who set America wild a decade ago to get a second hearing now. And where music of a meretricious order was heard then, the public has now no desire for anything that is not of the highest artistic value and sincerity of purpose.

Communications for the January number of The Musical Times should reach the Office not later than December 22, as in consequence of the Christmas Holidays it will be necessary to go to Press considerably earlier than usual.

At the Congregation held in the Senate House, Cambridge, on the 8th ult., the Professor of Music, C. V. Stanford, M.A., Trinity, was presented by the Public Orator (Dr. Sandys, Fellow and Tutor of St. John's) for the complete degree of Doctor in Music, *honoris causâ*. He was introduced as a native of Ireland, who rejoiced in the maintenance of the Union, and who had won distinction

at home and abroad for the land of his birth and for the University of Cambridge. On all the four recent occasions on which Greek plays had been revived in Cambridge he had lent his active and invaluable aid, and he had written admirable music for two of the plays, the "Eumenides" and the "Œdipus Tyrannus." The Orator further alluded to Professor Stanford's well-known contributions to sacred music, and also to his "Savonarola," his "Veiled Prophet of Khorassan," his "Canterbury Pilgrims," and his musical treatment of Tennyson's "Revenge" and "Queen Mary," and of Browning's "Cavalier Lays," and other poems. As Professor in the Royal College of Music, he had given an impetus to the development of a national school of opera, and had thus shown his sympathy with modern progress; while, as Conductor of the Bach Choir, he had proved his interest in the past by promoting the study of the earlier masters. The Orator also touched on Mr. Stanford's highly valued services as Conductor of the Cambridge University Musical Society, describing him in that capacity as "Apollinis Musagetæ minister, qui, Musarum et Gratiarum comitumque vocalium choro stipatus, majestate manus modo silentium imperat, modo admirabilem carminum concentum elicit." Critics had disputed whether Horace invoked Apollo as a *ductor* or as a *doctor*, *argutæ Thaliæ*. Professor Stanford might claim both titles, for he would henceforth add the Degree of *Musices Doctor* to his well-earned fame as *tet chororum ductor*.—Mr. A. C. Mackenzie, Principal of the Royal Academy of Music, was next presented for the honorary degree of Mus. Doc. The Orator alluded to the fact that Mr. Mackenzie, who was born in Edinburgh, went to Germany at an early age, and played the violin in the Sondershausen Orchestra when only fourteen. It was in Edinburgh that he taught music for fourteen years in order to be free to devote himself at last to the higher forms of musical composition alone.

Nam "vatem egregium, cui non sit publica vena,
Cui nihil expositum soleat deducere, nec qui
Communi feriat carmen triviale moneta, . . .
Anxietate carens animus facit."

In 1879 he began his residence in Florence, and while there wrote two Scotch Rhapsodies for orchestra, two Cantatas entitled "Jason" and "The Bride," the Opera of "Colomba," and the Oratorio of "The Rose of Sharon." The Orator also touched upon Mr. Mackenzie's Opera of "The Troubadour," his Cantata on "The Story of Sayid," and his Overture to Shakespeare's "Twelfth Night"; adding that, like Professor Stanford, he was a most worthy successor to Sir George Macfarren and one of the brightest ornaments of the British School of Music.

THE season of Novello's Oratorio Concerts will begin on the 6th inst., in St. James's Hall, with a performance of Dr. Parry's Oratorio "Judith," under the conductorship of Dr. Mackenzie. The soloists engaged are Miss Anna Williams, Madame Patey, Mr. E. Lloyd, Mr. Plunket Greene, and the two boys from Westminster Abbey who sang in the original performance of the work at Birmingham. At the following Concerts "The Messiah" will be given (the 18th inst.), "Elijah" (January 23). Dr. Mackenzie's new work "The dream of Jubal," written for Liverpool, with the setting of the Nineteenth Psalm by Saint-Saëns, and Weber's Hymn "In constant order," will form the programme for February 26. A special amount of artistic curiosity will accompany the performance of "The Light of Asia," by Dudley Buck, the well-known American composer, which is to be heard for the first time in England on March 19. Handel's Oratorio "Saul" will be revived for the last Concert on April 9. Apart from the interest of many of the novelties, the performances are likely to be most attractive because of the reasonable expectation of intelligent interpretations from the Conductor and his loyal and excellent choir.

MESSRS. HANN commenced their third season of Chamber Concerts at the Brixton Hall, on October 31. Schumann's Quartet in A minor (Op. 41, No. 1), and Schubert's Quartet, posthumous, were played with admirable finish by the clever family, the father and three sons, a fourth son, Mr. Sidney H. Hann, giving a most commendable reading of Chopin's Andante Spianato and Grand Polonaise for pianoforte, and joining with his brothers, Lewis and William, delighted the large and attentive audience by their sympathetic interpretation of Mendelssohn's Trio in D minor (Op. 49). Madame Marian McKenzie was the vocalist. An equally interesting programme was given at the second Concert, on the 21st ult. Especial praise is due for the careful and artistic reading of Dr. Mackenzie's fine Quartet in E flat and of Beethoven's No. 1 in F (Op. 59). Solos for violin and violoncello also charmed the audience, who thoroughly appreciated the good quality of the work done. Mrs. Trust was the vocalist. The third and last Concert of the series takes place on the 12th inst.

WE learn from the complete list of subscriptions to the Walter Bache Scholarship, which, together with the Hon. Treasurer's statement of accounts, has just been issued, that the Liszt Scholarship Fund, in aid of which the Walter Bache Scholarship was instituted, has been enriched by the sum of £511 5s. 9d. Of this sum £500 11s. 5d. has already been invested in the purchase of £389 Great Eastern Railway four per cent Debenture Stock. The entire fund is at present represented by £1,340 of this stock, and yields an income of about £54 per annum, less income tax. Though this is ample for defraying the educational fees of the Royal Academy of Music, it is not sufficient adequately to assist students during a subsequent residence abroad, when some still further subsidy towards maintenance would be desirable. With this end in view, further donations may be paid to the account of the Trustees (C. A. Barry, Alfred H. Littleton, and T. Threlfall) at the Union Bank of London, 14, Argyll Place, Regent Street, W.

MR. FREDERICK NIECKS has just completed his life of Chopin. It will be issued in a few days by Messrs. Novello, Ewer and Co. in two handsomely printed volumes, with a portrait from an original pencil drawing, in the possession of the author, etched by Mr. H. R. Robertson, the artist who produced the successful portraits which adorn the "Short History of Cheap Music." Mr. Niecks, who has been occupied with this work for the last ten years, has brought together a number of new and valuable facts, artistic, social, personal, and political, which will make his book the most exhaustive record of the life and labours of the great artist now extant.

AN Organ and Vocal Recital was given on the 22nd ult., in the Wesleyan Church, West Kensington Park. The programme was almost entirely composed of selections from the Oratorios, interspersed with organ and harp solos. The instrumental part was entrusted to Mr. A. W. Blackmore and Mr. S. H. E. Jackson (Organists), the latter of whom played several solos. Miss Alice Mary Smith contributed two solos on the harp. The vocalists, Madame Minnie Gwynne, Miss Lucie Johnstone, Mr. Wilfred Jones, and Mr. Pughe Evans rendered good service. Mr. J. Barratt West was the director.

MISS MATHILDE WURM showed, perhaps, an excess of modesty in the programme of her Pianoforte Recital at the Princes' Hall, on the 10th ult. As a successful pupil of Madame Schumann she might have taken somewhat higher ground without being regarded as unduly ambitious. Beethoven's early Sonata in D (Op. 10, No. 3) was the only item of magnitude, the rest consisting of trifles by ten composers, the rendering of most of them being unimpeachable. Miss Lena Little contributed songs by Mozart, Massenet, and Volkmann.

ON October 31 the Kyrle Choir gave "The Messiah" at St. Peter's, Bethnal Green. The principals were Miss Ada Loaring, Miss Annie Baker, Mr. John Probert, and Mr. Frank Swinford. On the 14th ult. the same Choir gave a performance of Barnett's "Ancient Mariner" at the Institute, Mile End Road. The soloists were Miss Ada Loaring, Miss Ellen Cooper, Mr. Edward Branscombe, and Mr. James Blackney. On both occasions Mr. E. H. Turpin presided at the pianoforte, and Mr. F. A. W. Docker conducted.

AT the present moment there are several valuable musical Scholarships awaiting to reward gifted youth of both sexes. The Macfarren Scholarship and the Mendelssohn Scholarships at the Royal Academy of Music; while in the course of the next few months there will be vacant the Savage Club Exhibition, the Norfolk and Norwich Scholarships, the Gilstrap Scholarship, for natives of Suffolk, and some fifteen Scholarships for composition, singing, pianoforte, organ, stringed and wind instruments, at the Royal College of Music.

At the Church of St. Columba, Janson Road, Leytonstone, a Recital of Sacred Music was given by the Leytonstone Choral Society, in aid of the organ fund, on the 22nd ult. The programme contained pieces by Mendelssohn, Gounod, Handel, and Sir A. Sullivan; sung by Mrs. Tannahill, Miss Stark, Miss Dakin, Mrs. Richards, Messrs. Frank Fairfax, W. Cuttle, Gandar, and Coffin. The choir was accompanied by the orchestra attached to the church, the leader being Miss Adela Duckham, and the organist Mr. H. Riding.

The Concert given by Miss Emily Dones at Clapham, on October 30, was in every sense a decided success. The vocalists were Miss Anna Williams, Miss José Sherrington, Mr. Bernard Lane, Mr. Hilton, and Mr. H. Blower. Mr. Charles Fry's rendering of "The Charity Dinner" was enthusiastically received. Miss Dones had a most hearty and gratifying reception, and a crowded hall testified to her popularity. Miss Amy Hickling gave some violin solos; Mr. Frederic Cliffe and Mr. Turle Lee accompanied.

Mr. Chas. Stewart Macpherson gave a Pianoforte Recital at the Town Hall, Streatham, on October 25, when he was assisted by Miss Kate Norman (vocalist) and Mr. Herbert Lake (accompanist). His programme, divided into two parts, included pianoforte pieces by Beethoven, Mendelssohn, Schumann, Weber, Sterndale Bennett, C. S. Macpherson, Chopin, Liszt, Henselt, Walter Macfarren, and Godard. Miss Kate Norman's songs were by Purcell, Bennett, A. Goring Thomas, and Spohr.

A very good rendering of Mendelssohn's "Elijah" was given at the Stratford Town Hall, on the 8th ult., the principal soloists being Miss Clara Leighton, Miss Lottie West, Mr. Herbert Clinch, and Mr. John Bridson, assisted by Master C. Steward, Miss Warner, Mr. J. P. Leech, and Mr. W. Nicholl. Harmonium, Mr. A. Miller; pianoforte, Miss Julia Allen and Mr. R. E. Strickland; Conductor, Mr. Spencer M. Wilson. The performance was in aid of the West Ham Hospital.

Sir Arthur Sullivan's Oratorio "The Prodigal Son" was excellently performed, on the 9th ult., at Christ Church, St. Marylebone. The soloists were Miss Redfern, Madame Marian McKenzie, Mr. Alfred Greenwood, Mr. J. Campbell, and Mr. J. T. Hutchinson. There was a chorus of sixty voices. The accompaniments were assigned to Mr. E. H. Turpin (organ) and Mr. Wilfred Bendall (pianoforte). The Conductor was Mr. Harvey Löhr, Organist of the Church, who directed with great judgment and skill.

On Sunday afternoon, the 18th ult., a selection from Mendelssohn's Oratorio "St. Paul" was sung at the Church of St. John the Evangelist, Waterloo Road, under the direction of Mr. Henry J. B. Dart, the Organist. The music was well performed by the choir of the church, and reflects much credit on Mr. Dart, who deserves great praise for his efforts to provide high-class music for the people. There was a very large attendance. Spohr's "Last Judgment" is to be sung on the 16th inst.

The Ilford Vocal Union gave the first Concert of their fourth season on the 18th ult., the work chosen being Handel's "Judas Maccabæus." The soloists were Madame Isabel George, Miss Rose Dafforne, Mr. George Micklewood, and Mr. James Blackney, all of whom sang well. The choral singing was the best the Vocal Union has yet done. The band of the Society, augmented for the occasion, took part in the performance. The Conductor was Mr. A. Storr.

Mr. Alfred Kenningham and Mr. Thomas Kempton, Assistant Vicars-Choral of St. Paul's Cathedral, have been appointed to the offices of Vicars-Choral, vacant by the death of Mr. William Winn, and the resignation of Sir John Stainer, M.A., Mus. Doc. Mr. Richard Edward Miles and Mr. Robert Grice, having served their probation, have been admitted Assistant Vicars-Choral of the Cathedral.

A successful performance of "Elijah" was given by the Walworth Choral Society in the Surrey Masonic Hall, Camberwell New Road, on October 29. The principal performers were Miss Agnes Larkcom, Miss Rose Dafforne, Mr. John Probert, and Mr. W. G. Forington. Mr. A. L. Oliphant led the band, Mr. W. W. Crome officiated as accompanist, and Mr. W. E. Curtis conducted.

Mr. Hamilton Robinson gave an Organ Recital at Holy Trinity Church, Frogmore, St. Alban's, on the 3rd ult., the programme consisting of works of Bach, Mendelssohn, Merkel, Salomé, Lemmens, &c. Vocalists: Mr. Fred. Cundy and Master Warwick Major.

REVIEWS.

Novello's Collection of Words of Anthems. New and Enlarged Edition. [Novello, Ewer and Co.]

The History of the Anthem Book, or the compilation of words of anthems used in the service of the Anglican church, has yet to be written. There is little that need be said here concerning the words themselves, for as they are chiefly taken from the Scriptures they have already formed the subject of copious dissertations in many languages, during many ages. The antiquity of the anthem is more or less a doubtful matter, for it is not easy to reconcile our experience of what the anthem is with our speculations as to what the antiphon, from which it is said to be derived, might have been. The anthem is a product of the Anglican branch of the Catholic Church, and, like the glee, is peculiar to England. Whatever may have been its ancient prototype, or how far the proses, sequences, antiphons, motets, and the like have influenced its formation, would be the subject of inquiry in any detailed account concerning it. There is no doubt in some minds that all these things have been contributive; but taking all the examples of the anthems as they stand, from the time of the Reformation down to those of the present day, as exemplified in the collection now under notice, it would seem to be a perfectly independent thing, owing its peculiarities to the individualities of the composers who have selected this method for the expression of their musical thoughts. Practically speaking, the history of the anthem may be comprised within a period of three hundred years; the history of the Anthem Book some fifty years short of that time. The first known compilation was that of the Rev. James Clifford, of St. Paul's Cathedral; the first and rarest edition of which book was published in 1663. The better-known edition (the second) was issued in 1664. A curious fact has recently come to light with regard to this first edition—namely, that it was compiled forty years before it was published, if we may believe the date of the "Imprimatur," which is November 20, 1622, twenty years before the publication of Barnard's Collection of Anthems with Music. The list of authors whose works are mentioned in Clifford's book justifies the belief that either no alterations or additions were made to the list of anthems between the dates of the license and publication, or that Clifford had put forth a book which was old-fashioned from the outset. The appearance of the second edition so close upon the first, which contained a number of anthems by "young men then rising into fame," is in some sort explained.

It is not necessary to trace the progress of the history of the Anthem Book further than to say that the compilations of Carleton, Anselm, Bayly Mason, Marshall, Calvert, Joule, and others, with the immediate predecessor of the present work, the Book of Anthems by Rayson, Troutbeck, and Stainer, have each shown points of excellence which made them valuable in their day. The collection now before us is brought completely up to date, and possesses all the advantages in comprehensiveness and arrangement which were claimed in turn for each of the several above-quoted books. There are, however, one or two points which are peculiar to this present collection. In the first place, the chronological order of the arrangement admits of additions which may yet be made from time to time to the stores of anthem music. These could be appended as occasion served, though it would seem that, with a collection of 1,589 anthems, taken from nearly every book of the Old and New Testament including the Apocrypha, there was enough to obviate the necessity of seeking for fresh words.

The anthems are not only arranged in chronological sequence, but it is shown that where the same words have been set by more than one composer their names have been given at the end of the anthem in alphabetical order. The names of composers who have set part of the words only are subjoined under consecutive numbers. The table of

contents gives the names of composers with lists of their anthems, not merely referring to the contents of the book by numbers, but quoting the first words; thus it utilises what in former anthem books was only a means of diversion. This is a gain. Lists of anthems suitable for certain days or seasons, for men's voices, and with Latin words, are most helpful and easy of reference. These, which may be considered as forming the first index, occupy some ninety pages. The indices, by the way, form one of the most notable features of the book. Then follow the 1,595 anthems in the order alluded to above. These contain not only the anthems in common use written by the ancient and modern composers who have devoted their talents to the service of the Church in this particular form, but there are also included no less than forty-two complete oratorios, cantatas, &c., and forty-seven parts of oratorios in sections, which make an addition of 183 separate anthems from those oratorios, &c.; and so the list of anthems contained in the book is increased to the number 1,778. Besides these, the Offertory Sentences and the whole of those portions of the Communion Service, the Kyrie, Credo, Sanctus, and Gloria, occasionally given as anthems, are included.

The difference between Clifford's modest compilation and this last collection of Words of Anthems is most striking and significant. Alike from the point of view of utility, of artistic enterprise as shown by modern composers in the desire "to sing and give praise with the best members that they have," and the increased and increasing interest in the portion of Divine Service which gives existence to the book, the work is most commendably done. The merit of effecting the many improvements noticeable in the present book is due to Mr. Henry King, Assistant Vicar-Choral of St. Paul's Cathedral. It is true that he confesses his indebtedness to many eminent musicians who have aided him with advice and suggestions, but the main share of the painstaking labour was his, and the larger measure of honour due is undoubtedly his also. The part that the printers and publishers have done is in every way worthy. The printing is legible and beautiful, and the general appearance of the book is in keeping with the nature of its contents.

Benedictus. Arranged for Orchestra from Six Pieces for Violin, composed by A. C. Mackenzie. Full score.
[Novello, Ewer and Co.]

DR. MACKENZIE was well advised to score for orchestra the beautiful little piece which violinists made a note of as soon as it appeared in solo form. It would be too much to say that the composer had the orchestra in his mind when writing it, as Schubert had during the composition of his Grand Duo for four hands, but the "Benedictus" certainly suggested an orchestral arrangement, and here we have it, charmingly done. In addition to strings, Dr. Mackenzie uses only flutes, clarinets, bassoons, and horns. All the violins (first and second) have the theme, giving it special force and effect, while the accompanying instruments are employed with the nicest discrimination of colour and force. In this respect the score is a perfect little study, and shows what a real musician can do with means comparatively limited. Small orchestras throughout the kingdom will, doubtless, welcome the "Benedictus" in its new form, and confer upon their hearers as much pleasure as those received who heard the work played at the Crystal Palace a few weeks ago.

FOREIGN NOTES.

AN excellent and most successful performance of Berlioz's opera "Benvenuto Cellini" took place, on the 4th ult., at the Dresden Hof-Theater, under the direction of Capellmeister Schuch, the principal performers being Mesdames Dorner and Schuch and Herren Gudehus and Scheidemantel. The enthusiasm bestowed upon a work of so advanced a type by an audience of the Saxon capital is justly looked upon by the German press as a significant sign of the times.

Between the dates of the 24th ult. to the 21st inst. the performance of a cyclus of Wagnerian operas has been, announced to take place at the Imperial Opera of Vienna extending from "Rienzi" to the "Nibelungen Tetralogy." In the course of the series the new tenor, M. Van Dyck, is to make his *débût* here as *Walther Stolzing* in "Die Meistersinger."

Felix Weingartner, the composer of "Sakuntala," and successor of Herr Sucher in the principal conductorship at the Hamburg Stadt-Theater, has initiated himself into the favour of the numerous opera-goers of the great Hansa town by a model performance of Wagner's "Tristan und Isolde."

A new comic opera, "Im Namen des Gesetzes" ("In the Name of the Law"), by Siegfried Ochs, met with a very favourable reception on its first performance last month at the Hamburg Stadt-Theater.

Spohr's operatic masterpiece "Jessonda" was revived last month at the Royal Opera of Munich. Although most worthily represented, the noble work met with but a lukewarm reception.

Herr Max Bruch has just completed a dramatic Cantata entitled "The fiery Cross," the text, by Dr. H. Bluthaupt, being founded upon Sir Walter Scott's poem "The Lady of the Lake."

Messrs. Gilbert and Sullivan's operetta "The Mikado" is to be produced, for the first time in the German language, at the Friedrich Wilhelmstadt Theater, of Berlin, during the present season.

Herr Levi, the well-known Munich Capellmeister, having completely recovered from his recent illness, has resumed his functions at the Munich Hof-Theater.

Herr Gudehus, the eminent Wagnerian tenor of the Dresden Hof-Theater, has entered into an engagement with the Royal Opera of Berlin, where he will give his services during four months of the year at a salary of £1,400.

An excellent first performance of Wagner's "Die Walküre" was given on the 13th ult., at Graz, under the direction of Capellmeister Seidl. The house was crowded.

Liszt's Oratorio "Saint Elizabeth" was produced, on the 6th ult., by the Singakademie of Rostock, under the direction of Dr. Thierfelder.

The "Philharmonic poem" entitled "Francesca da Rimini," by the Maëstro Bazzini, was announced to be performed, for the first time in Germany, on the 26th ult., at Berlin, Dr. Hans von Bülow being the Conductor.

M. Tschaikowsky, the gifted Russian composer, has just completed a new Symphony, as well as a Symphonic Poem entitled "Hamlet."

It is stated in Italian papers that Signor Sonzogo, the well-known music publisher and *impresario*, encouraged by the success obtained by his recent first representation in Italy of Gluck's "Orpheus" at Rome, intends to transfer his entire *personnel* to Milan, in order to repeat the performance here of Gluck's *chef-d'œuvre*.

According to the *Neue Berliner Musik Zeitung*, it has been definitely arranged that the first production of the entire Nibelungen Tetralogy at the Berlin Opera is to take place during the present month.

Dr. Josef Joachim will celebrate, next year, the fiftieth anniversary of his artistic activity, he having commenced his public career at the age of seven.

M. Massenet is actively engaged upon the composition of a new Opera, the action of which is based upon the legendary history of Persia, the great Zoroaster himself being the hero. The libretto (the title of which has not, as yet, been decided upon) is from the pen of M. Jean Richepin.

Italian theatres do not appear to be just now in a very flourishing condition. The Rossini Theatre, of Florence, has just been sold to a private capitalist, and is to be turned into a Reading-room; while the Teátro Balbo, of Turin, will shortly be pulled down to make room for building enterprises.

Italian papers are already discussing the question of how to celebrate in a worthy manner the fiftieth anniversary of Verdi's *débût* as an operatic composer, which will take place in November of next year. It was on November 17, 1839, that the young Maëstro, then twenty-six years of age, had the satisfaction of seeing his first opera, "Oberto die San Bonifacio," successfully brought out at the La Scala of Milan. It is proposed, amongst other projects, to commemorate the forthcoming event by a series of model performances of the great Italian master's most mature operatic works.

The choral society "Oefening baart Kunst," Amsterdam,

is organising a grand international contest of choir-singing to be held in that town in August of next year.

The Wagner Society of Amsterdam is about to publish a monthly journal devoted to the interests of music and the modern music-drama, the editor being M. Henry Viotta, the eminent orchestral conductor at the Hague.

M. A. Jullien's new work "Hector Berlioz, sa vie et ses œuvres," the pendant to the same author's "Richard Wagner," has just been published by the Librairie de l'art, of Paris. The work is embellished by some 150 portraits, caricatures, scenic and other illustrations, and forms a very valuable as well as splendid addition to musico-historical literature.

M. Octave Maus has just published at Brussels an interesting volume, entitled "Le Théâtre de Bayreuth: Souvenirs d'un Wagneriste."

A monument is shortly to be erected, at his native town of Givet, to Méhul, the composer of "Joseph and his Brethren." M. Ambroise Thomas, the director of the Paris Conservatoire, has promised to conduct the musical performances in connection with the unveiling of the monument.

The mortal remains of Christoph Willibald Gluck, like those of Beethoven and Schubert, are to be shortly removed from their present resting place, at the churchyard of Matzleindorf, near Vienna, to the central cemetery of the Austrian capital. The obelisk erected over the grave of the great operatic reformer in 1846 is also to adorn the place of honour assigned to his ashes at the metropolitan cemetery.

Raymond Haertel, the senior of the eminent Leipzig music publishing firm of Breitkopf and Haertel, died on the 11th ult. at Leipzig, aged seventy-eight.

The death is announced, at Seville, of Isidoro Hernandez, the composer of a number of successful Zarzuelas, amongst them "Una Leccion de Tores," and "El Lucero del Alba."

CORRESPONDENCE.

"THE WAGNER BUBBLE."

TO THE EDITOR OF "THE MUSICAL TIMES."

Sir,—Since the controversy on my essay in October's *Nineteenth Century*, "The Wagner Bubble," is now closed by the discretion of the editor of that review, who is unwilling to devote more space to the subject than he has already so kindly allowed, I take, with your permission, advantage of your columns to say a few words of rejoinder.

If the Wagnerians, in the person of their acknowledged spokesman, Dr. C. Villiers Stanford, can make no better defence than they have done, their case is more hopeless than I supposed.

I have stated in my essay that Wagner in his music ignores all the past teachings of the art.

I have stated that he breaks every technical principle of musical composition, and loudly claims honour for so doing.

I have stated that in the excess of his vanity he declared that all music, except such as he wrote, was at an end; and henceforth might as well cease to be written, for there was nothing in it.

I have stated that Wagner's controversial writings, in which he attempts to justify himself, are dull, obscure, and rambling, and fail to convince in the slightest degree any intelligent man.

I have stated that the books which form the key to the whole Wagnerian system—that is to say, "Oper und Drama" and "Das Kunstwerk der Zukunft"—are full of the most monstrous misstatements, purposely introduced to mislead readers and to prove the writer's point; and I have given many of these misstatements *in extenso*.

I have stated that Wagner, in his vainglory, asserted that his music was beyond and above all criticism, and superior to the judgment of mortal man.

I have stated that he looked forward to a time when the whole of society should be re-organised agreeably to his ridiculous theories of art and life.

I have stated that, intoxicated with vanity, Wagner confidently predicted that his operas would take the place of religion in the world, that his theatres would supplant churches, and that Christianity would go down wholesale before the onslaught of triumphant Wagnerism.

To state these facts, and to submit them to the verdict of a thinking public, was the main object of my essay. Yet they are all allowed to pass completely unchallenged by my opponent. I need not insinuate the cause of his silence. He confesses himself that he is entirely unable to impugn these statements. He would prefer to leave the task to someone better able to do so. I congratulate my friend on a retreat effected in so masterly a manner.

With nothing before him but a few subordinate statements to contend about, which for the sake of tranquillity I would willingly yield him, since he so generously yields me all the main points in the discussion, he proceeds to argue the case on behalf of Wagner in a manner at once eccentric and inimitable.

His first argument is that I "have got a piece of soap in my eye." (This may be called the *Argumentum ad saponem*, and is obviously another form of the *Argumentum ad baculum*, which I also hear is freely used in the Wagnerian controversy). What he undertakes to prove by this argument I have been as yet unable to discover, but no doubt it has some very important connection with his defence of Wagner.

His next argument is to call me a vestal virgin—a compliment I warmly appreciate.

Thirdly, he argues that all contributors to magazines are literary jackals—for bringing which opprobrium upon so many excellent ladies and gentlemen, I here offer them my humblest apologies.

Having thus stated the case generally on behalf of Wagner, he fastens on a few particulars in my essay to the disregard of all else, acting on the principle that if he can only trip me up in some hole and corner he may yet cry a fall. But even if he succeeds in doing so, which I very much doubt, I must flatly tell him that the world will give him little credit for such ungenerous treatment.

The first point that troubles him is a remark of mine that some ten or fifteen years ago, in the height of the Wagner fever, we were asked to believe that Beethoven, Handel, Bach, and all the great musicians, his precursors, were nothing compared to Wagner. My critic's retort is charming in its simplicity. "I," he says, "was never asked to believe anything of the kind," and therefore, he adds, and almost in as many words, nobody else was. My statement is consequently dismissed as a pure fabrication on my part. And this is a fair specimen of his easy style of controversy.

I happened to remark on the same page—for I find that he is nearly always at one particular page or thereabouts, entirely forgetting that there are eleven pages more, urgently demanding his consideration—that after all the talk which inundated society some ten or fifteen years ago, on the same occasion as the preceding, after all the fulsome adulation bestowed on Wagner by his worshippers, after all the eloquence lavished on the man and the promise of something serious resulting in the immediate future, we waited patiently, and still wait, for some proof that all these fine things are true. Yet none has appeared.

"Hold!" cries my friend. "There I have you. He fills the German theatres."

So does Verdi, so does Meyerbeer, so does poor Rossini, so does the despised Donizetti, so does that miserable Frenchman, Gounod.

"If that is not enough, then," he exclaims in despair, "there is the performance at Bayreuth. He fills that theatre, at all events, when nobody else can—for the best of all reasons, that nobody's compositions but his own are allowed to be played there."

I will willingly grant that Wagner fills the theatre at Bayreuth when nobody else can; and if I had the space at my disposal I would discourse with my friend about this little place, where a few little people go once a year, and imagine that their little circle contains all the music in Europe.

My friend next tries to put a misconstruction on a statement of mine, to which piece of unfairness I here call attention. A few lines further down (we are always at the same place) I said that Wagner "made several attempts to hit the exact style of writing in vogue, before he took to his theories, but all alike resulted in deplorable

failure." My friend admits the truth of this, and deplores that it was so. But to mend matters a little he calls my attention to the fifth page of my essay, where he would make out that I have contradicted myself. I am amazed at this — because the fifth is one of those pages at which he stubbornly refuses to look. But no doubt he has cast his eye down it to see if there was anything which could be of use to him. What he has found, however, I may frankly tell him will be of no use to him whatever, but will only bring upon him the imputation of unfairness, for trying to put a misconstruction on words which are entirely incapable of bearing it. The "deplorable failures" to which I alluded in the earlier page were "Die Feen" and "Das Liebesverbot," as my critic remorsefully acquiesces. On page 5 I allude to "Der fliegende Holländer" and "Rienzi," which I by no means describe as "deplorable failures," but simply say that they did not succeed sufficiently "to give Wagner that European position in music he was so greedy of acquiring"; and, what is more, I mention these two operas by name—but perhaps my critic, in skimming the page rapidly, since he knew that there was a great deal in it which he could never attempt to answer, overlooked the fact to which I now call his attention.

We may imagine the desperate straits to which my friend is driven in order to make a case, when his next argument is that singers ought to sing *with their face downwards* (!) Even if it were proved, I scarcely think it would invalidate my position in the controversy. This point, however, is elaborately discussed, with the view of upsetting a statement of mine in which I say that the proper attitude of a singer is with his chest out, his head up, and his arms thrown back. "Excuse me," replies my friend, "quite the contrary—face downwards; this point is already proved and is completely past discussion." I observe that his theory of singing, specially prepared for the defence of Wagner, who was an admirer of the method, is a most extraordinary one. The voice, it appears, is a mysterious something, which to rise must be first made to fall. It ought to be made first to impinge on the floor of the stage, whence with redoubled velocity it will rebound up to the boxes and thence to the gallery. I commend this novel idea to the consideration of all singers, managers, and musicians.

My friend's fifth position—he has but six in all, and I shall soon have done with him—takes the form of a good round assertion, which stands instead of an argument. He is very fond of oracular remarks throughout, all of which he expects me to take for granted; and to this head, I suppose, I must refer the present sweeping statement, which strikes at the roots of one part of the controversy. I have the pleasure to present the reader with a few of his oracular remarks—they are introduced here and there in the pauses of the argument, to the great delight of himself, and to the unspeakable satisfaction, no doubt, of his partisans. "Wagner," he says, in one place, "is an immortal." "Wagner's time is close at hand," he remarks in another. Elsewhere he declares, "Wagner is a great man"; and on page 729, "Wagner is a noble animal." But in the present instance he ought to have been a little more cautious, for I can by no means let him pass so lightly. "Not an opera has been written in any country," he asserts, "since Wagner's influence became extended" (an extension which only exists in the brain of my friend), "not an opera has been written which does not bear the traces of Wagner's reforms upon every page." Not an opera?—every page? What then does my friend say about Verdi's "Aïda," Gounod's "Faust," Balfe's "Talismano," Ponchielli's "La Gioconda," Thomas's "Mignon," Boito's "Mefistofele," Bizet's "Carmen"—all written years after the eventful production of "Tannhäuser" and the "extension" (!)—if I may use such a misleading expression—of Wagner's influence? I would willingly not bring Lecocq and Offenbach into the question, but my friend compels me to. "Not an opera," he says, "in any country!"

See the danger of mere sweeping assertion! And let my friend take a lesson from the fall I have so signally given him, and abstain from its employment in the future. I am very sorry for him, for this is the only place where he ever came near the main issues of the controversy at all. I cannot deny, he says, that Wagner in his music ignores all the past teachings of the art. I cannot deny that Wagner breaks every technical principle of musical composition, and loudly claims honour for so doing. I cannot deny that in the excess of his vanity Wagner declared that all music, except such as he wrote, was at an end, and henceforth might as well cease to be written, for there was nothing in it. I cannot deny that Wagner's controversial writings, in which he attempts to justify himself, are dull, obscure, and rambling, and fail to convince, in the slightest degree, any intelligent man. I cannot deny that the books which form the key to the whole Wagnerian system—that is to say, "Oper und Drama" and "Das Kunstwerk der Zukunft"—are full of the most monstrous misstatements purposely introduced to mislead readers, and to prove Wagner's point. I cannot deny that Wagner, in his vainglory, asserted that his music was above and beyond all criticism, and superior to the judgment of mortal man. I cannot deny that Wagner looked forward to a time when the whole of society should be re-organised agreeably to his stupendous theories of art and life. I cannot deny that Wagner was so intoxicated with vanity* as to predict that his operas would take the place of religion in the world, that his theatres would supplant churches, and that Christianity would go down wholesale before the onslaught of triumphant Wagnerism. But when you tell me that Wagner's influence has been slight upon music, I can deny that; for *not an opera has been written in any country* for a considerable number of years past, which does not bear traces of Wagner's influence *on every page*. That is my argument; and make the best of it you can.

Sixthly and lastly, my friend comes to the question of Wagner's poetical powers. He has put it off to the very end, because he has grievous doubts on the subject; but yet he feels it necessary to champion the cause to his uttermost, for fear of losing the good opinion of all the Wagnerians, whose eyes are fixed on him in expectation, as their chosen spokesman in the controversy. Consequently, he is angry all round. He is angry with me for saying that Wagner was not a great poet. He is angry with me for saying that Mr. Corder is a good translator. He is angry with Mr. Corder for translating Wagner. He is angry with me for choosing such extracts as I have, as specimens of Wagner's poetical powers, and says they are the worst passages that could have been selected. On the contrary, they were the best and fairest selections that I could make. They were the flowers of Wagnerian poesy, and admitted to be such by the most ardent admirers of the bard. They were, the great soliloquy of *Siegfried* in the "Götterdämmerung," the great declamation of the *Prince of Darkness* in "Das Rheingold," the famous *air d'entrée* of *Isolde*, and finally the grand love duet between *Tristan* and *Isolde*, which forms the climax of the opera of that name. What more could I do than select such passages as this? I was always told by Wagnerians to look at these passages if I wanted to see genuine poetry; and I did so. Yet my friend says they are "the worst passages that could have been selected." They are the worst that could have been selected for Wagner's reputation, I fully admit; and I take some credit to myself in earning my friend's bad opinion in consequence. Finally, my friend, driven to extremities, speaks of "the immense difficulty of conveying an idea of such a complicated original by any translation." For my part, I do not find the complication of thoughts which my friend assumes.

Thou Isolde,
Tristan I.

sing the pair of lovers, in the last extract to which I have alluded. What could be more simple?

* I have received a protest from the members of the Swedenborgian Church against any comparison between Swedenborg and Wagner. They say, "In vain you will ransack the personal history of Swedenborg's family for a trace of insanity." They complain that a comparison, however slight, "is derogatory to Swedenborg's memory." They also call attention to "Wagner's early popularity and present neglect," and say how different it is to the case of Swedenborg, who began with a few converts only, but who has now enthusiastic disciples everywhere. I am in entire accord with their views, and I here publicly express my regret for having pained very many excellent people by comparing so saintly a man as Emmanuel Swedenborg for one moment with such a person as Wagner, who was an atheist and an enemy of Christianity.

No more Tristan,
No more Isolde.

they add. Their meaning is evident; things are at a terrible pass with them.

Never spoken,
Never broken.
Newly righted,
Newly lighted.

they continue—where, I grant, their meaning begins to get a little mixed.

But it is all cleared up in the next four lines.

Endless ever
All our dream.
In our bosoms gleam
Love delights supreme.

After all said and done, they are quite satisfied with their prospects.

All is as clear as day. And yet my friend talks about the complication of ideas, and the immense difficulty they occasion to any one who attempts to translate them. Unless I had been positively assured by my friend to the contrary, I should have been inclined to take the exactly opposite view, and to characterise such effusions as the extreme of simplicity. The lines are short enough, in all conscience. And had I not known that the above was an extract from one of Wagner's operas, I might have imagined it a nursery rhyme, specially adapted for children of tender years.

I have now taken up every point in my opponent's case categorically; and on turning to his concluding paragraph I find him, to my surprise, attacking Wagner himself. He says that *Wotan* (a character in one of Wagner's greatest operas) "is a bore." *King Mark* (a famous hero of Wagner's) "is a trial to impatient pittites." The "Götterdämmerung" (a great opera of Wagner's) "ends in what may best be described as cacophony." The whole of "Lohengrin," "except the prayer and the bridal march, is in common time," which he admits is a little too much. He complains loudly of Wagner's habit "of making two lovers stand gazing at one another for a quarter of an hour, while a third person is singing." So do I. In fact, this is one of the points which I am sorry to say I omitted in my essay. I quite agree with my opponent. The practice is most reprehensible on the part of Wagner.

Finding him thus dissatisfied with his idol, I am not surprised to find him equally dissatisfied with the present condition and future prospects of Wagnerism. While candidly admitting that the whole thing is a bubble, he tells me I am wrong in saying it has burst yet, and grumbles that it still exists to his cost. "To say that the bubble has burst already," he says, "is to state what men's eyes, ears, and pockets know to be absolutely false." According to this, the keeping up of the bubble must be a very expensive affair; and I should strongly advise my opponent to have nothing more to do with it. Let it burst, and never mind.

J. F. ROWBOTHAM.

WESTMINSTER ABBEY BOYS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Please allow me to state that the boys mentioned in your Leicester news of last number as of Westminster Abbey, *are not Members of our Choir*, and if they were so announced it was a misstatement on the part of the Concert-giver.—Yours very truly,

J. FREDERICK BRIDGE.

Cloisters, Westminster Abbey, Nov. 23.

TO CORRESPONDENTS.

*** *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A. C., ROCHDALE.—*Too late. Every effort is made to include the latest accounts up to the last hour before going to press.*

A. X.—*In one of the Monday Popular Concert programmes. Write to Chappell and Co., 50, New Bond Street, W.*

H. D.—*The choice of the music for the Service rests with the Minister, who may or may not consult the Organist or Conductor of the choir.*

MATER.—(1) *The Guildhall School of Music and the London Academy of Music.* (2) *No.*

MISS ROSS.—*Unfortunately there was no room, and this month will be too late.*

MUSICUS.—*There is a book called "The Opera Glass," by Louis Alexander, which gives the plots of many o the most popular Operas.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ALFRETON, DERBYSHIRE.—Miss McKnight, F.C.O., Organist and Choir-trainer of the Parish Church, has been presented with a handsome metronome by the members of the Choir, as a token of their esteem.

BANGOR.—A highly successful miscellaneous Concert was given by Dr. Rowland Rogers, the Cathedral Organist, in the Penrhyn Hall, on Monday, the 12th ult. The principal vocalists were Miss Marianne Fenna and Mr. William Davies, and their selections gave unbounded satisfaction to the large audience assembled. The solo violinist was Mr. Theodore Lawson, whose finished *technique* and expressive playing secured him hearty recognition. Mendelssohn's *Scotch* Symphony, and Mozart's Overture to *Figaro*, with several smaller items, were capitally rendered by the orchestra, the members of which were mainly drawn from that of Sir Charles Hallé. Three graceful little orchestral movements from the pen of Dr. Rogers (the Conductor) are deserving of special mention; but the main attraction of the evening was the singing of the Arvonic Male Voice Choir. The voices were admirably balanced, the attack was vigorous, and the expression good, qualities which were specially noticeable in Sullivan's part-song "The long day closes." Dr. J. C. Bridge's "Greek war song" gave so much pleasure that it was enthusiastically redemanded.

BLACKBURN.—*The Golden Legend* was given by the members of the Philharmonic Society on the 3rd ult. in the Exchange Hall, when the Cantata received an interpretation which was of unquestionably high musical value. Madame Georgina Burns sang the music allotted to Elsie; Miss Hilda Wilson, Ursula; Mr. Henry Piercy, Prince Henry; and Mr. Leslie Crotty, Lucifer. The chorus, excellently well balanced, attacked with precision, sang well together, and moreover understood perfectly the importance of light and shade. Mr. Tattersall may be congratulated most heartily on the conspicuous success which was gained. The orchestra was led by Signor Risegari. The performance of *The Golden Legend* occupied the first half of the programme, and the second half was of a miscellaneous character.

BOSTON SPA, YORKSHIRE.—On the 9th ult. a Concert was given in the Trustees' Hall. The vocalists were Miss Greenwood, Miss Thompson, Miss Wilks, Mrs. Scatchard, and Mrs. Nelson. A pianoforte duet was given with notable success by Miss Smith and Miss L. Smith, of Bramham Park, Tadcaster. The young violinists, Miss Cobb (of Leeds) and Miss Ada Bell, played a duet which was highly appreciated. Mr. Dan Billington, the well-known Leeds vocalist, gave several solos, and Mr. Wilson (of Harrogate) also delighted his hearers with his contributions. The accompaniments were played throughout by Mr. D. J. Jennings, the Organist of the Parish Church.

BURNLEY.—A Concert took place in St. Stephen's Schools on the 13th ult. Mrs. A. Townley-Parker contributed songs by Cowen, Cellier, and Parker, which were highly appreciated. Mrs. Horner sang "The three fishers" and "Needles and pins," for which she was encored. The Rev. A. B. Edelstone joined Mrs. Parker in Gounod's Barcarolle, and sang Watson's "Little Sue" with great success. Miss S. Sutcliffe played Weber's "L'Invitation," and joined Miss Cranbrook in Schuloff's Grande Valse. Other duets and part-songs were successfully rendered.

CRAWSHAWBOOTH.—An Organ Recital was given at the Wesleyan Chapel by Mr. J. E. W. Lord, on the 14th ult. The programme was selected from the works of Gounod, Capocci, Dubois, Guilmant, Handel, Wély, Dudley Buck, and H. Smart.

CREWE.—The Philharmonic Society signalised the opening of the current season by a Ballad Concert in the Town Hall on the 22nd ult., when the entire programme was sustained by the following performers: Vocalists—Miss Conway, Miss Helen d'Alton, Mr. Kendal Thompson, and Mr. Fred. Gordon; solo violinist, Miss Lily Mitchinson; solo pianist and accompanist, Mr. S. Myerscough. The programme was most varied, and contained a choice selection of music, which was much appreciated by the large audience present.

CRICH.—On the 12th ult. a grand Concert was given in the British Schools, when Romberg's Toy Symphony was performed by Mr. W. W. Windle and his pupils from Belper. Miss Fisher, a rising soprano singer, and Miss Stone, of Wirksworth, were the principal vocalists, with Messrs. Bestwick and Mills and Masters Banks and Eley. Mr. W. W. Windle conducted throughout, and was assisted in the instrumental department by his pupils, Miss Lee, Miss Summers, Miss Golightly, and the Misses Lowry.

DEMERARA.—The eleventh Concert of the Musical Society was given in the Philharmonic Hall on October 31. The programme was miscellaneous but interesting; and as regards the instrumental items, it was perhaps more ambitious than usual. The opening Overture to

Mendelssohn's *Son and Stranger* was fairly well rendered by the orchestra, who also did capitally in the movement from Haydn's *Surprise* Symphony. Gounod's Psalm "By Babylon's wave" was very well given by the chorus. The same may be said of Auber's "Market Chorus" and Gounod's *Faust* Chorus. Mrs. Wight, Mrs. Proudlock, and Mr. Semple were the vocalists; Mr. Hemery, violoncello solo. The chief instrumental piece in the second part was a selection from Cellier's *Dorothy*, arranged by the Conductor, Mr. W. R. Colbeck. Mr. Smellie efficiently accompanied most of the music, while Mr. Barnard led the small orchestra. The Concert was fairly successful.

ENFIELD.—Miss May Smith's third Annual Concert took place at the Bycullah Athenæum on the 24th ult., before a large and appreciative audience. The programme was an excellent one, and very successfully carried out. Miss Smith played a Fantasia of Chopin's and Liszt's "Rhapsodie Hongroise" with such faultless precision and exquisite taste as to arrest the deepest attention of her audience. She was most ably supported by Miss Jeanie Ross, Miss Ethel Capel, Master Harold Dickason (violin), Mr. Iver McKay, Mr. James Blackney, and Mr. Routledge Smith, who all contributed to make the Concert a most successful one. An agreeable feature was some very good chorus singing by a choir of about forty boys and men from Christ Church, Enfield, under the direction of Mr. F. G. Fitch.

FROME.—On Tuesday evening, the 20th ult., a musical Service was given in Wesley Chapel by the choir of that place, assisted by several friends. The service embraced selections from the works of Handel, Mendelssohn, Haydn, and Rossini, while other items were taken from Batiste and Dr. Bridge. The principal singers were Miss Lea, Miss Grant, Mr. F. Deggan, Mr. W. H. Harvey, and Mr. F. C. Tucker. Mr. A. C. Chislett was Organist, and Mr. T. Grant Conductor.

HALIFAX.—Mendelssohn's *Elijah* was given in the Drill Hall, by the Choral Society, on the 15th ult. The principal vocalists were Madame Clara West, Miss Lottie West, Mr. Herbert Haigh, and Mr. Frederick King. Leader of the band, Mr. H. Sedgwick; Conductor, Mr. W. H. Garland, Mus. Bac.

HARROW-ON-THE-HILL.—Mr. Herbert W. Whatmoor gave the second of his series of Chamber Concerts on Friday evening, the 9th ult. The programme included Trios (Dvorák, Op. 21, and Mendelssohn, Op. 49), Solos by Liszt, Chopin, Marcello, Mendelssohn, and Lachner, and Songs by Massenet and F. Whatmoor.

HAVELINE, SUFFOLK.—An Organ Recital was given in the Town Hall, on Friday, the 16th ult., by Mr. George Leake, F.C.O. The programme included pieces by Bach, Rheinberger, Smart, Mendelssohn, Niels Gade, Handel, Haydn, and Gounod.

HIGH WYCOMBE.—On the 12th ult. the Choral Association gave their first Concert. The programme included Overture "Rosamunde" (Schubert), Pianoforte Concerto in G minor (Mendelssohn), two movements from Delibes's Suite *Sylvia*, *Hymn of Praise* (Mendelssohn), and songs by Handel and Gounod. The principal vocalists were Miss Charlotte Hanlon and Mr. Lawrence Fryer. Solo violin and leader of orchestra, Mr. S. D. Grimson. Conductor and solo pianoforte, Mr. J. G. Wrigley.

JUNCTION.—The Junction Co-operative Society held their annual Party and Concert on Saturday, the 10th ult. The Huddersfield Arion Prize Party—Mr. Threapleton, Mr. Ackroyd, Mr. Burnley, and Mr. Stott—were engaged for the occasion. Their singing produced a very favourable impression upon the audience. Mr. Dickin Whitehead acted as accompanist.

LINCOLN.—Mr. Barraclough gave his forty-seventh Concert in the Masonic Hall on the 19th ult. The performers were Madame Clara Samuell, Miss Florence Hoskins, Mr. Orlando Harley, and Mr. Santley; solo violin, Miss Anna Lang; solo pianoforte and accompanist, Mr. Sidney Naylor. The Concert was most successful.

MAIDENHEAD.—The Philharmonic Society gave their first Concert of the season in the Town Hall on the 13th ult., before a large audience. The chief work in the programme was Mendelssohn's *Hymn of Praise*. The principal vocalists were Miss Hanlon and Mr. Freyer; leader of the orchestra, Mr. Grimson; Conductor, Mr. J. G. Wrigley, Mus. Bac., Oxon., who also played Mendelssohn's G minor Pianoforte Concerto.

MANCHESTER.—Mr. John Towers delivered an interesting Lecture on "Some Lancashire-born Musical Worthies," in the Association Hall, on the 9th ult. Sir Wm. Cunliffe Brooks, Bart., M.P., presided, and the vocal illustrations were sung by Madame du Pré, Miss Maude Yates, Mr. Thos. Allen, Mr. H. Warren, and Mr. J. W. Maltby. Mr. Herbert Yates presided at the pianoforte.

MARGATE.—A new choir organ has been added to the instrument in St. Paul's Church, by Messrs. Brindley and Foster, of Sheffield. It was opened at a special service on the 2nd ult., and on Tuesday, the 6th ult., two Recitals were given by Dr. J. F. Bridge, of Westminster Abbey.

PENKRIDGE.—On Thursday, the 8th ult., Mr. J. R. Walters gave an Organ Recital upon the new organ erected in the Parish Church by Bishop and Son. The programme consisted of works by Handel, Mendelssohn, Schubert, Batiste, Silas, Guilmant, and Lemmens.

SYDNEY, N.S.W.—On October 11 a Concert given by the Y.M.C.A. Musical Society, in the hall of that institution, showed a distinct advance on their previous efforts, such as it cannot be other than a pleasure to record. The chorus is only about fifty strong, but the voices are clear and true, and the parts well balanced; and Mr. Noble, the honorary Conductor, is to be complimented on the fact that his band of singers perform their duties with intelligence and taste. Of the various glees, &c., heard during the evening, the best rendering was given of two old Madrigals—namely, "Since first I saw your face," by Ford, and Festa's "Down in a flowery vale." Barnby's "Silent night," Von Wartensee's "Wanderer's night song," Barnett's "It was Earl Haldan's daughter," Hatton's "Summer eve," Walter Macfarren's "You stole my love," and "The Vikings," by Eaton Faning, were the other contributions of the Society, the performance generally being very creditable. The Society was assisted by Mrs. Innes and Mr. W. J. Rodd as vocalists, Miss Menina Paige as pianist, and Mr. Augustus Gehde as accompanist and organist.

TENBURY.—The Musical Society gave the second of its two annual Subscription Concerts, on Thursday, the 8th ult. The programme was of a miscellaneous description, selected with admirable taste, and was characterised by a happy variety. In the first part of the programme three numbers from Handel's Oratorio *Solomon* were chosen. The Overture was exceedingly well played. The first part of the programme was brought to a close by the performance of Dr. Bridge's setting of "The Song of St. Francis of Assisi." A special word of praise is due to Miss Willis for her excellent interpretation of the very important and difficult solo which runs through the work, and which, perhaps, is its most pleasant feature. The second part of the programme consisted of Weber's *Three Seasons*—soloists, Miss Matthews, Mrs. Claxton, Messrs. Fleming and Morris; Piosuti's song "Sleep on, dear love," sung by Mrs. Hunt; the part-song, "I lov'd her," by Hatton, performed by Messrs. Williams, Fleming, Miles, and Morris (encored); a flute solo, selections from *Lucia*, by Donizetti, Mr. Jones; two choruses by Mendelssohn, "The harvest field" and "Why listen to the carols?"; a song composed by Mr. W. J. Lancaster, "Shall I, wasting in despair" (first time), sung by Mr. Fleming; Schumann's part-song "The boat," very effectively rendered; Gluck's Ballet music from *Iphigenia in Aulis*; and an arrangement of the National Anthem by the Rev. W. Claxton. The Rev. J. Hampton conducted with energy and efficiency.

TREDEGAR.—The eleventh course of Lectures for the session 1888-89 was opened on Thursday, the 1st ult., at the Temperance Hall, by Mr. Sinclair Dunn and Miss Susetta Fenn, Miss Golding presiding at the pianoforte with her usual skill and efficiency.

WELLINGTON, N.Z.—The last Concert of the ninth season of the Harmonic Club was given on September 29, when the programme included Lloyd's *Song of Balder*, Alice Mary Smith's *Song of the Little Baltung*, and Stanford's *The Revenge*. The latter work was admirably given notwithstanding its difficulty, and created such genuine enthusiasm that it is to be repeated at the next Concert of the Society. The Concert was, as usual, under the direction of Mr. Robert Parker, and Mr. McDuff Boyd led the orchestra.——A Musical Festival is to be held here before Christmas, being the first of the kind attempted in the Colony. Mendelssohn's *Elijah*, Handel's *Israel*, and Sullivan's *The Golden Legend*, together with a selection from Wagner, and several miscellaneous instrumental works will be included in the scheme. An excellent chorus of 160 voices has been formed, and good progress has already been made with the various works. The orchestra will number about forty-five performers. The whole will be under the direction of Mr. Robert Parker, Organist of the Cathedral and Conductor of the Harmonic Society.

WEST HARTLEPOOL.—A Concert was given on the 6th ult. in the Armoury. The works performed were Mendelssohn's Motet, *Hear my Prayer*, and J. F. Barnett's *Building of the Ship*. Miss Arthur (Darlington), Miss Dews (Wolverhampton), Mr. Holberry Hagyard (Cambridge), and Mr. Lucas Williams (London) were the principals. The band and chorus of the Philharmonic Society, assisted by several members of Amer's Newcastle Exhibition Band, consisting altogether of some 100 performers, were under the *bâton* of Mr. J. F. Hard, the Hon. Conductor of the Society. The choruses, "Thus with the rising of the sun" and "The prayer is said," were redemanded. The whole Concert was very successful.

ORGAN APPOINTMENTS.—Mr. Charles M. Taphouse, Organist and Choirmaster to St. Mary Magdalen Church, Oxford.—Mr. E. F. Barnes, to St. Paul's, Kilburn.—Mr. Frederick W. Doe, Organist and Choirmaster to St. Paul's Church, Wimbledon Park, S.W.—Mr. Charles S. Craddock, Organist and Choirmaster to the Parish Church, Clonmel.—Mr. W. J. Hutchins, Private Organist to the most noble the Marquis of Breadalbane, Taymouth Castle, Kenmore, Perthshire.—Mr. James Lilley, Organist and Choirmaster to Christ Church, Bermondsey.—Mr. T. Stancliffe, A.C.O., Organist and Choirmaster to Kelvingrove Church, Glasgow.—Mr. John Banning, Organist and Choirmaster to St. Mary's, Redditch, near Manchester.

CHOIR APPOINTMENTS.—Mr. Warwick W. Bartlett (Alto), to Curzon Chapel, Mayfair, W.—Mr. J. Talbot (Bass), to Church of the Sacred Heart, Kilburn.—Mr. George T. Freeland (Tenor), to Curzon Chapel, Mayfair, W.—Mr. W. H. Stevenson (Bass), to St. Alban's, Holborn.—Mr. F. St. John Lacy, to Farm Street, Berkeley Square, W.—Mr. W. J. Westwood (Bass), to Curzon Chapel, Mayfair, W.

DEATHS.

On the 5th ult., at Brighton, EMMA JANE, widow of the late CHARLES LEWIS GRUNEISEN, F.R.G.S., sometime music critic of the *Athenæum*, in her 73rd year.

On the 8th ult., at Tooting, MARCELLUS HIGGS, Member of the Court of Assistants of the Royal Society of Musicians, aged 62.

On the 9th ult., at Margate, THOMAS THORPE PEED, aged 63.

On the 10th ult., at Bologna, JOSEPH TAMPLINI, late Bandmaster of the Hon. Artillery and of the Commissionaires, aged 71.

On the 10th ult., at Chester, WILLIAM WAIT, aged 61, for 32 years a Lay Clerk in Chester Cathedral.

On the 12th ult., at 63, Tulse Hill, Brixton, HELEN, the beloved wife of FREDERICK LUCAS, aged 59, for some years a Professor and Associate of the Royal Academy of Music.

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SPECIAL NOTICE.

Advertisements for the January Number should reach the Office not later than December 22, as, in consequence of the Christmas Holidays, it will be necessary to go to Press considerably earlier than usual.

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February 21, 1889.—Choral Concert. On this occasion a new Cantata, by Mr. Albert Visetti, and Madrigals and Part-songs, specially written, will be performed.

April, 1889.—"The Golden Legend" (Sir Arthur Sullivan).

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